## PRÉTÉRITS ET CONTRIBUTION ASPECTUELLE DES TEMPS VERBAUX

**Patrick CAUDAL**
**LLF, UMR CNRS 7110 / Université Paris 7**

Tenses in Germanic languages traditionally coined as 'preterits' are associated with a rather specific kind of aspectual viewpoints (in the sense of Smith 1991), alternating between perfective and imperfective viewpoint-like aspectual interpretations. In this paper, I propose a formal account of these alternations, resorting to a twofold strategy : (i) while assigning preterits an underspecified compositional semantics (modelled here within the UDRT framework, cf. Kamp et al., 2005), (ii) I argue that the semantics/pragmatics interface plays a determining role in their interpretation (modelled here within the SDRT framework, cf. Asher & Lascarides, 2003) ; thus, discourse context can e.g., contribute to disambiguating semantically underspecified utterances in the preterit.

## LA SÉMANTIQUE DU PROTOTYPE. PRÉSENTATION ET CRITIQUE

**Maria ILIESCU**
**Université de Innsbruck, Autriche**

The paper reviews a number of aspects of 'classical' semantic prototype theory, some of which have already been modified; in the author's judgement, in the case of a number of the others, revisions - or at any rate more cautious formulations - are necessary.

## LES AUXILIAIRES DE MODALITÉ POUVOIR, DEVOIR ET VOULOIR EN FRANÇAIS, UN POINT DE VUE THÉORIQUE

**Nicole RIVIÈRE**
**Université Paris 7, UFRLinguistique et UMR LLF 7110 du CNRS**

The French verbs pouvoir, vouloir, devoir (like similar verbs in English and other languages) exhibit distinctive syntactic properties that reflect their semantic specificity. Their function is to modulate the truth value of the predicate they are adjoined to, hence the name of modal auxiliaries.

The syntactic properties point to the semantic organisation of the notional domain of the "non-certain". After a short description of the syntactic constructions the three auxiliaries fit into and of their meanings, I will sketch the way the three verbs structure the "non-certain", in the wake of Culioli's work. Even though the French tradition does not yet completely recognise the specificity of these verbs (as opposed to other languages), the analysis shows that they are to be distinguished from other syntactically and semantically close verbs, as well as from the synonyms that are used as their glosses.

## " VINUM NOVUM IN UTRES NOVOS " : LA LEXICOGRAPHIE HISTORIQUE DU FRANÇAIS ET L'INFORMATIQUE

**David TROTTER**
**University of Wales Aberystwyth, UK**

Recent developments in historical French lexicography have drawn extensively on the advantages offered by advances in information technology and the ready availability of personal computers. In particular, a number of projects have successfully and simultaneously produced both dictionaries and corpora. The present article reviews the available materials for French lexicography (both CD=ROM and internet publications) and briefly presents a recent but advanced electronic project, the Anglo-Norman On-Line Hub, which successfully links corpus, academic articles, and the revised Anglo-Norman Dictionary (AND), by storing data in XML and by uniform TEI-compliant encoding applied to all three elements of the project.

# MARQUES LINGUISTIQUES DU POINT DE VUE DANS DES DÉBUTS DE CONTES EN ANGLAIS ET EN FRANÇAIS

**Christine COPY**

LILA, LLF, Université Paris 7-Denis Diderot

Folk tales are stories about times long past and, therefore « historical ». When recounted by a narrator to an audience they become linked to the "present" of the performance. Both past and present as well as their intertwining are essential to the fictional apparatus in folk tales. Though they can be at first described as corresponding to Benveniste's distinction between history and discourse, this dichotomy, based on the distribution of the French Passé Simple and Passé Composé, proves to be unsatisfactory. This article will analyse what is lacking in Benveniste's model and, as well, provide a more appropriate description of the enunciative phenomena at stake in folk tales. After a reminder of Benveniste's main criteria, it is argued that (i) the distinction between history and discourse does not provide an adequate description of the enunciative complexity of such texts in French and even less in English; (ii) the concept of Situation such as developed first by Culioli then by Wyld is a better tool to describe the various degrees of subjectivity in the text and to show how the link between the teller and his tale is linguistically built up.

# L'EMPLOI ADVERB(I)AL DE L'ADJECTIF

**Alina DRULA , Université de Craiova**

This paper focuses on the adverbial use of adjective. The function which allows the change from adjective into adverb is the adverbialization. We have to analyze the adverbialisation from the incidence point of view in order to understand its mechanisms. Incidence determines the function of a word and adverbialization is determined by the change of the incidence level. The secund part of the article is focused on the contexts where we use the adverbial adjective or the adverbs in –ment. Finally, we analyze the situation in which the invariable adjective is used as an adverbial or adverbal adjective.

# QUAND L'ORDRE DES MOTS EST LA TRACE D'UNE PRÉDICATION OBJECTIVÉE

**Lucie GOURNAY**

**Université Paris 7 Denis-Diderot, Equipe LILA B.SECTIONS NOUVELLES MÉTHODES EN MORPHOSYNTAXE**

This paper focuses on two types of full inversions which occur mainly in written French and English. Their formal properties lead me to treat them as evidence of a particular way of predicating a state or an event. This type of predication, which I call "Objectivized predication", is defined by the exclusion of a cognitive subjective origin (no evidence of a specific speaker). In other words, these strongly constrained inverted sentences imply the staging of a trans-individual point of view : the state or event mentioned is represented according to a shared expectation built in the discourse. I thus offer a new analysis of full inversion, between syntactical claims and pragmatic approaches.  I conclude by mentioning other possible applications to the objectivized predication, in other non canonical sentences.

# *REMARKS ON THE SYNTAX OF PREPOSITIONAL VERBS*

**Ioana MURAR**

**University of Craiova**

L'article présente quelques aspects syntactiques des verbes prépositionnels en anglais. Les verbes prépositionnels peuvent être interprétés comme transitifs ou intransitifs, chaque approche d'analyse étant soutenue par un nombre d'arguments (transformations syntactiques).  Les verbes prépositionnels peuvent être distingués d'autres séquences approximativement similaires – comme des combinaisons libres ou des verbes avec particule – à l'aide de quelques formules syntactiques: passivisation, types de questions pour obtenir l'objet prépositionnel, des constrictions concernant l'insertion de l'objet ou l'insertion de l'adverbe.

# L'ADJECTIF JOYEUX EN FRANÇAIS CONTEMPORAIN

**Oana Maria PĂSTAE**

**L'Université « Constantin Brâncuşi » de Tg-Jiu**

The aim of this study is to analyze the gradation of joyful ("joyeux") and its synonyms gay ("gai") and happy ("heureux"), based on a corpus of examples from TLFi and PRi.  The starting point of this study is to see if these gradational adjectives accept the degree adverbs and in what way. It is to be mentioned that gradation involves quantification and absence of quality.  We observe a gradation from the weakest

point up to the highest point on the scale. As a conclusion the image of the scale has an important role regarding the report in between the adjectives joyeux, gai and heureux.

## L'EXPRESSION DU POTENTIEL EN ANCIEN FRANÇAIS
## (DANS LES PROPOSITIONS INDÉPENDANTES)

**Mihaela POPESCU, Université de Craïova**

In Old French, the representation of the virtuality is much more varied than in Modern French. On the one hand, we retain the fact the future of the indicative and the subjunctive (although reorganized at a formal level) continue the actualization of the ancient semantic values revealed from the Latin. On the other hand, the occurrences of the form in –roie leads at the beginning to the increase of the number of forms which express the potential in Old French. We can also notice the restriction of the debate zone between the possible and the probable.

## L'INTERFACE SÉMANTIQUE-PRAGMATIQUE

## LE PROGRESSIF DANS LES TEXTES NARRATIFS : UN PROBLÈME DE MORPHOLOGIE, DE SÉMANTIQUE ET DE PRAGMATIQUE

**Adriana COSTĂCHESCU**
**Université de Craiova**

The author discusses a particular phenomena, the progressive in English and its translations in French, Italian and Romanian. In spate of the presence of specific morphological progressive forms in at least two of the three Romance languages under examination (French and Italian), the translators seldom use them, preferring to choose simple imperfective tenses, such as simple present and imperfect. In Romanian the frequency of progressive forms is higher than in French, but these forms have a low degree of grammaticalization.

## VALEURS SÉMANTICO-PRAGMATIQUES DES MODALISATEURS ÉPISTEMIQUES VRAIMENT, AU VRAI,
EN VÉRITÉ, À VRAI DIRE …

**Alice IONESCU**
**Université de Craiova**

Epistemic adverbials vraiment, vrai, au vrai, en vérité, à la vérité, à vrai dire (var. à dire vrai) insist upon the veridictory aspect of enunciation. (« universal, objective » truth). Natheless the differences of pragmatic and modal value, all these modalizers derived from the adjective vrai share a unique semantic feature : the affirmation of an objectively based truth, amenable to evident manifestations. By choosing one of these modalizers, the speaker intends to confer his assertion an objective appearance.

## L'ENJEU DÉICTIQUE DE LA PERSONNE

**Maria NICOLAESCU**
**Colegiul Național "ELENA CUZA", Craiova**

The category of Person reflects the roles of protagonists in discourse by means of the indicators of the person - personal pronouns rule the subject-predicate agreement. The deictic identification of the Person does not always imply the presence of the grammatical person - for instance the case of the proper nouns that mark a single identification, while the third person, due to semantic deviation, can identify the locutor / interlocutor. Whereas the dependence identifiers of the type belonging / acting mark possession, interjections indicate a presence in the discourse.

## LE CHAMP SÉMANTIQUE DES SONS ARTICULÉS
## AYANT LE TRAIT « - AGRÉABLE»

**Ileana-Camelia POPA**
**Université de Craiova**

Our paper represents an applicative and comparative study of lexical semantics. Its purpose is to analyse the semantic field of articulate sounds in French by contrast with Romanian, sounds that the speaker perceives as being unpleasant (criailler, s'époumoner, brailler etc.). Our analysis takes into consideration only the morphological category of  verbs which, depending on their meaning, can be classified into several sub-classes : (i) verbs that can be used only with a human subject and therefore refer to the "articulate language", such as vociférer; (ii) verbs that can be combined with subjects having the features[+human] or [-human], such as : crier, criailler, s'égosiller, etc; (iii) verbs used in their literal sense for animals and in their metaphorical sense for human beings : aboyer, meugler, beugler, etc.

## SYNONYMY AND THE TRANSLATOR'S CHOICE

**Titela VÎLCEANU**
**University of Craiova**

Le choix que le traducteur fait est à la fois objectif (normes linguistiques) et subjectif (interprétation du message). La comparaison des choix des synonymes dans les deux versions anglaises du roman "Le rouge et le noir" révèle la préférence que Shaw manifeste pour les termes neutres dans les séries synonymiques tandis que l'autre traducteur, Moncrieff, choisit des termes marqués. De plus, la traduction de Moncrieff s'avère plus proche de l'original car l'idéologie de la traduction à l'époque orientait le traducteur vers le texte source.

## LA COMPÉTENCE DE COMMUNICATION

**Emilia AFANA-PARPALĂ**
**Université de Craiova**

Communicative competence is a concept created by Dell H. Hymes (1971) in order to contrast it to Chomsky's linguistic competence. The basic idea of communicative competence consists in the speaker's ability to adequately use language, fitting real contexts. Hymes identifies four components of communicative competence : grammatical, socio-cultural, strategic and contextual competence.  Other models of communicative competence were presented by : Canale & Swaim, Kerbrat-Orecchioni, Bachman (a complex, hierarchical and analytical model), Roventa-Frumusani, Habermas (a theory of communicative competence, from a philosophical perspective). At the end of the article we refer to the didactic implications of the communicative competence and to some prejudices related to the concept.

## *LE TRADUCTEUR COMME SOCIOLOGUE*

**Sándor ALBERT**
**Université de Szeged (Hongrie)**

In the translation process there are moments when the translator has to become a sociologist, or, in other terms, the practicing translator is (or should be) a practicing sociologist at the same time and has to do experimental sociology. The analysis of the phenomenon called contresens pointed out that the misunderstanding or erroneous interpretation of the sociological factors of the source text may result in mistakes or faults even when the target text is linguistically correct.
In this paper sociological and sociolinguistic factors of the act of translation will be treated. The aim of this paper is to point out, on the basis of the analysis and generalization of some actual examples, how this previous sociolinguistic analysis is important, even necessery for the correct comprehension and interpretation of the original message.

# SOCIOLINGUISTIQUE

## LE FRANÇAIS PARLÉ - ÉVOLUTION DE LA LANGUE ET INTERACTION SOCIALE

**Felicia Elena CĂLMUC**
**Université de Craiova**

The purpose of this study is to realize a short analysis of an artificial spoken French, that is the language illustrated in the conversations of the novel Que viva Guevara written by Gérard de Villiers. Firstly, this analysis concerns the linguistic variations that lead to the establishment of a certain contrast between the standard, literary language and the spoken one in order to emphasize the characteristics that makes the latter more spontaneous and less elaborate than the former. Secondly, we will refer to the changes that take place inside the spoken language and the way some regressive or progressive elements announce a certain evolution in the morphology and the syntax of the language. Thirdly, we will see how authors manage to put in writing elements characteristic for the spoken language in order to make their readers feel connected to the plot of their works. Finally, we will try to explain how the social status influences people's language and the way they interact during the verbal exchanges.

## TERMES D'ADRESSE ET RELATIONS SOCIALES
### (domaine roumain - français)

**Denisa STROE , Université de Craiova**

Our little research is based on a comparative analysis of terms of address in oral exchanges extracted from several works written by Romanian authors who wrote in French and were then translated into Romanian and Romanian authors who wrote in Romanian and were translated into French. The study aims to render traits of address system in both Romanian and French, as well as to emphasize that the significance of many terms of address is non-universal and culture-dependent. Hence, the way to fully understand the meaning of some terms of address is to completely understand the culture where they are operated.

## LA QUALIFICATION PÉJORATIVE DANS LE DISCOURS MÉDIATIQUE
### - ANALYSE DE CAS : LE JOURNAL ROMANIA MARE -

**Cristiana –Nicola TEODORESCU**
**Université de Craiova**

This article intends to analyse the violent discourse present in the Romanian newspaper "România Mare" and it classifies the different types of insults on which relies the media discourse.

## DE L'INCONVÉNIENT DE PENSER EN TERME DE STRUCTURE (en sociolinguistique comme ailleurs)… ET DE LA DIFFICULTÉ DE FAIRE SANS…

**Rose-Marie VOLLE**
**Université Paul Valéry – Montpellier**

This is the beginning of a though on the main concepts of socio-linguistic « identity » and « language »,. At the beginning of this discipline, Labov defined a structuralist approach : At the opposite of Saussure, he wanted to show that heterogeneity  takes part in the structure. That means that he wanted the language's study consists to find an order or a system in the language's variations. And those variations are linked with the speaker's identity (social identity: geographic, sex, professional, etc parameters). The studies of linguistic policies and diglossia focus especially on the link between language's attitudes and practices and speaker's identity. This kind of studies consider that "language's attitudes and practices are extremely uniform in a same community" as Labov said. That supposes a collective unconscious and norms respected by all the subjects. But as showed by the analysis conversational - a part of sociolinguistic discipline, the attitudes towards languages are not systematic. In an interaction typical of diglossia we can't anticipate surely for example the choice of the language between two persons belonging to different communities.

"Language" and "identity" are naming acts, so they are arbitrary and dynamic (not definitively defined). However the analysis of epilinguistic discourses shows that politic and scientific discourses define "language and "identity" as fixed and essential objects. In the discourses of the subjects they are two tendencies (CANUT 2000) : In the first hand the subjects present homogenizing discourses taken from the politic discourses. Then "identity" is difined like something pure and unique. In a second hand they have an heterogeneous link with their own language as we can see with the variations of language name, the switching-languages, the different levels of language… The subject has not one identity but many identities which depend of the communication situation. So "identities" and "languages" are two concepts dynamic and we have to study how they are negotiated in the interactions.

The psychoanalysis (SIBONY 1994) shows us the contradictions of identifications. To identify him-self with someone means to create unity and to make difference in the same time. This is a contradictory dynamic, the dynamic of desire witch appears too in the practices and attitudes towards languages. The problems begin when a subject or a group can't stand this contradiction and when he identifies someone or a group at the impossible unity. For that he needs to think difference as something fixed and systematic.

## REPRÉSENTATIONS DE L'IDENTITÉ ET DE L'ALTÉRITÉ DANS L'ESPACE FRANCOPHONE. LE CAS DE 'BARBARE' ET D'ÉTRANGER'

Cecilia CONDEI, Université de Craiova

The perspective that we suggest for the study of the identity and of the alterity within the space of French expression focuses on the dictionary discourse whose content is inserted in a kind of discourse that we consider objective. For us, this refers to **Dictionnaire de l'Académie**, **Dictionnaires d'autrefois** and **Trésor de la langue française**.

We are interested in several aspects : how two great dictionaries use the representation of "barbare" and that of "étranger", what is the substance of these two notions, what can be judged as "barbare" and "étranger" and based on what criteria, how the representation has changed along the centuries. Of all the meanings proposed for "barbare" and "étranger" by the dictionaries, we shall keep those referring to individuals (personal collective identity) and to the language spoken by these individuals.

## L'INSCRIPTION DU LECTEUR DANS LE CRIME D'OLGA ARBÉLINA D'ANDREÏ MAKINE

Valentina RĂDULESCU
Université de Craïova

This study is centred upon the implicit and explicit inscription of the reader in the novel Le crime d'Olga Arbélina by the Russian writer of French expression Andreï Makine. Our purpose is to prove that Makine's writing displays multiple characteristics of postmodern writing.

## CIORAN ET LA POÉTIQUE DU JOURNAL

Mihaela-Genţiana STĂNIŞOR
Université « Lucian Blaga » Sibiu

Emil Cioran's diary ca be included in the so-called « the poetics of the diary » but it includes the normal dimensions and helps the researchers to understand and analyse such a contradictory and ambiguous work. In his diary Cioran presents his entire life. We are introduced to the universe of the work and we face the writing as an exercise (a literary essay).

## INTERVENTIONS POÏÉTIQUES DANS ECUADOR D'HENRI MICHAUX

**Monica TILEA**
**Université de Craïova**

The present study focuses on the role played in the configuration of Henri Michaux's creative behaviour by his voyages in exterior spaces. The analysis of Ecuador allowed us to identify Michaux's poietical interventions, which occurred during the writing of this work. Thus, we identified the emergence of a strong sense of absence, which allowed Michaux to invent a whole system of filters that he introduced to the world he was travelling through in order to maintain his creative energy.

## LITTÉRATURE FRANCOPHONE DE LIBAN - AMIN MAALOUF

**Maria TRONEA**
**Lycée des Chemins de Fer – Craïova**

This article is structured into two parts : a short presentation of the French literature from Lebanon and the presentation of the French expression Lebenese writer, Amin Maalouf, putting into evidence the " novels " The Rock of Tanios and Samarkand. They put into evidence the writhing refinement, the act of the story in which the oriental story-teller excels. In the novel The Rock of Tanios " the reality effect " is founded on the polyphonics of the voices. Samarkand, which has as main character the poet Omar Khayyam illustrates the Romanesque technique founded on the intertextuality which gives the text the characteristics of palimpseste. The lyrical features, the oral feature of the story, the presence of the Arabian words which " spice " the French language present the mythical alterité image, the Maalouf's work meaning a fervent plaidoyer for tolerance.

## LES COLLOCATIONS DES VERBES A FORMANT REFLEXIF OBLIGATOIRE

**Anamaria CĂPĂȚÎNĂ, Cecilia CĂPĂȚÎNĂ**
**Université de Craiova**

In this analysis of the verbs with compulsory reflexive formant, I highlighted their combinatory preferences, the restrictions imposed on the terms with which they combine and some tendencies which come against the combinatory reflexes of the speakers of present Romanian.

## APPROCHE CONTRASTIVE DE L'EMPLOI DU SUBJONCTIF DANS LES SUBORDONNÉES COMPLÉTIVES (DOMAINE FRANÇAIS-ROUMAIN)

**Daniela DINCĂ**
**Université de Craiova**

Having as a starting point the use of different moods in Complement Clauses, the present paper discusses the parallel use of the Subjunctive and Indicative moods in French and in Romanian. In Romanian, the subjunctive has no semantic value whereas in French it is multifunctional displaying formal, syntactic and semantic features.

## TRADUIRE LA POÉSIE : IMPOSSIBLE POSSIBLE

**Rose-Marie FRANÇOIS**
**Université de Liège**

Poetry translation is impossible and possible. Poems should be translated by poets and it doesn't matter if the poet translater's style is recognisable : that is what happens when a poet serves a brother/sister-writer. Through the enlargment of Europe, we (re)discover new languages and cultures, so there is poetry to be translated. But since it is not always possible for a poet-translater to work with the author, and as not every poet is a polyglot linguist, there is a need for go-betweens, whose task is not to translate, since a poem (being music and a design on the page) cannot have a « literal translation ».

## LA TRADUCTION DU MESSAGE PUBLICITAIRE

Monica IOVĂNESCU
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The specificity of advertising communication lies, mainly, in the nature of its messages: they are artificial, feigned, meant to seduce. Translating them should take into account different parameters (cultural, economic, psychological) that characterise this "text".

## ASPECTS DE LA TRADUCTION DE L'ACQUIS COMMUNAUTAIRE

Maria MIHAILA
Université de Craiova

The paper focuses on terminology-related aspects in the translation of the acquis into Romanian. There is an attempt to equate terminology as items belonging to the acquis give rise to special problems.

## NOMS D'ACTION ET RÉSULTATIFS. DOMAINE CONTRASTIF FRANÇAIS-ROUMAIN

Dorina PĂNCULESCU
Université de Craiova

With the difference in other semantic classes of substantives, such as " Names of natural objects " and " Names of factories objects " which have a greater formal autonomy, being simple substantives, deverbal ones have a complex semantism, conditioned too by their predicative origin. In present article we offer semantic-syntactic criteria of differenciation of the value " names of action " and " names of result " for the nominal forms of the French verb which expresses a case of ambiguity in the interpretation, requiring a preliminary analysis of the translation in Romanian, more especially as this language has in general differentiated forms to express the two values: long infinitive and the substantivized supin expresses in Romanian the name of action, and the nominal forms derived with various suffixes express resultative values.

## L'AMBIGUÏTÉ DU PRÉSENT DE L'INDICATIF COMME TEMPS DU DISCOURS ET TEMPS DU RÉCIT
### (approche contrastive français-roumain)

Anda RĂDULESCU
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The Present Tense of the Indicative Mood is the primary tense of the discourse. It is defined as identical to the coding time, displaying no aspect. Consequently, it is doublefold, having both a deictic value (as opposed to past and future tenses) and a non-temporal value. The present paper focuses ont the ambiguity of the Present Tense in the discourse and in the narrative style as well as on the differences in the use of the Present Tense in Romanian and French.

## REMARQUES SUR LES PÉRIPHRASES VERBALES TERMINATIVES DU FRANÇAIS ET DU ROUMAIN

Gabriela SCURTU
Université de Craiova

The present paper highlights semantic and syntactic features of binary verbal phrases in French and in Romanian. Terminative verbal phrases show, in retrospect, the whole proces and they differ according to their grammaticalization degree and the cohesion among their component parts. Their analysis focused on the following points : a) semantic aspects; b) syntactic considerations; c) selectional restrictions of the complement. The conclusion to be drawn is that terminative verbal phrases constitute a clearly defined category both in French and in Romanian.

## LE STATUT DE L'ÉCRITURE ET DE LA TRADUCTION DANS LE MOT SABLIER

**Alina ȚENESCU**
**Université de Craïova**

In this article, we have tried to answer to a question that finds its origin in a double perspective (poietic and psychoanalytic) on the writing and translation with Dumitru Tsepeneag. How can the translation practice help the writer better understand the poietic mechanisms of his work? Which is the analogy that we can establish between translation and writing in Le Mot sablier ? We have endeavored to answer to the questions raised by the problematic of treatment of the fantasmatic writing, of the translation as transfer and of the ontological status of the writing-translation in the experimental work Cuvântul Nisiparniță / Le Mot sablier by Dumitru Tsepeneag.

## POINT DE VUE SUR LE RÔLE DE LA LANGUE MATERNELLE DANS L'ACQUISITION D'UNE LANGUE ÉTRANGÈRE

**Doina BRAESTER**
*Université de Craiova*

The article develops an issue which is still very controversial, namely whether the use of the mother tongue is indicated during the process of acquisition of foreign languages; if the answer is "yes", then when, to what extent and why; which are the advantages and disadvantages of this usage. I reach to the conclusion – which is also shared by other authors - that a fair attitude concerning the mother tongue in the process of assimilation of a new language, is not of ignoring the former – it exists anyway – but, as much as possible, of taking advantage of it, in a constructive direction.

## LA PRODUCTION ÉCRITE DANS LES MANUELS DE FRANÇAIS DE NIVEAU MOYEN ET AVANACÉ

**Janeta-Ramona CRISTOFIR**
**Collège Technique " Ion Mincu " Craiova**

The main objective of this study is to analyse the textbooks from nineth to twelfth grade. This analyse is based on different types of various techniques, on activities and situations which in class-activities permit and favourise the direction of the didactic process to the achievement of this competence. The study is divided into two parts: the reflection part and the application part. The first one contains the inventory of exercises and activities such as correspondences, descriptions, portraits, stories; the second one proposes to teachers and students some exercises and activities that encourage the study of French. The exercises and activities presented in the second part are useful for large classes in the high school level.

## DIDACTIQUE DE LA LANGUE ET DE LA LITTÉRATURE FRANÇAISES

## EVALUATING BUSINESS ENGLISH STUDENTS

**Cristina Maria CUTUI ANDREI**
**University of Craiova**

L'évaluation est un sujet complexe qui a un rôle essentiel dans l'enseignement d'une langue étrangère. À l'aide des tests, les professeurs peuvent se rendre compte non seulement de la performance des étudiants mais aussi de l'efficience de leur propre cours, de détecter les possibles lacunes du procès de l'enseignement. Par conséquence, mon article concerne des différents types d'évaluation proposés par les didacticiens et souligne l'importance de celle-ci dans l'acquisition de l'anglais pour les étudiants en économie.

## ACTION RESEARCH VERSUS CLASSROOM RESEARCH ON LEARNING TO TEACH

**Gabriela GRIGOROIU**
**University of Craiova**

The paper presents principles of action research, its role in education and the steps that should be followed in the research process. It also discusses relevant aspects of the study undertaken on learning to teach and the role of reflection on the related processes. The study was initiated and undertaken with an awareness of the complexity of professional learning and of the multiple perspectives and understandings of reflective thinking and of its role in teaching and learning to teach. Its overall aim was to understand these processes from the student teachers' perspectives, the analysis and interpretation of data were presented in the PhD thesis submitted to the University of Exeter, Great Britain in 2002.

## TYPES DE TEXTES ET DE DISCOURS DANS LE MATÉRIEL DE LA CLASSE DE FLE

**Dana MATEESCU,Université de Craiova**

The present article aims to achieve a study focused on didactic speech that we find in the auxiliary material for the French class (the manual). It is about a comparative analysis based on a corpus of texts presented in the manuals currently used in schools, from the textual typology point of view. The corpus consists of texts selected from two types of manuals –different printing houses- one for secondary schoo (5th grade- Cavallioti) and one for high-school (11th grade- Corint).

After a classification of the types of texts, we tried to fit them in various types of discourse. The texts in manuals present a "compositional heterogeneity", a mixture of different types of sequences within the same text, a kind of "text in text". Evaluating the study, we have noticed a textual diversity that couldn't be integrated in a discursive typology. This textual diversity offers the possibility to achieve more didactic objectives in the same time and solicits students to a comprehensive lecture, helping them to elaborate a good exploitation of any type of text seen at first time.

## ENSEIGNER LE FRANÇAIS ÉCONOMIQUE : ACTIVITÉS ORALES ET ÉCRITES

**Daniela SCORȚAN**
**Université de Craiova**

This article insists on the fact that it is very difficult to separate oral and written activities in teaching French for business. The students should express themselves both in speaking  and in writting. We analysed also the activities in between oral and written activities such as the interview and we saw its application during French courses.

## TEACHER-STUDENT COMMUNICATION – STILL A TABOO SUBJECT?

**Oana VOICULESCU**
**University of Medicine and Pharmacy, Craiova**

Language is at the centre of human life. It is one of the most important ways of expressing our love or our hatred for people. Communication through language is vital to achieving many of our goals in our life and in our careers. It is a source of artistic satisfaction or a simple pleasure. We use language for planning our lives and remembering our past; we exchange ideas and experiences through language and we identify ourselves with the people who speak the same language as we do. The relationship of communication between the teacher and the students is still a highly debated subject as it raises great problems both for the teacher and for the student as well. Teachers sometimes find it difficult to communicate with their students not because they do not know the psychological ways in which to enter the student's mind but because of a strange barrier that the student himself/herself raises against the process of communication. This short paper tries to present some of the possible problems of communication that a teacher may be confronted with in the process of language teaching and also to give some possible solutions to these problems.

## LES CHANGEMENTS DANS LA FORMATION
## DE FUTURS ENSEIGNANTS DE FLE

**Ana VUJOVIĆ**
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Teaching culture within teaching a foreign language, apart from its educational value, has an important pedagogical aim: a pupil gets acquainted with perception, tolerance and understanding of others, and also develops a better notion of self and her/his own culture.

We want to point at the need to change the way we educate our teachers of French language. Their education should be interdisciplinary and far wider, not only based on literature written in the language they study, as it is the case at the moment. This is why curricula of the institutions dealing with the education of French language teachers should consider relations between studying of the French language, literature and culture, and should include training methodology.

## NOUVELLES VISIONS SUR LE DISCOURS LITTÉRAIRE
## *REPETITION COMPULSION. A FREUDIAN APPROACH TO*
## SEAMUS DEANE'S READING IN THE DARK

**Florentina ANGHEL**
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Les théories freudiennes concernant l'obligativité de la répétition des événements tristes ou traumatiques peuvent expliquer le fait que les écrivains ont des fantaisies à partir de leurs expériences malheureuses. Le but de leurs entreprises est celui de revenir à un état calme qui précède l'événement ; du point de vue de la théorie freudienne – c'est revenir à un état qui précède la vie : c'est-à-dire mourir. Le roman de Seamus Deane enregistre une série de répétitions qui conduisent d'une part vers la solution des problèmes du narrateur et d'autre part, vers la mort ou le silence des personnages. La répétition des expériences tristes ou traumatiques a comme but le besoin de contrôler la situation. Le protagoniste se rappelle seulement les événements tristes dont la répétition obsédante l'aide à comprendre sa famille et à former sa personnalité.

## WOMEN'S TRADITION VS. CYBERNETIC REPRODUCTION IN FAY WELDON'S " THE CLONING OF JOANNA MAY "

**Olivia BĂLĂNESCU**
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Cet article est fondé sur le roman de Fay Weldon, « La clonation de Joanna May » où deux types opposés de discours, la cybernétique et le surnaturel, se rencontrent pour créer un avenir utopique pour

l'identité féminine. Utilisant le potentiel disruptif du fantastique, Fay Weldon essaie de déconstruire les rôles traditionnels attribués aux femmes, tant dans la fiction que dans la vie.


## TO KNOW / TO LOVE A WOMAN BY AMOS OZ OR REPATTERNING THE BIBLE

**Felicia BURDESCU**
**Université de Craîova**

Amos Oz est le plus grand prosateur vivant en Israel, lauréat dans beaucoup de pays du monde. Le roman Connaître/ Aimer une femme, best seller en Israel en 1989, présente un protagoniste aimé par le public israélien. Le livre a été traduit dans beaucoup de langues et prouve des qualités remarquables parce qu'il tend vers summa comme tout chef-d'oeuvre de la littérature universelle.

L'article, qui met l'accent sur la fiction de Amos Oz, présente des influences anglaises, particulièrement celles de Joyce, mais il est focalisé sur l'incarnation des figures et des archétypes bibliques que le texte lui offre. Le livre est basée sur les traditions ancestrales de l'Ancien Testament et, du point de vue stylistique, il représente pour le lecteur une source inépuisable de symboles.


## RELATIONS ACTANTIELLES DANS LA PIÈCE D-ALE CARNAVALULUI DE I.L.CARAGIALE

**Sonia CUCIUREANU, Université de Craïova**

The great I.L.Caragiale, our best realistic playwright, tries to reveal the relations between the characters in the comedy D-ale carnavalului as substitutes of the farce and the melodrama. Most of his comedies do not avoid politics. The perspective in which it appears is a vulgar one; everybody makes peace for the personal interest in the end.


## TECHNIQUES D'ÉCRITURE DANS LA LITTÉRATURE FRANÇAISE DU XX-ÈME SIÈCLE

**Neli Ileana FĂRÎMĂ**
**Université de l'Ouest, Timişoara**

Our study presents some of the writing techniques in the French literature of the $20^{th}$ century. We noticed that a number of authors in that period treated their literary works as games by playing with the words and with previous authors' texts. They discovered new writing techniques which allowed them to distinguish themselves from the $19^{th}$ century's literature. Their innovation was not accepted by the literary critics of the time. We see our study as part of the contemporary tendency of recognizing the full value of their work.


## UNE DE CES DAMES DU TEMPS JADIS : FRANÇOISE DE GRAFFIGNY

**Tatiana-Ana FLUIERARU**
**Université « Valahia » de Târgovişte**

Once upon a time there were ... ladies who thought that not only reading novels was a woman's business, but also writing them. One of them is the Lady of Graffigny, author, among other things, of an epistolary novel which knew a great success. Love, social criticism, exotism, feminine perspective of the world – these ingredients have guaranteed the success of the novel. Can Lettres d'une Péruvienne still draw the reader's attention?


## ARMANDE OU L'ETHOS DE L'EGOÏSME DANS LES FEMMES SAVANTES DE MOLIÈRE

**Liliana GOILAN-SANDU**
**Université de Piteşti**

The text is an enunciation to a co-enunciator by which the enunciator wants to make his co-enunciator physically join a certain universe of meaning. The ethos is a notion that allows the work to have a body for the co-enunciator (reader or spectator). The work imposes the presence of its ethos by a tone, a character and a body.

In our article Armande ou l'ethos de l'égoïsme dans « Les Femmes savantes » de Molière we have tried to emphasize the ethos of the egoism coming from Armande's discourse, out of which her co-enunciators (the other characters) and the reader and/or the spectator get a representation of an egoist.

## UNE DIRECTION RÉCENTE DANS LE DISCOURS JOURNALISTIQUE : LA « NOUVELLE OBJECTIVITÉ »

**Ioan LASCU**
**Université de Craïova**

The journalism speech hesitated for a long while between the neuter style and the image style, a little more artistic. The two styles were usually separated each other according to the press genres, as the shorts ones: pieces of news, notes, little announces etc. used the neuter style, during the longer ones: articles, chronicles, comments, leaders etc. used more the image style. By this choice, the difference between the genres of information and the genres of analysis or opinion is clearly marked. There is, almost as a prejudice, an absolute use of the neuter style, always addicted to the first command of the press, namely a strict information activity, in a concise and cold manner; this command has seldom had to regress before the second one, that always consists in commenting events and expressing opinions about them. Nevertheless, the opinion press assumed the risks of mixing, more than less, the two kinds of speech, taking care to not submit the information to the artistic style.

But recently a new trend occurred within the journalism speech: this one came from behalf of the American press and was called the new objectivity that admitted the mixture of the two main styles even within the information genres, let it be the least news. Nowadays all these facts permit the occurrence of the newspapermen's opinions in any articles. There are the consequences of the new objectivity within the Romanian and the French press that remain us as a theme to research.

## L'ESPACE MYTHOLOGIQUE CHEZ ANDRÉ GIDE
## APPROCHE MYTHANALYTHIQUE
## L'ESPACE AQUATIQUE DANS LE MYTHE DE NARCISSE

**Diana-Adriana LEFTER**
**Université de Piteşti**

The Romanian historian of religions Mircea Eliade introduced two main concepts in the study of myths: the sacred and the profane space. Our paper treat the mythological space in two novels by André Gide, Si le grain… and L'Immoraliste. We focus on the aquatic spaces in the two mentioned novels and we try to analyse their symbolism and the relation that exists between those spaces and the characters that encounters those spaces. We have used Gilbert Durand's decomposition method and we tried to compare some episodes in Gide's novels with the corresponding episodes in Ovide's Narcissus myth. We have established that the interaction between André and Michel and the aquatic spaces have a main importance in the formation of their inner character, which inherits many characteristics from Ovide's character, Narcissus.

## SCÈNES DE MONSTRATION GUERRIÈRE

**Camelia MANOLESCU**
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In the flaubertian novel, Salammbô, the war is revealed as violent or peaceful, in a regular succession of events. Every event has its double image as in a mirror game. But the reader is fascinated by the action and, at the same time, he rejects the great amount of objects, details, coloured images. Thus, he is able to create the hyperbolic effect of death. We feel that all the images are invaded by the dominant colour, red, the symbol of the war, of the crimes made on behalf of it, the symbol of all the evil things in the world.

Flaubert is a writer who transforms the word into sensations. He is not a painter, he is a writer who uses the methods of a painter to create sensations. In this novel, the images suggesting the red colour are the final achievement of the writer. By using these images, Flaubert succeeds in revealing the atmosphere of a forgotten city, Carthagina, of its customs and the photos of its people. He visited this place in the North of Africa but what he saw there was nothing but ruins. On the image of these ruins he created a whole world with people, culture, violent actions and passions.

In this article the image of the war dominates the narration. The action is made by the colour of the war, the unforgettable flaubertian red.

Animals, human beings, war instruments are seen in the red colour of the destruction. The author insists on the description of blood, this extraordinary engine of life, on the description of the abominable crimes committed on behalf of the war, on the monstrosity of the civilised people in contrast with the noble feelings of the uncivilised ones, of the so-called Barbarians. Animals and humans are mixed together in a circle of death and life. The war as a monster is everywhere: in the city, on the fields, in the mountains. It destroys and conquers everything making humans turn into animals and animals turn into humans. The world described by Flaubert shows the reader the monstrosity of the instincts of old nations. Eventually, the novel is the fruit of an enormous work of a well-known French writer who was in love with images made of beauty and horror.


## LA SATIRE EN TANT QUE GENRE. TENTATIVE DE POÉTIQUE

**Carmen PASCU**
**Université de Craïova**

Recent literary theory approaches genre as a discursive convention, mostly from a pragmatic perspective. The Romans claimed satire to be their own original creation but they denied its literariness, hence its aesthetic value. In theory, satire belonged to an inferior genre, genus humile dicendi, because it employed sermo cotidianus, just as comedy did. Horace stated that satire wasn't genuine poetry. We argue that the Horatian rejection of satire is antiphrastic and that the satirists (Lucilius, Horatius, Persius and Juvenalis) aspired to grant this type of discourse the elevation of the genus sublime. The poetics of satire is articulated on the close connection between ethics and aesthetics, between moral indignation and literary ambition. Irony is a rhetorical strategy which generates ambiguity and complexity in a genre otherwise read through the narrow lens of didacticism. Structurally a mixture or hotchpotch (satura lanx), the satirical genre is one of the precursors of the novelistic form.


## MARGUERITE DURAS, DE LA DÉ-CONSTRUCTION
## À LA CONSTRUCTION

**Elena RĂDUCANU**
**Université de Craïova**

Beginning with the tendency of the post–modernist principles to connect the process of construction of the meaning to its deconstruction, my research consists of a short investigation of these techniques in some of a Marguerite Duras's novels, both on a thematic level as well as a formal one.


## LES TROIS MOUSQUETAIRES ET LE MYTHE ESPAGNOL DE DON JUAN. UNE
## LECTURE INTERTEXTUELLE

**Lavinia SIMILARU**
**Université de Craiova**

No one can deny the prestige of Don Juan' s myth starting with El Burlador de Sevilla, a play which Tirso de Molina or Andres de Claramonte had written at the beginning of the 17th century. There is no doubt that Alexandre Dumas had been interested in this literary myth: he wrote a drama, Don Juan de Manara ou la chute d' un ange (1836), in which he continues the adventures of the Spanish conquerer. D'Artagnan has much in common with Don Juan : the same courage, the same ability to use the sword and most of all the same passion for women, whom he loves and forgets very easily. They are both young and have charm. To spend the night with Milady, D' Artagnan uses the same trick of Don Juan at Napoli (El Burlador de Sevilla ) : he pass for another person. He usurps the identity of the count of Wardes, in the same way in which Don Juan had usurped the one of duke Octavio.

# REPRESENTATIONS OF CULTURAL SPACE IN 'THE ENGLISH PATIENT' BY MICHAEL ONDAATJE

**Aloisia SOROP**
**Université de Craïova**

L'article est une analyse de la plus pertinente représentation de l'espace culturel dans le roman Le pacient anglais, par l'écrivain canadien Michael Ondaatje : la villa San Girolamo qui se trouve au nord de Florence. La villa est un espace culturel par excellence, elle étant le symbole de l'art italien en premier lieu, de la sainteté dévorée par la guerre, de la nature envahissante qui transforme l'espace intérieur dans une extériorité prolongée.

La villa est un espace de lecture des textes, qu'il s'agisse de livres, de récits personnels ou de débris de mémoire. La villa représente aussi la dichotomie mouvement/immobilité, car le pacient brûlé est immobilisé dans son lit et dans son passé, tandis que tout le reste autour de lui frémit de présent.

La villa est l'endroit où s'entrecroisent les destinées de personnes de diverses identités nationales. La villa est un symbole dynamique de la stabilité culturelle nationale qui entre en contact avec la diversité que le monde moderne déploie en termes de relations humaines, d'échange culturel, d'identité psychique et de mantalités.

# « LA DOMINANTE » ET SA « DÉRÉCLUSION »

**Lelia TROCAN**
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If with Jean Cohen the leap is a productive criterion to account for the poetic phenomenon, from a double perspective, synchronic and diachronic, the concept of "dominant" seems richer in promises since it implies a global vision of the arts and even of the human evolution in general.

"The dominant can be defined as a focal element of a work of art : it governs, determines and transforms the other elements. It is this element that guarantees the cohesion of the structure". This structure is a system of values whose "dominant" is the "master value". It can be envisaged starting from a certain formal structure (within the versification, the case of the Alexandrine in French poetry), to all the arts: according to Roman Jakobson, for the Renaissance arts, the dominant, the summum of the esthetic criteria of the age, was represented by the visual arts. The other arts were all directed towards the visual arts and their place on the value scale was established according to their distance from or proximity to the latter.

# SACRÉ ET PROFANE DANS LE MYTHE DE LA CHUTE CHEZ CAMUS

**Crina Magdalena ZĂRNESCU**
**Université de Piteşti**

The novel "The Fall" (La Chute) is not too different from all the modern literature of the "process" and of the guilty conscience which haunts the spirits of the XXth century. Camus's last novel, The Fall, makes a curl which ties it up to the first novel, The Stranger (L'Etranger), centered on "the myth" of the process considered from different angles, even opposed. If in the first novel, Meursault is considered guilty, at least apparently, and the judges are considered upright and fair, the perspective changes in The Fall and Clamence, lawyer of the oppressed ones, chooses to be a penitent judge, to gather the people who judge everything, accepting in the same time to be judged in their turn. In the inventory of the Camus's characters, Clamence turns to be a remote and a "modernized" successor of the Romantic rebel, having a "schizoid structure" – the theme of the double- who turns into mockery all the decisive truths of the existentialist thinking. Moreover, all in this novel, starting with the place that it has in all the work, title, characters, narrative techniques, "dialogical" monologue, setting and so on, bears the mark of the double, of the rupture of a "before" and of an "after". In fact it is a disconcerting, dramatic vision but which seems to involve, more than once, a humoristic dimension, in the Freudian sense of the word. The symbolism of the book drifts from the myth of the alterity as G. Durand defined it as a "mytheme of duality" (G. Durand, 1972:244). This work aims to present in a mythical-poetical perspective the way Camus views the restlessness and the torments of his generation and of Camus himself by resorting to the myth of the fall.

All the articulations of the story which I named using a term, "narrative knots" – the fall, the laugh, the bridge, the cry, the water – create a new mythical net which feed the central myth and which suggest another level of reading.

# L'OURSIADE OU L'ART DE DÉCOUVRIR ET D'ACCEPTER L'AUTRE

**Liliana GOILAN-SANDU**
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This study aims at analyzing the construction of the reality in the Canadian novel L'Oursiade written by Antonine Maillet. In his constructed reality, one of the characters, Titoume, discovers and accepts the Other, symbolically represented in the novel by bears.