

**METAMORFOZELE « POEMULUI ÎN PROZĂ » DE LA ÎNCEPUTURILE
EPOCHII LUMINILOR PÂNĂ ÎN PREZENT**

Driss AISSAOUI
University of Technology, Sydney, Australia

This paper deals with the evolution of the “poème en prose” from the beginning of the Enlightenment to present. It retraces the major phases through which this kind of writing distinguished itself from neighboring literary forms such as the short story and the count. Moreover, this study outlines the formal difficulties this type of expression overcame in order to better define its aesthetic configuration and gain its status as an independent genre.

J. JOYCE’S *A PORTRAIT OF THE ARTIST* – A SELF-REFLEXIVE WORK
Florentina ANGHEL
University of Craiova, România

Although James Joyce decided not to give any information about the making of *A Portrait of the Artist*, his critical essays being far from such theories, the work itself abounds in metatexts which reveal its theoretical enclosure. Therefore, the novel is an invitation to a reading revealing the making of the work of art, which allows the text to open and draw the reader inside its overwhelming polyvalence. To support the above-mentioned perspective, my reading was under the hazard’s influence as, while I was working, I was directed by both Joyce’s text and my bibliographical context towards new possibilities to demonstrate the novel’s self-reflexivity. Thus, the text itself stands for both the matter on which the reader works and the possible reading of its own encoding, being a net of symbols and suggestions for their decipherment, seeming to anticipate any approach.

REMARKS ON AMERICAN PRAGMATISM
Felicia BURDESCU
University of Craiova, România

This article presents American pragmatism as different and still responsive to the European social and political context and to European philosophy. Focusing on Richard Rorty’s philosophical works, the author explains that his *leftist* position constitutes the democratic liberalism in postmodern America. Rorty’s philosophical pragmatism, as debatable as it may be, finds its roots in his attitude towards a non-synchronic tradition and in his epistemologically shaping the truth which is contextualized from social and political perspectives. Rorty anchors American pragmatism in his contemporary reality and criticizes western ethnocentrism. Aiming at an example of human solidarity and objectivity, Rorty promotes science and recommends a future scientific pragmatics.

EMIGRATION LITERATURE AND TRANSCULTURAL MIXED PERSPECTIVE
George FRERIS
“Aristotle” University of Thessalonica, Greece

Starting out from the definition that literature is a part of the national ideology, this presentation seeks to demonstrate that the idea of the nation is undoubtedly “real” but thoroughly utopian as well. On the contrary, the literature of emigration, when considered as a form of

creative activity between multilingual partners and different cultures that adopt the same linguistic code, express, in the context of culture, a view equivalent to the current globalization of economy. This original combination of unity and diversity allows readers to diversify their idea of identity. By means of language, authors, and consequently readers, create a universe which is relevant to the Other, to the multicultural and versatile world in which they exist. This multicultural or even multilingual unity does not mean that a language signifies a unique culture, but it develops in a plurality of cultures and in a linguistic area in which the individual identity is confronted to the Other so that it becomes ideal or even utopian.

THE ARTISTIC EMPATHY AS A READING METHOD

Tuğrul İNAL

“Hacettepe“ Universitatea din Ankara, Turkey

It would be possible to add to the diverse methods of criticism an approach that consists of examining a work within the framework of artistic empathy by identifying oneself with the author through the use of the first person singular. Such empathy would require first and foremost that the interpreter – the essayist – have complete and profound knowledge of the personal and universal aspects of the *literary world* of the author studied.

Professor Inal uses this approach particularly for the texts of Baudelaire who, in a spirit of rebellion, always maintains his delicate position between the extremes of good and bad, sincerity and artificiality, beauty and ugliness, extraordinary and ordinary, heaven and hell all through the wonderful creative magic of imagination.

ROLAND GIGUÈRE – « THE POET OF THE INTERNAL LANDSCAPE »

Ioan LASCU

University of Craiova, Romania

Roland Giguère gives, once again, the proof of his double nature: a poet whose hand is used by the painter and the artist in order to create the beauty and the colours. The hand, with its powerful functions is, in the same time, the instrument and the man's soul that create a human being more profound than ever existed.

THE MONOCHROMIC ART. THE AXE PASS

Camelia MANOLESCU

University of Craiova, Romania

In his well-known novel, *Salammbô*, Flaubert deals with his conception of writer and painter in the same time. He re-creates an ancient atmosphere by means of a very modern conception about colour and the human sensation about it. In the episode of the *Ax Defile* Flaubert gives us the chance, by using our imagination, to anticipate the cinema of the XXI-st century and, in this way, to re-create the violent contrast between *fire, water and stone*. The colour rules, it is the real instrument used by Flaubert. The red colour demands its victims: the reader impressed by its power of suggestion. This unique colour lives by the means of the powerful light, the symbol of a male god, Moloch in a longlasting war with a goddess, Tanit, the night symbol. Their war and union in the same time give birth to a colour, *the red* one and to a sensation, the novel changed into a painting.

THE « MIXED » LANGUAGE IN LITERARY TRANSLATION

Maria ORPHANIDOU – FRERIS

“Aristotle” University of Thessalonica, Greece

Considering the translation as a cultural activity which in most cases provides a partial notion of the source context, we shall demonstrate how the sense of a language renders in the context of the target language a different image than the source language. Particularly in literary contexts, the translation process aims at adapting the context of the source language in the target language and the reader of the target context accepts a message which is not “unfaithful”, but “different”, or even “mixed”. We have to develop a simple literary strategy based on a cultural plan, which highlights the arbitrary and superficial elements on each side, stressing mostly on the cultural traditions, where elements take their real sense. That is an anti-nationalist position, a real post-modern attitude founding the translation on a huge respect towards on the peaceful and creative co-existence of various cultural domains which presuppose the existence of a political freedom and a civilizing autonomy as well as of a multicultural and versatile writing.

LITERATURE-IMAGE INTERFERENCES

Elena RĂDUCANU

University of Craiova, Romania

Even if image and word have specific languages, their interferences are evident. This article sets up to explore different forms of dialogue between text and image. Literary modernity is connected to any kind of image, pictorial, photographical, cinematographical. The originality of every artist emerges sometimes from these defined and dominated interferences. I am going to analyze the connection between literature and painting during the surrealist period, between writing and cinematographic image, in Marguerite Duras and Alain Robbe-Grillet’s works and the photo carrying a message in Roland Barthes’s studies. Therefore the civilization of image is an inevitable fact which reveals the vital exigency for imaginary in our modern society.

THE NEW CRITICS AND THE MOBILE EQUILIBRIUM

Lelia TROCAN

University of Craiova, Romania

The new critics try not to neglect anything and show the structures during their movement, the architectures having an aim. For this reason they want to be *synchronic* and *diachronic* in the same time, in order to gain *the mobile balance*. They try to find a being in every work, an existence (we can say a self conscience, a language), they are *fundamentally ontological*.

THE BAROQUE AND THE FINE ARTS

Lelia TROCAN

University of Craiova, Romania

In the end of the XVI-th century we have to admit the presence of a new sensitiveness that resume the old forms, develop them in its own atmosphere and adjust them to its goals transforming them into new ones. The baroque architecture seems to express the spirit of the whole period where the world, even the universe, were taken for a theater.

The quest of identity in the superstructure language of the national languages (with application to Romanian)

Doina BUTIURCĂ
“Petru- Maior” University of Târgu- Mureș, Romania

The 18th and 19th centuries signified for the Romanian culture and, implicitly, for the Romanian language, a period of identity searching. The 20th century and especially the post December 1989 period, impose an intercultural and interdisciplinary approach of the European cultural and linguistic reports. The aspect we proposed ourselves to approach in our study refers to the relationships between the European superior linguistic layer and the national languages, the Romanian language in particular.

MOBILE FIGURE VERBS

Adriana COSTĂCHESCU
University of Craiova

The paper is divided into two sections. The former is mainly dedicated to a discussion of the asymmetry of the linguistic relation between the figure and the ground (in French ‘cible’ and ‘site’). For items as *in front* vs. *behind*, *left* vs. *right*, this asymmetry, which does not exist in geometry, is due to material and cognitive factors: the ground is, usually, bigger, less mobile and better known than the figure. The two main classes of spatial relations (topological and projective) are also presented in this part.

The latter section describes the dynamic verbs in French, characterized by the mobility of the figure. If the agent and the figure are identical, the predication is spatially defined as self-propelling (*aller, marcher, voler, fuir*, etc). For other verbs, it is the agent that guarantees the movement of a separate figure (*mettre, placer, amener, jeter*, etc). For a number of verbs belonging to either category, the occurrence of an inciter is possible (*appeler, inviter, convoquer, conduire*, etc). In this line of approach, observations concerning the aspectual values as well as the phase-structure of the predication are contributed by the author.

Subject –Direct Object Opposition in Proper Nouns (a French-Romanian Analysis)

Daniela DINCĂ
University of Craiova, Romania

This article proposes a comparison between the marks of the proper names of persons in French and Romanian used to express two essential syntactic functions, i.e. subject and direct object, in the Nominative and in the Accusative. In both languages, the marks of the cases depend on the verb, but the Romanian Accusative displays a redundancy of marks: the use of the preposition *pe* and the anticipation of the direct object by using the atone form of the personal pronoun.

Discourse Collision in Legal Language

Ancuța GUȚĂ
University of Craiova, Romania

Contemporary law is exposed to irreconcilable conflicts between different institutionalized discourses in society. The structure of the discourse in law is made of the incorporation of an independent, very high specialized and social institutionalized discourse in a systematical plurality. The problem of the discourse collision occurs when these different and independent forms of the discourse, required by a specific logic, are rendered as translation in the law language and they have a free access to the law field. The law can, in this way, become the source of an *upper social discourse* whose purpose is that to integrate the stratification process of the society in general.

Lexical Semantics and Teaching of the Nouns. Methodological Aspects

Dorina PĂNCULESCU
University of Craiova, Romania

This article proposes an analysis using the principles and methods of the lexical semantics in the study of semantic classes of Nouns in French. The hierarchical organisation of the nominal vocabulary in common French is based on the main link of hyperonymy / hyponymy. The theoretical remarks we made allowed us to apprehend the teaching of the nominal vocabulary, by the exercises offered in the Appendix.

CONFESSION VERBS

Ileana-Camelia POPA
University of Craiova

Our paper is an analysis focused on the verbs expressing the act of *confession*, in a bilingual perspective, Romanian and French. For the analysis, we took as starting point the model proposed by Anna Wierzbicka (1987), *English Speech Acts Verbs. A semantic Dictionary*. Our goal is to illustrate, as much as possible, all the aspects involved by the speech act, at syntactic, semantic and pragmatic level.

ONCE AGAIN ABOUT THE CONDITIONAL SYSTEM OF THE FRENCH

Mihaela POPESCU
University of Craiova, Romania

This article represents a study realized diachronically on the French conditional system, starting from Old French and up to modern days. The ensemble of the evolution of the French conditional system type *si p, q (if p, q)* allows us to observe the gradual decrease –starting from Old French – of the role played by the imperfect subjunctive and two very important aspects: (a) the emergence and consequently, the use of compound forms reinforce the formal system of expression of the hypothetical, which enable us to advance the idea of prevalence of the hypothetical by comparison to the potential; (b) even inside *the potential*, we can speak of the prevalence of the probable by comparison to *the possible*, situation determined explicitly by the use of the conditional mood.

ROMANIAN POSSESSIVE STRUCTURES: SYNTACTIC-SEMANTIC ASPECTS

Anda RĂDULESCU
University of Craiova, Romania

The present article deals with some syntactic and semantic aspects of Romanian possessive structures in comparison to French. The characteristic of Romanian is the presence of personal and reflexive pronouns in a so called «possessive Dative», the frequency of these structures being

higher than in French, where there are other characteristics that should be taken into account, such as [±alienable] possession, referring mostly to the parts of the human body.

REMARKS ON SUCCESSIVE ROMANIAN TRANSLATIONS OF CHARLES BAUDELAIRE'S « THE DEAD BODY »

Anda RĂDULESCU
University of Craiova, Romania

Our goal is to examine some translation solutions of Baudelaire's well-known poem, *Une Charogne*, in the alternatives proposed by Philippide, Cerna-Rădulescu, Zeletin and Cârneli. These translations are separated by three decades (1965-1996). Our analysis focuses, in each case, on the translators' preference for a particular word, for topical collapses, in order to keep the rhythm and the rhyme of the poem. We do not aim at carrying a value judgment on the quality of the translations, even though sometimes we have made some brief remarks. We are rather interested in the translation processes used by the four translators, as well as in the meaning and the origin of some key words used in the first five stanzas of the poem.

THE IMPORTANCE OF THE ORAL COMMUNICATION COMPETENCE IN THE FLE CLASS

Daniela SCORȚAN
University of Craiova, Romania

Our society is based mainly on the interpersonal oral communication and in particular on the exchange of information. To control the competence of oral communication students must respect the following criteria: to have a well-defined object of what they will say, to express original thoughts, to connect the information in a logical way, with few transitions. We provided in this article several types of activities (comment of a visual document, how to explain instructions, a receipt, to speak about his hobby, to explain a technique related to his speciality) used to stimulate the development of the students' competence of oral communication.

LINGUISTIC EVOLUTION AND TRANSLATION

Titela VILCEANU
University of Craiova, Romania

The paper discusses the linguistic choices of three translators of the novel "Le rouge et le noir" in English, at a significant temporal gap. The English loans from French do not always preserve the initial semantic description and the translators must pay attention to the connotations in order to find optimal equivalents. Even if English imported a large number of words of French origin during its evolution, they were adapted to the new extralinguistic reality; this is why the evolution of a language can explain the variability of translation.