

LE DISCOURS RAPPORTÉ : UNE SIMPLE CONCORDANCE DES TEMPS?

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Although the rules of so-called « tense-shift » are the basis of the change from direct to reported speech, they hardly cover the whole range of observed phenomena. Within the framework of the Théorie des Opérations Énonciatives, I will show that the choice of tense is not an automatic shift but rather depends on a modal relation between the reporting speaker and the speaker whose words are reported. The event is thus doubly endorsed and the choice of a given form enables the reporting speaker to express first his agreement, his disagreement or his doubts about what he is reporting, and secondly his opinion on the trustworthiness of the source of information.

LE FRANÇAIS DANS LE MONDE, À LA RECHERCHE D'UNE FRANCOPHONIE OUVERTE (2000-2005)

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The notion « francophonie » was and is the topic of numerous debates, in its geopolitical representation as well as in its sociolinguistic reality. Our article analyzes the conception of Francophonie in the journal *Le Français dans le Monde* (FDLM), which has become the official journal of the Fédération Internationale des Professeurs de Français (FIPF) as of December 2000. This article is divided into three parts. Firstly, we describe the geopolitical reality of the francophonie as it is presented in the journal. The second part deals with the sociolinguistic aspect of the francophonie. The third important component discusses the aspect described in the journal regarding francophone literature. The authors of the article conclude that the evolution and the diversity of the francophonie, as well as the discussions of challenges and linguistic policy find their place in the journal; this tends to avoid generalization and minimizes the trap of folklore. The linguistic variation is, however, neither fully analyzed nor completely discussed. The FDLM still offers multiple opportunities for the reader to attain a genuine ethno-sociocultural expertise regarding the francophonie.

RELATIVE CLAUSE CONSTRUCTIONS WITH A POST-COPULAR GAP

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In this paper, we examine several types of complex DPs with relative clauses characterized by the presence of the relative-internal 'gap' in post-copular position. This position is of potential interest, in view of the ambiguity of copular constructions as predicative or equative, and correspondingly, of post-copular elements functioning as predicates or arguments.

Section: L'INTERFACE SÉMANTIQUE-PRAGMATIQUE EN SYNCHRONIE ET EN DIACHRONIE

À BORD DE, AU BORD DE: TOPOLOGIE ET PROJECTION

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In French, the composed preposition *à / au bord de* can express both topological and projective relations between a "cible" (the French translation of the English terms *figure* or *theme*) and a "site" (translation of *ground* or *landmark*). The variant *à bord de* is principally used to communicate the presence of the figure inside the functional interior of a vehicle, especially a ship, therefore a topological relation. The other variant, *au bord de* can verbalize (i) the projective relation of a small distance between the figure and the ground or (ii) the topological relation of the ground supporting the figure.

SEMANTIK UND PRAGMATIK DER DEUTSCHEN MODALPARTIKELN

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The majority of the authors who studied the German modal particles concluded that they do not possess any lexical meaning. If we isolate these elements from their context, they have indeed little lexical meaning, as they do not designate any objects of the extra-linguistic reality. They can be included in the class of *Synsemantika*. A pure semantic method which concentrates on the meaning of single lexical units outside the context is not adequate for the analysis of the modal particles. The fact that these elements do not possess a lexical meaning should not imply that they do not have any meaning at all. Modal particles have primarily a communicative function, their meaning can be found in the illocutionary field of an utterance. The modal particles are multifunctional and the various functions they can fulfill can be pointed up only with the help of the context, in other words they can be determined mostly pragmatically.

DIE SEMANTISCHEN FUNKTIONEN DES MODALVERBS *SOLLEN* IN FRAGESÄTZEN

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The present study focuses on the semantic functions of the German modal verb *sollen* in interrogative sentences, a very tricky topic, which has been rather neglected in the linguistic research. Our analysis has shown that these functions strongly depend on the context, on the type of interrogative sentence in which they occur, so that it is not always possible to make a clear distinction between the semantics of the modal verb on the one hand and that of the interrogative sentence or of the interrogative adverbs on the other hand. That is why we consider one cannot efficiently investigate the semantico-pragmatic characteristics of *sollen* in interrogative sentences, unless one makes first a classification of all types of occurrences of the modal verb in this usage. We distinguish 6 types of *sollen*-questions: offer-questions, consulting-questions, intentional questions, probability-questions, epistemic questions and rhetorical questions.

SUR LA REPRÉSENTATION DE L'IRRÉEL DANS LA LANGUE FRANÇAISE (LES STRUCTURES IMPLICITES)

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This study aims to present the means of expression of the *counterfactual* in French starting with a diachronic view from the end of the XII-th century to the XXIst century Modern French. While Old French does not recognize the opposition *potential / contrafactual* at a formal level, during the Middle Ages we are confronted with a totally different situation, since the emergence of phrases to which add past tense dimension and / or a result dimension and / or refer to the anteriority of the process to leads to major changes as far as the expression of virtualizing ideas is concerned. Thus, Middle French had, for example, a whole arsenal of mixed hypothetical constructions (Martin-Wilmet, 1980: 64-65) which can be described not only by the mood alternation (Indicative / Subjunctive / Conditional), but also by the aspectual and temporal charge.

Section : NOUVELLES MÉTHODES EN MORPHOSYNTAXE, EN SYNCHRONIE ET EN DIACHRONIE LES RÔLES SOCIAUX : UN PROBLÈME DE SYNTAXE ?

LES NOMS D'HUMAINS DANS LA PHRASE TRANSITIVE DIRECTE EN FRANÇAIS

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Our work proposes a description of the functionality of direct transitive sentences in French that has as constituents Subject and Object nouns that designate humans. We mainly verify the pertinence of the

sub-classes of human nouns in the French transitive sentence and the functioning particularities they trigger in the sentence.

LA PRÉPOSITION *DANS* COMME MARQUEUR D'EXTRACTION

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The verb *prélever* (to take a part from something, to draw, to extract), a typical example of lexical partition, allows us to study the reference to the homogenous source entity, object of the withdrawal as a physical process. The matter is commonly regarded relative to a natural bounding entity or to an artifact, a container. This verb's complement constructions express this diversity, and when they point to typical or figurative bounding entities, they use a meronymic relationship. This paper proceeds to explain the structure *les pêcheurs prélèvent dans la rivière sans autorisation*. This structure might help explaining the construction *boire dans un verre*.

DER GRAMMATIKALISIERUNGSGRAD DES RUMÄNISCHEN BESTIMMTEN ENKLITISCHEN ARTIKELS

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The Degree of Grammaticalization of the Romanian Definite Enclitic Article. The paper shows the degree of grammaticalization of the Romanian definite enclitic article, by applying the parameters of grammaticalization proposed by Lehmann (1985). We can conclude that this article has a high degree on grammaticalization.

Section: ESPACES FRANCOPHONES

(RE)CONSTRUCTION DES REPRÉSENTATIONS DE LA LANGUE FRANÇAISE ET DU MONDE FRANCOPHONE DANS LES MANUELS ROUMAINS DE FLE

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Conveyed by several enunciative instances of discourse in FFL handbooks, the images of French language and of the Francophone world are constructed differently depending on the factors linked to the learners' age, on their performance levels and on the major objectives of the learning process. These aspects guide us in the study of the discourse of the adolescent school book. Our aim will be to analyze the contents of collective representations, the scope of their tendency towards stereotype, the preferential framework of their insertion in the school book discourse, the voice which makes them live and which conveys them and the impact of the preconstructed images on the learner.

LA LITTÉRATURE, ENTRE DISCOURS ET CULTURE : COMPARAISON DES PRATIQUES D'ENSEIGNEMENT-APPRENTISSAGE PRESCRITES DANS TROIS PAYS DE FRANÇAIS LANGUE PREMIÈRE

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Undoubtedly, teaching literature engenders intellectual tension between the study of the peculiarities of the literary discourse (via stylistics and rhetoric) and of the cultural load (via the synchronic perspective on the literary themes and motifs, on the literary trends, on the biographical, psychological, sociological and institutional factors etc). However, the concrete manifestations and the synchronic and historical variations related to this tension have not been attached particular importance to up to now. As far as the 4 French-speaking countries are concerned (France, Belgium, Canada and Switzerland), the question arises if this tension underlies the curricula of the secondary school education system? Are discourse competence to be identified with cultural competence teaching strategies and, if so, what are their

objectives and related strategies? Most particularly, do these items – the relationship between discourse and culture embodied in verbal, thematic and ideological stereotypes- weigh heavily in the curricula? What are the discourse types that are taught within the Teaching Literature modules in the 4 countries in question? Our intercultural approach is based on the official instructions and on the research carried out by different methodologists in the 4 countries (see Collès et al., 2003). To sum up, we aimed at developing a global framework of the different strategies of teaching literature in French-speaking countries.

**PARCOURS CONTEXTUELS DANS LE ROMAN DE LOUIS HÉMON « MARIA
CHAPDELAINE »**

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The perspective that we propose is the analysis of literary discourse, completed by a declarative vision and combined with the textual analysis. The latter is concentrated on the internal organisation of the paragraphs and chapters. This communication wishes to realize the study of contextual changes, following the narrative way linked, especially, to the beginnings and the ends of the chapters, in a novel that belongs to the Canadian literature, “Maria Chapdelaine”, written by Louis Hémon. The literary work that we study belongs to Louis Hémon, writer born in France, but established on the Canadian territory, at the beginning of the XXth century. Written in 1914, the novel surprises the tension among the 3 options that were offered to the French Canadians, symbolized by the forest guide and hunter, the emigrant established in the USA, and the clearing man. We want to trace the particularities of the narrative discourse, written by Louis Hémon, through the organization of the context (small-the participants at the declarative act, space-time and a few residual variables; large - the psycho-socio-cultural parameters). The theoretical step is inspired by John Lyons and Jean-Paul Bronckart’s writings. Our work also wishes to analyse the space of production act (in the Louis Hémon’s literary discourse): the producer, the interlocutors (co producers), the space-time, and the space for the interaction (the parameters of the social environment of the literary work): the social place, the addressee, the enunciator, the purpose, etc. The purpose of our study is to make obvious, with the help of the contextual analysis, an other vision on the Louis Hémon’s literary discourse, one of the greatest authors of the Canadian literature

Section : SOCIOLINGUISTIQUE

FRENCH INFLUENCES IN ENGLISH

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Au cours du règne de Guillaume le Normand en Angleterre, l’anglais a été remplacé par le français comme langue officielle à la Cour, en administration, dans le domaine de la culture et ce fait s’est prolongé toute une période de 300 ans. L’anglais s’est identifié à la classe majoritaire, en se simplifiant considérablement au niveau grammatical. Pendant l’occupation normande, presque 10.000 mots provenant du français ont passé en anglais, trois quarts étant toujours usités. Le vocabulaire français peut être identifié dans tous les domaines : le domaine législatif, le domaine juridique, l’art, la littérature. Parce que le français et l’anglais conservent beaucoup de mots provenant du latin et puisque le français a exercé une influence considérable sur l’anglais, il y a plusieurs correspondances orthographiques comme : les suffixes français *-ain(e)* et *-en(ne)* qui se retrouvent en anglais sous la forme *-an* ; les suffixes français *-ance/-ence* qui sont les équivalents des suffixes *-ence* en anglais, le suffixe *-çon* du français qui a plusieurs formes en anglais *-sson, -shion, -son*. Les similitudes entre les deux langues sont clairement illustrées par le domaine du lexique.

**LA FORMULE DE POLITESSE DANS LE ROMAN NATURALISTE
AU BONHEUR DES DAMES, E. ZOLA**

**Maria-Mădălina URZICĂ
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Our work deals with the politeness rules and its use in the French discourse. To respect these rules

means to know them very well because they are really bounded to the linguistic context. These rules are cultural and social representations in a certain linguistic zone. The politeness rules as a contrastive discourse are social conversions and, in the same time, linguistic ones

Section : THEORIES ET PRATIQUES DISCURSIVES

RÉGULARITÉS LINGUISTIQUES ET INTERACTION SOCIO-DISCURSIVE DANS LES PUBLIPOSTAGES

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The present article takes into consideration a direct-mail corpus in order to preset its features as argumentative texts having in common *tell to do* and *tell how to do*: their argumentative effect is not added on the descriptive-informative value of the language, but it is a fundamental one. The analysis tries to establish how different *linguistic regularities* are directly delineated by *socio-discursive interaction* data. A *production* and a *reception grid* respectively uncover different possibilities of analysis: - the first one, considering the socio-professional relations between the advertiser (seller) and the prospect (potential customer, client, purchaser) at the level of direct mail writing, establishes its pragma-discursive features and the relationship between macro and micro-text elements; - the second one, the *direct-mail reading situation*, sets a series of remarks on morpho-syntactic and semanticlexical elements specific to this type of discourse. This study points up certain homogeneity at the level of compositional construction, at the semantic and microlinguistic levels to be taken into consideration in accordance with different organisational levels of the textual matter.

LINGUISTIQUE ET LITTÉRATURE.

QUELQUES ASPECTS DANS LA VISION DE COSERIU

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According to Eugenio Coseriu's linguistic theory, literature and linguistics are complementary sciences. From this point of view, literature is merely the written representation of the absolute form of language, the expression of its functional plenitude, and text linguistics is only a hermeneutics of the meaning. If poetry is *saying* with its own substance, language is merely a (lexical categorial, grammatical, ontical) signified, but within the characteristics of poetical language there is a process identical with the poetical saying.

ELABORATION D'UN COURS DE FRANÇAIS DES AFFAIRES – BESOINS D'ÉTUDIANTS ET CONTRAINTES INSTITUTIONNELLES

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French for Specific Purposes has known a rising interest during the last decades from the French Teaching's research, because of the relationship it imposes between the students' needs and their motivations on one hand (different practices and specializations, studied objects, jobs and interest centers) and the course's goals, contents and progression. Here are, in fact, the two types of issues that appear when elaborating a French for Business course. They represent the two components the teacher has to work with while preparing his course: the student and the French used in the business environment.

DE L'USAGE DES CONSTRUCTIONS BINOMINALES DU TYPE *CE CORNICHON DE MARBRIER* DANS LE DISCOURS INJURIEUX EN FRANÇAIS

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The 1st part of our article is a synthesis of the bibliography about this construction. The 2nd presents the conclusions of our study of the construction in a written corpus in modern French. The construction is extremely frequent in the insulting discourse, to the point of generating new insults in French. This value is due not only to the meaning of the nouns it associates, but also to the meaning of the construction itself. N1 usually expresses an evaluation of N2; N2 has to identify the object of discourse. Hey must admit a predicative relation. The frequency of the insulting or swearing words in N1 derives from the incapacity of laudatory adjectives to turn into nouns and consequently to be used as designations of a 3rd person or of the interlocutor (cf. **(cet) intelligent!/ adroit!*).

TECHNIQUES ARGUMENTATIVES DANS LE DISCOURS PUBLICITAIRE

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This paper aims to define the argumentative schemes from a psycho-logical perspective. We consider that the major part to be played in advertising message concerns especially the receptive pole, that's why we insisted on its relevant aspects from a non-linguistic point of view (social and psychological) and try to underline the inferences made in order to complete the significance process

TECHNIQUES D'ENSEIGNEMENT DU VOCABULAIRE ÉCONOMIQUE

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The techniques of teaching vocabulary evolved much from traditional methodology to the eclectic methodology of today. The most used methodology nowadays is that eclectic which supposes that the teacher knows very well all the techniques of teaching, that he has a very precise vision of the needs of his students and that he is able to combine and adapt several techniques to the particular situation of his group of students.

Section : LINGUISTIQUE CONTRASTIVE ET TRADUCTION

LE TRADUCTEUR TRAVAILLE-T-IL SUR LE PLAN DE LA LANGUE OU SUR CELUI DU DISCOURS ?

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Generally speaking, translators obviously always work with texts (*discours*), but the translation of some types of text often forces them to translate also on the level of *langue*. While translators of literary texts can frequently keep away from this later level, translators of philosophical texts have much more limited opportunities. The paper discusses two extreme points. On the one hand, looking at the meanings of a Hungarian verb in literary texts and in the dictionaries, it comes to the conclusion that 11 French translators of a well-known Hungarian poem do not take into account the 20 dictionary meanings of this verb, and choose to attempt the effect of equivalence on the level of the text. On the other hand, translators of Heidegger's works in most cases create an equivalence of meaning not on the level of the *discours* but on that of *langue*, thereby contributing to the formation of a philosophical discourse in the target language.

I PREFISSI LOCATIVI IN ITALIANO E IN ROMENO STUDIO CONTRASTIVO

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Through the present article we tried to make a study of the locative prefixes in Italian and Romanian. We have chosen to analyze the problem of the locative prefixes from the contrastive point of view, because it offers not only an important theory, but also practice (especially in the translating field). Through the process of word formation, there are many words created not only by suffixation or composition, but also by prefixation. The present article develops a synchronic research because in synchrony the steady structures of the languages under analyses are easily noticed. As a result of our study,

we noticed, that in Romanian as well as in Italian, there are similarities in the semantic structures expressed by the locative prefixes. From the parallel analyses of the prefixes we have also found some exceptions (e.g. the words formed by the Romanian prefix *stră-*).

SUR LA TRADUCTION DES TERMES BANCAIRES DU FRANÇAIS EN ROUMAIN

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The present article discusses some of the difficulties of translation pertaining to the specific terms of the financial language, a very technical type of language, and it is because of this problem that the translator tends to encounter great problems. After having given a couple of theoretical explanations, we have tried to show, from a contrastive point of view, the specificity and the difficulties of the translation of banking terms from French to Romanian. The influence of the French model in the Romanian banking system is obvious at a linguistic level, because the majority of the financial terms in Romanian come from borrowings and historical calque of French terms and idioms. Another issue that we have talked about is the issue of borrowings from English to French, borrowings that are very frequent in this area in the Romanian language.

L'IMPACT DE LA TRADUCTION EN ROUMAIN DES STRUCTURES LANGAGIÈRES DU TEXTE NORMATIF FRANÇAIS

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Being based on a set of normative texts (European Convention on Human Rights and Fundamental Freedoms, The Treaty establishing a Constitution for Europe and their versions in Romanian), this article aims at a double objective: to reveal the features of the linguistic organization of the French normative discourse and to emphasize their impact on the translation into Romanian. Unlike the lexical difficulties the translator is faced with, under severe restrictions, the phrase structures give the translator a certain freedom of movement, as he should distinguish between what legal servitude represents and what he can use freely.

ASPETTI METODOLOGICI USATI DALLA LINGUISTICA CONTRASTIVA NELL'ANALISI DELLE UNITÀ FRASEOLOGICHE (APPLICATI ALL'ITALIANO E ROMENO)

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The contrastive linguistics compares the linguistic phenomena of two or more languages, underlining their differences and similarities. Even though the differences are very important, the similarities indicate the linguistic universals, or what is universal in all the languages. In the analyses of the phraseologisms from Italian and Romanian, we indicated and applied two methods. The first one is based on the study of the expression of a common concept, of a common meaning (e.g. the phraseological units with the meaning "to cheat"); while the second one refers to the comparative study of the units having the same dominant word (e.g. the phraseologisms that present in their structure the word *testa* in Italian and *cap* in Romanian). Both methods have proved to be useful in revealing the existing similarities and the differences between the Italian and Romanian phraseological units. This type of analyses can be useful for translators, for language teachers or good level speakers, as well as for students to enforce their linguistic knowledge.

SOME FUNCTIONS OF GRAMMATICAL METAPHOR IN SCIENTIFIC WRITING

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L'article discute du concept de *m taphore grammaticale* qui caract rise le discours scientifique. Les caract ristiques fonctionnelles des m taphores grammaticales, repr sent es par les proc s de nominalisation (selon la th orie de M.A.K. Halliday) se situent au centre de la discussion. La m taphore

grammaticale comme moyen incongrus d'encodage linguistique est le résultat d'une transposition entre les catégories grammaticales (par exemple le groupe nominal au lieu du groupe verbal). La nominalisation en tant que forme de la métaphore grammaticale est très importante dans le discours scientifique assurant la cohérence et la cohésion textuelle, la concision et la densité lexicale.

POUR UNE BI-GRAMMAIRE CONCEPTUELLE DES VERBES DE PERCEPTION (VISUELLE) FRANÇAIS ET ROUMAINS

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Verbs of visual perception represent an important topic of recent analyses for the English/French domain. In this article, we have tried to offer a contrastive research of the verbs *voir* / *a vedea*, *regarder* / *a privi*, in the French/Romanian domain, considering the following problems: the actants and the semantic cases of these verbs, the aspect and the specific syntactic forms. The present study gives a general perspective of approaching which will be further developed.

L'ÉQUIVALENCE CULTURELLE – ENTRE LA TRADUCTION FORTE ET LA TRADUCTION FAIBLE

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The paper focuses on the translation procedures in the case of Romanian culture specific items (customs, beliefs, artifacts) which sometimes cannot be equated optimally. Our analysis proves that the translator's choice alternates between what the French literature calls "traduction forte" and "traduction faible".

DIFFICULTES LEXICALES DU DISCOURS NORMATIF FRANÇAIS SOUS L'ANGLE DE LA TRADUCTION EN ROUMAIN

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Legal discourse represents a particular type of communication due to the specialized/technical language and to individual discourse features. In the case of normative texts, considered to be endemic to the legal discourse, we have aimed to highlight a cluster of lexical features as they represent the first barrier in legal communication and raise serious translation problems. The umbrella term legal vocabulary refers to words of double origin, quasi-synonyms, terminological ambiguity and collocations.

REPRÉSENTATIONS DES PHÉNOMÈNES MÉTÉOROLOGIQUES DANS LES DISCOURS LEXICOGRAPHIQUE ET PARÉMIOLOGIQUE FRANÇAIS ET ROUMAIN

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Divergences and convergences in the representation (mental image) of meteorological phenomena appear at intralingual level, between the lexicographic representations and those from proverbs, and at interlingual level, between French and Romanian representations. Subjective and objective elements that make up representations are those which dictate divergences or convergences. Divergences emerge there where subjective elements that complete representations are of different nature. The lack of subjective elements from lexicographic representations leads to convergences of representation. In return, the more the number of subjective elements from paremiologic representations increases, the more differences there are.

PRAGMATIC FACTORS IN TRANSLATION EVALUATION

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L'évaluation linguistique et sociale de la traduction – et en particulier celle du texte littéraire - se fait à partir des critères objectifs et subjectifs. La liste de repérage inclut: l'affiliation idéologique, une esthétique de la variabilité, l'état de langue, la stratégie de compensation, l'idiote de du traducteur et le degré de médiation ou la visibilité du traducteur. Par conséquent, on parle de fidélité et d'altérité linguistique et culturelle comme notions complémentaires dans l'évaluation de la traduction.

Section : DIDACTIQUE DE LA LANGUE ET DE LA LITTÉRATURE FRANÇAISES

LE RÔLE DE LA DÉFINITION DANS LE DISCOURS DIDACTIQUE DES MANUELS SCOLAIRES

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The definition offers significance to a noun or a phrase, it establishes a contextual meaning for them. The definition is a means of establishing norms, it helps to analyze the theoretical point of view of certain notions. The definition helps the learner to acquire and synthesize the information. The definition is a logical, linguistic and gnoseologic operation at the same time. Its goal is always represented by knowledge. It is a tool for the discursive knowledge which is done through language. All definitions must be short and clear. These two conditions are imposed by the very nature of the definition – to make things perfectly clear for the spirit. The definition must also be adequate to the object – it must include the defined object and anything else. These requirements prove their importance especially while building didactic definitions. One mustn't forget that textbooks are models and a gathering of knowledge we come back to, even after school years. The textbook's responsibility as training book is even greater, as it is the basis for everything we introduce as new item of knowledge. It is the element that introduces and synthesizes and it represents the norm. The textbook's definition is as important for the learner as the dictionary or the theoretical work's definition.

DU DISCOURS USUEL AU DISCOURS LITTÉRAIRE : À LA DÉCOUVERTE DE L'IMPLICITE EN CLASSE DE FLE

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In order to make students understand and appreciate literary texts, it is essential to raise awareness of the fact that these texts are true linguistic laboratories where implicitness and allusion play an important role. The explicitation of the frame represents a valuable means of accurately decoding the context of utterance and of avoiding breakdowns in communication. The pragmatic approach to Jean Cayrol's novel *Le Froid du soleil*, (Seuil, 1963) underpins the idea of using authentic materials and of featuring the literary discourse, where the narrative voice is often dialogic. This feature resembles conversation or ordinary language use. Thus, learners will be able to place the multivoiced novel within the contemporary frame, characterised by the quest for referential illusions. The focus should be on the teaching and learning of link words and of the sequence of tenses. In this respect, learners are asked to restore the frame and the link words that have been omitted, consequently becoming sensitive and sensible readers, able to make adequate inferences. Cumulatively, teaching literature and teaching language are likely to converge at this stage.

APPRENTISSAGE DU FRANÇAIS PAR LE THÉÂTRE

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The integration of drama techniques within the classes of French as a foreign language is a more and more spread pedagogical method, the professional stages, drama workshops, theoretical analysis, the great number of drama techniques exercises, the direct observation of some plays performed and staged by students, clearly prove the interest for this subject. The application of these techniques within the FFL has mainly a learning purpose improved and facilitated by their playful side. The study of this didactic adventure, of the role that it can have during a course, of its stages, of the various exercises, applicable in different moments of the foreign language course is profitable, pedagogically speaking. Encouraging the oral communication, the discovery of the self and the other by asserting oneself, discovering the creative aptitudes are just some of the advantages of drama methods within the teaching and learning of a foreign language.

DE L'ANALYSE DU DISCOURS LITTÉRAIRE À LA LECTURE LITTÉRAIRE EN CLASSE DE FRANÇAIS

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In this article the writers start off by attempting to point out what is the contribution of Dominique Maingueneau's work, and especially of his book *Le discours littéraire* (« The literary discourse »), to a global approach of literature and its teaching and learning. This « discourse turning point » in the literary studies, which takes into account the literary institution and the way in which each writer invents the way in which he involves himself in it, is illustrated by the comments on Nicole Malinconi's two short texts, her being a contemporary Frenchspeaking Belgian writer. The theoretical and methodological concerns being of prime importance, Francine Thyrion and Sébastien Marlair then display the relevance of articulating the discourse aspect with the approach of the "literary reading" ("lecture littéraire" being a concept developed among others by Jean-Louis Dufays' work) which puts the reader in the center of its approach.

DE LA DIDACTIQUE DANS LA TRADUCTION : LIMITES ET LIBERTES DU TRADUCTEUR ENSEIGNANT

**Livia VASILUĂ, Diana ANDREI
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This article aims at analyzing how *verlan* works in translation with no context. The study contains four main parts. In the first part of the article we briefly discuss the issue of *verlan*, as well as the necessity of such a course for students in languages. In the second chapter, we shall focus on the presentation of the three functions of *verlan*. After that, we shall analyze the advantages as well as the disadvantages of the four translation variants we have suggested. We shall explain why we favor some variants, which we consider the best when translating *verlan* outside context, while explaining our reasons for rejecting the others. The last part of the study, which stands for a conclusion, aims at providing our rather theoretical perspective on translation.

Section: NOUVELLES VISIONS SUR LE DISCOURS LITTÉRAIRE

INDULGING IN SUFFERING. RESHAPING LOVE IN W. TREVOR'S *FOOLS OF FORTUNE*

**Florentina ANGHEL
Université de Craiova**

En 1983 le romancier irlandais William Trevor a publié *Fools of Fortune* où l'amour est adapté au contexte socio-historique et quelques fois il dépasse les limites conventionnellement établies. L'amour maternel pour Wille a cessé d'exister au moment où les autres membres de la famille sont morts ; *storge*, *philia* et *eros* interfèrent en conduisant au mariage des deux cousins Marianne et Willie; *philia* devient jalousie comme résultat de l'amour sexuel d'un enseignant pour un étudiant, l'amour pour les gens devient amour pour les choses au moment où les membres de la famille Quinton se sont réunis dans l'espace qu'ils aiment. Le contexte d'une Irlande troublée détermine des déviations de l'amour à cause de l'incertitude ou

de l'intensité qui conduisent à la souffrance. Le roman *Fools of Fortune* démontre que les personnages acceptent la souffrance et ne profitent pas de leurs chances.

FONCTIONS DU DISCOURS AUCTORIEL DANS LE ROMAN *TROIS JOURS CHEZ MA MÈRE* DE FRANÇOIS WEYERGANS

Mihaela CHAPELAN,
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As regards narratology, Weyergans' novel is a classic case of autodiegetic narration. Even if this narration seems to allow the unfolding of the auctorial discourse to a smaller extent, the author finds original ways of expressing himself. The article aims at analysing the functions of the auctorial discourse in the novel *Trois jours chez ma mère* by insisting on the extranarrative functions, that is : the metanarrative function, the explicative function, the evaluative function and the communicative one. The contract of the reading specific to Weyergans' novel is established at the level of the last one.

***TROIS JOURS CHEZ MA MÈRE* DE FRANÇOIS WEYERGANS ET LA PERSPECTIVE POÏTIQUE**

Sonia CUCIUREANU,
Université de Craiova

Our study deals with certain methods of the auto-fiction in François Weyergans' novel, *Trois jours chez ma mère*. The relations between the author and his characters have only one purpose: to discover oneself. For this reason, there is another character, the mother, who tries to achieve the self-knowledge.

LINGUISTIQUE ET LITTÉRATURE. QUELQUES ASPECTS DANS LA VISION DE COSERIU **Doina CONSTANTINESCU,** Université « Lucian Blaga » de Sibiu

According to Eugenio Coseriu's linguistic theory, literature and linguistics are complementary sciences. From this point of view, literature is merely the written representation of the absolute form of language, the expression of its functional plenitude, and text linguistics is only a hermeneutics of the meaning. If poetry is *saying* with its own substance, language is merely a (lexical categorial, grammatical, ontical) signified, but within the characteristics of poetical language there is a process identical with the poetical saying.

LA CLÉ DES SYMBOLES MYTHOLOGIQUES

Carmen DINESCU,
Université de Pitesti

The convergence point of the human aspiration and the divined nature is on the symbolic level capable of assuring the transfer between the immanent and transcendent ones. Anthropomorphism is a simple allegorization of the symbolic significances of the deities representing some projections of the human intentions on the psychological level. Myths symbolize life and its meaning. The mythical fable has a cathartic function, and symbolism transposes in a comprehensible form the immanence of the ethical law by which the idea of responsibility is imposed choosing between the good and the evil.

LE RITE DE LA CIRCUMAMBULATION DANS LE ROMAN **LA MARE AU DIABLE DE GEORGE SAND**

Carmen DINESCU,
Université « Dimitrie Cantemir » de Bucarest

The novel *La Mare au Diable* by Georges Sand reconstructs the XIXth century atmosphere of a village superstitions. The novel characters are lost in a forest and turn round a pond, thus making up a *circumambulation*. The symbolism of stagnating water suggests the magic eye of the earth. The traces of

the characters' footsteps are the *mandala*, as it was used in the Western Middle Ages like a mirror of wisdom or like a *mandorla*. Within the mandala one can recognize the labyrinthine plane which is the symbol of the spiritual and psychological path towards the individual centre, so as to discover the underlying truth.

FLAUBERT ET CARAGIALE – POINTS DE VUE CROISES

**Tatiana-Ana FLUIERARU,
Université « Valahia » de Târgoviste**

Gustave Flaubert and I.L. Caragiale are dominant in an epoch that continues to interest, to attract and raise polemics. But their ideas as far as art is concerned have not been of interest in the same degree since the beginning. Yet, Nathalie Sarraute will admit that Flaubert is the predecessor of a successive generation of writers. If, due to them, Flaubert's poetic art enters the value circuit, Caragiale's theories of art and literature remain very little known even today. In Flaubert and Caragiale's theories one can find interesting resemblances regarding the author's impersonality, inspiration, form-content ratio, the prose destiny – an apparently classical discourse that has fed modern, original and creative writing.

LE FRANÇAIS – ESPACE DE JEU ET DE LIBERTÉ DANS LA POÉSIE DE BORIS VIAN

**Ioan LASCU,
Université de Craiova**

Je voudrais pas crever, the Boris Vian's poetry book recently translated into Romanian (2002), aroused a lot of problems concerning its translation and equivalence of the words parodied or "fabricated" by the poet himself. Consequently, a lot of questions appeared at once, e.g.: do all these words "mistreated" or invented make the French language richer? Is it possible they would be accepted in the usual language? And, first of all, would they be understood correctly by the Boris Vian's poetry' critics? How to translate them exactly in a foreign language, either the Romanian or whatever other language? As concerns the attempts of translating the Vian's poetry in Romanian, one can examine the version signed by two young translators: Linda-Maria Baros and Georgiana Banu. The results are frequently surprising to us. From this point of view, Boris Vian draws near other important poets, French or Romanian, as Henri Michaux or Nichita Stănescu. Briefly, the Boris Vian's poetic business concerns the spoken language, the play with the orthography and the invented words.

THEMES ET SYMBOLES MYTHIQUES DANS « LE VOYAGE D'URIEN » D'ANDRÉ GIDE

**Diana-Adriana LEFTER,
Université de Pitesti**

Gide's contact with the Greek mythology and with the Greek culture is an events that marks a great part of his literary creation and also his mentality. The importance of the Greek way of thinking is obvious since the literary debut of Gide, since that period that the literary critics call "symbolist". From this period, our paper deals with a quite ignored Gide's "récit", *Le Voyage d'Urien*. We want to analyse how Gide's literary discourse integrates the mythological discourse whose signs are the mythemes present in Gide's work. Our interest focuses mainly in the symbolism of water. We want to demonstrate that water, a central symbol in the construction of Narcissus myth, is not only a space of speculation, but it also is an element that engenders the self discover.

LE RÉCIT ÉROTISÉ

**Camelia MANOLESCU
Université de Craiova**

Our study aims at analysing Flaubert's master-piece, *Salammbô*, a novel in which power, war, love or objects are viewed through the red colour as their symbol. The object of the characters' behavior,

Salammbô and Mâtho, the lover in the true sense of the word, is thrown away in the ocean of the passion. When they touch the "love", it is destroyed by itself because touching the object of their love means to die. And the colour becomes more and more powerful. It's the kingdom of the red as symbol of the erotism or of the sexuality, as we tried to prove in our study.

LE GRAND – MEAULNES ET L'OUVERTURE DE L'IMAGINAIRE

**Elena RĂDUCANU,
Université de Craiova**

The article sets out to explore certain aspects of the imaginary, seen as an essential dimension of the novel *Le Grand Meaulnes*, starting with the idea of a multitude of possible lectures. This attempt can be justified only through the author's statement : « Dans ce livre il y a tout moi. » The novel is therefore seen as a work worn for a long time by the writer, a tragic passage through the adventure of the imaginary. In this way one can find some archetypal structures of the imaginary : the miraculous domain, the escape, the double, the complementary of the opposites.

THE RED-ROOM. (EMPHASIZING JANE EYRE'S SYMBOLISM)

**Mihaela-Sorina ROIBU,
Université de Craiova**

L'ouvrage présente un symbole très fort pour la cohésion et la cohérence du roman *Jane Eyre - la chambre rouge*. Pendant l'enfance Jane est en fermée injustement dans une chambre sombre et morbide. Cette injustice provoque une sincère révolte qui trouble l'âme candide de la jeune fille. Le sentiment de la terreur du à la superstition restera toute la vie dans la mémoire de Jane. Chaque fois qu'elle sera humiliée elle pensera à la chambre rouge. L'ouvrage a plusieurs étapes logiques pour mieux souligner le symbole. Premièrement, *la chambre rouge* est un cachot à proprement parler métaphoriquement. L'héroïne est exilée dans la société victorienne parce que sa position est considérée inférieure par naissance et par sexe. Les préjugés étant très forts dans la société. Une autre étape de l'ouvrage contient la correspondance entre par l'auteur, Jane Eyre et la chambre rouge. C'est le prétexte de présenter aux lecteurs la chambre en détail et la couleur rouge y est dominante. Les similitudes entre Jane Eyre et la chambre rouge soutiennent la théorie du parallélisme entre le personnage et l'ambiance. Les gens ont isolé Jane à Gateshead Hall et la chambre rouge est isolée dans la maison aussi. Son cœur est plein des souffrances et la chambre est pleine de meubles; son espoir est perdu et son avenir est sombre, la chambre rouge est obscure, la lumière n'y pénètre pas. Jane croit qu'elle est un "paria" à Gateshead Hall comme la célèbre chambre rouge solennelle et vaste mais inutile. Paradoxalement elle est le personnage plus intéressant et vivace du roman et la chambre rouge conserve le souvenir d'une personne très chère. La description de la chambre n'est pas monochrome parce qu'on y voit en blanc et rose. L'ouvrage donne une explication sur *la chambre rouge* qui peut être le symbole de la mort et de la vie. Ce qui est très intéressant c'est que la chambre est le témoin d'une inédite crise de personnalité; Jane doit affronter son subconscient sous la forme d'une réflexion dans le miroir. Cette apparition étrange, la forme du double, serait un fantôme, une fée ou un diabolin. Toutefois la créature étrange est Jane elle-même, une rebelle qui est contre les discriminations. La scène qui se passe dans *la chambre rouge* est très importante pour l'avenir de Jane du point de vue psychologique. L'ouvrage propose des analogies diverses. Par exemple *la chambre rouge*, un cachot effrayant pour Jane, est comparée avec la mansarde où Bertha Mason Rochester avait vécu la plupart de sa vie, loin du monde. Les deux locations sont les images de la répression. Elles sont contre le droit humain à la liberté. Par la suite l'ouvrage prouve l'influence d'un épisode de l'enfance sur la vie de l'adulte. À Lowood School Jane est comme une esclave révoltée contre Mr. Brocklehurst. Elle se rappelle la même chambre. La chambre est toujours présente dans sa mémoire jusqu'à la hanter.

À LA RECHERCHE D'UN LIVRE

Lavinia SIMILARU,
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Detective stories have been long debatable as a literary genre, considered as light readings. Yet the origins can be traced back to "Oedipus King" by Sophocles, "Zadigue" by Voltaire or "Crime and Punishment" by Dostoyevsky. The most famous author, Agatha Christie, became second only to Shakespeare regarding the number of readers and copies sold (two and a half billion) all over the world. The detective literature has always existed in different forms supposing an intellectual game or an investigation based on a logical exercise. It has had a surprising evolution from the Gothic to the Afro-American and the neo-polar French novel. Since 1980 the detective novel has known an unexpected evolution, with an intellectual and ingenious structure and complex intertextuality.

NARRATOLOGY AND TRAVEL LITERATURE

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Notre étude comporte l'application des théories de la narratologie sur la littérature du voyage, une littérature très riche et avec une histoire assez longue. Par littérature de voyage on comprend non seulement les récits de voyage, mais aussi les voyages imaginaires, les transgressions de toutes sortes, le mouvement en espace et les régressions temporelles. Plusieurs critiques ont considéré le voyage comme le thème principal de la narration. Partant de Lotman qui a considéré que tous les textes narrent un *fabula mundi*, nous avons cherché les points communs dans plusieurs récits de voyage en termes de rite de passage, fin aboutie ou ratée, transgression, descente ou route ascendante, le cercle. Le roman picaresque est aussi inclus. Le héros est un élément important parce qu'il est le porteur du message et l'actant du voyage. Les textes qui font le sujet de notre étude appartiennent à la littérature anglaise, comme *Gulliver's Travels* par Jonathan Swift, *Robinson Crusoe* par Daniel Defoe, *Joseph Andrews* par Henry Fielding, *A Sentimental Journey through France and Italy* par Laurence Sterne, *The Remains of the Day* par Kazuo Ishiguro

L'AGRESSION RÊVÉE DANS LA NUIT REMUE D'HENRI MICHAUX

Monica TILEA,
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The aggression and the refuse are two privileged themes of Michaux's literary work. But they also play a major role in the creative process where they act as generators of creative energy since, in the absence of an incitation to action (even invented), the creator, weak by his nature, would not have the force to write. Leaving from this hypothesis, the present study focuses on the energetic role played by the dreams of aggression, which are described by Michaux in *La nuit remue*, and aims at revealing the way in which aggression manages to control the dynamics of the creative process.

NOUVELLES VISIONS SUR LE DISCOURS POÉTIQUE

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There are numberless circumstances that secretly make a poem and whatever we may think it very rarely happens that a poem should entirely be the product of our will. It springs quite spontaneously from the inner recesses of our nature and reveals new riches of our souls. But a poem is the outcome of great historical and collective events, which in itself is a theme of hot debates. This is in fact to come to the core of humanity's concern. To understand a poem means to capture in a dialogue with the poet the meaning he wanted to give to his words without ever forgetting to restore him his "shadow", that is to accompany him along his journey, on his expedition into the truth, with enough confidence that the paradoxes perceived are

not simple stagnant ponds of meaning but real adventures of poetic accuracy. The beggar, a living dead man in search of his evanescent shadow, is an indomitable rambler always vacillating and diverse, but a philosopher in the first place, masterly using concepts such as: “spleen”, “savoirfaire”, “savoir-vivre”, and in the third part of his discourse: “philo”, “sado”, “maso”. He never ends forming and informing his reader in a sort of reversed maieutics.

ALEXIS CURVERS – TEMPO DI ROMA

**Maria TRONEA,
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This article is dedicated to the birth centenary of one of the most representative Belgian writers of the XX-th century Alexis Curvers (1906-1992), whose novel *Tempo di Roma*, received the Sainte-Beuve Prize in 1957. As the title shows the book is inspired from the myth of the eternal City, phantom which haunts the protagonists, the Belgian emigrant, Jimmy. The perception of the alterity is constructed on the parallel between the barbarian and foggy North and refined South between the flat life, assimilated to the original country and the dream incarnated by the mythical City, the Promised land and an image of the art itself. Another axis of communication is the evidence of a poetics and also of a poietics. The analysis surprises the theatricalization of the text but convergence points too with another Belgian female writer Marguerite Yourcenar.

**LITTERATURE ET COMMUNICATION CHEZ LES ECRIVAINS MEDIATIQUES :
L'EXEMPLE DE FREDERIC BEIGBEDER**

**Alina TENESCU,
Université de Craiova**

In this article, we will demonstrate how communication sciences and the media have strongly influenced XXth and XXIst century literature and identify the specific features of a literary discourse which bears the fingerprints of advertising techniques and functions characteristic of the written journalistic communication on a corpus of texts taken from the novel *99 francs* by French media writer Frédéric Beigbeder

LE DISCOURS « COSMOLOGIQUE » CHEZ MALLARMÉ

**Crina-Magdalena ZĂRNESCU,
Université de Pitești**

Cette étude est focalisée sur un nouveau type de discours que le poème « Un Coup de Dés... » présente comme l'aboutissement de la recherche d'une nouvelle poétique, la poétique de l'écriture spatiale, de l'éclatement d'une continuité textuelle parvenue à son point limite de tension. Au moment où Valéry définit ce poème comme « un spectacle idéographique », il renvoie à l'idée d'une fusion totale et accomplie de tous les arts (le théâtre, le ballet, la mise en scène dont Derrida fera le but de ses digressions disséminations) et dont le Maître reste indéniablement Mallarmé. Ce poème est, au fait, un aboutissement, mais non pas un point final ! Ce discours reste « inachevé » pour quiconque veut pousser plus loin et, encore, plus radicalement, ces expérimentations poétiques.

**REPÈRES POUR UN DISCOURS SUR « LA GLOBALITÉ » ET SUR « L'IDENTITÉ
COLLECTIVE ». DES LUMIÈRES DIX-HUITIÉMISTES AUX LUMIÈRES VINGT-ET-
UNIÉMISTES. PERSPECTIVES CIS- ET TRANS-LITTÉRAIRES.**

**Narcis ZĂRNESCU,
Université « Spiru Haret » de Bucarest**

The expression « global theories » refers to the theories which have participated in the movement of realignment of the theory concerning both global politics and the global discourse during the last twenty years. We will focus on two elements part of the ontology of the globalization and of the global discourse:

the opposition between scarcity and complexity and that between the an-historical positions and the critics of the « reification». The critical theories of the global political discourse aim now to show the way in which the contemporary tensions and conflicts come into being from historical perspective at global, national and local level. Our study reaches to a first conclusion: the critical theories of the global public discourse seem to offer the possibility for us to decode the «connotative» meanings of its mental, ideological, logical, linguistic *deep structures*. In this respect, the time and space of the Enlightenment of the XXI century might be consider complementary to those of the XVIII century. Nowadays there is a growing tendency among the Western researches to separate the study of the forms of discourse from those of other institutional forms, and the study of the literary discourse from those of the public discourse express by the bureaucracy army enterprises and NGOs. Our analysis favors, to some extent, the enlargement of the field of the discourse analysis. On the other hand, we want to ask ourselves what the trans-nations and the-nationalism has to do with the post-nationalism and its perspectives. It is possible for us to depict in these trans-nations (ethnic, religious ou philanthropic), the elements of an imaginary and of a post-national global discourse. But beyond the *histoire vécu* or the *histoire écrite* (*written history*), there is the «literariness» (*le Littéraire, the Literary, das Literarische*) in its capacity of text or discourse, «mémoire» or *e-global-discourse*. In this « strange » virtual space, we would like reconcile the wish to grasp the global meaning of the text and the exigency to underline the enunciative or argumentative operations, based on the semantic prerequisites preexistent in the corpus. This extremely complex matter represents the main task that the study undertakes in order to produce a comprehensive and polysemantic answer.