

L'ORIENT ET SON DOUBLE

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In Marguerite Duras' *The Lover*, initially dealing with the concept of time, the boundaries of the past, present and future on the East-West axis are blurred. As Bergson states, time, which is chronologically indivisible, is not simply the act of existence of duration, but rather a complex set of intertwined abstract realities and changes formulated within the human conscious and soul. Time registered through the conscience and the soul exceeds the boundaries of reality and is abstract, immeasurable and subjective. It is also a simultaneous duration without concrete boundaries which is active, erratic, and ever-changing. Within this period the chronological pieces of time, everything and events are intertwined within separate spaces or the same space. In this duration the chronological slices of time, everything else and events are synchronously embedded within each other in the same space and different spaces. This embeddedness is such that it overshadows and encompasses the air, love with a passion, the environment in which it is set, and every chronological event and tangible space depicted. Thus, with their emotions, anxieties, loves and passions, in a sense the narrator and the actors create their own twins or doppelgangers. These are reformed in fiction with the photographic and topographic scenes of the East as an ulterior decor. Time and space, above and beyond what is known and felt, exceeds the boundaries of logical relations; they create their own photographs-twins by turning into an attractive and mystical reality. With the deep depression that is existence, they suppress topographic reality or realism. Like smoke seeping out of a bottle they derive a different East from that with which we are acquainted. In the integration of fiction and content they convert the visual reality of the East into a blurred absolute image. During the depiction of the passage of the Mekong River, this double image an integral part of the misty whole in which it exists, the East and its twin, focuses on the actress playing a five and a half year old European girl. The image of this silver slippered young girl, separated from everyone else determines everything and the topography. Everything is arranged according to this image and gains meaning through it. In the chaos within the duration of the recitation without a definite beginning or end, the Oriental scenes before and after it reveal the twin of the East, or the second image of the East. This second portrayal is the real portrait of the person endeavoring to reestablish an image of the past and the picture of the seventy years old narrator. Furthermore, this is a facial portrait depicting the time and space which for the actors is on the one hand intangible on the other the reality within which they live, but for the readers and viewers is a series of metaphysical events that seem not to exist. The photograph of the East and its other face. In other words the photograph of the East and its twin.

Key words: *East, Twin, Duras, Mekong, Narrator, Autobiography, topography, fiction*

L'ASPECT EXOTIQUE DE LA MYTHOLOGIE GRECQUE À TRAVERS LA CRÉATION FRANCOPHONE LITTÉRAIRE NÉO-HELLÉNIQUE

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This article seeks to demonstrate the way the re-writing of the myths, not only of the Greek ones but also of the mythology in general, is acted out in the writings of four Greek authors, Margarita Liberaki, Andre Kédros, Theo Crassas and Vassilis Alexakis. Their writings reflect the interrogations and the actual tensions, show how the deep ratio of the route between “Oneself” and the “Other” can answer to the ambiguities of the modern subject condition, in the

era of the confusion that the globalization has imposed. Declined in the form of the contrast desire/satiation or essence/vacuity, the opposition between tradition/actuality seems to illustrate, through the psychology of the secession inspired by Shopenhauer, the exploitation of a consciousness recognised as ontologically inseparable of the suffering and the delight. Through the movement of the modernity thinkers, the Greek authors justify the structural opposition of the primitive events placing themselves in the centre of the dialectical process of creation. Their personal route is revealed ideal to represent their spiritual work, which, within society, searches the truth. Facing the collapse of the 19th century ideals, and mostly those of their era (20th and 21st centuries), in a sclerosed society which looks to an indefinite regeneration, they become the emblematic representatives of the patriarchal values contestation. They are not satisfied by the adjusted insobriety and the madness of the meanings; they are delighted to enumerate the erotic energy, through the intensity of the verbal flow, through the affective efflorescence, through the rhythmic stomp, through the love for the language. Figures of the halfway, apt to the transgression of the chaos, they become the fertile agents of the mythical and mythological renewal of our “globalized” era, permitting to see how the “classical” mythology functions through the writings of the modern Greek authors, how the myth is transformed from a symbol to a personal expressive vehicle, how its ideological aspect is transformed to a temporary tool and, mainly, how it is affiliated with the actual questioning of the contemporary reader.

Key words: *mythology, francophony, modern Greek literature, tradition, Modernism*

BENJAMIN FONDANE OU LA POÉSIE COMME RÉDEMPTION

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What are the conceivable solutions to avoid this “culture discomfort” about which Freud talked? What is the therapy recommended, in his turn, by Fondane, and where could be found the comforting refuge for the tormented soul of modern man, the *point*, that way end (telos), aimed to offer the spiritual peace, to make come out the tumult and whirls near which it is tirelessly called by the thirst of rational knowledge and the vague desire to conquer and to submit the reality step by step, day after day? How can man conquer the resignation to which leads the whole occidental metaphysics sublimated in the Nietzsche’s imperative *Amor Fati*? There are some ways, Fondane consoles us. The first way named and assumed is poetry, the poetics through which Fondane names, somehow generically, *the art*. Poetry, he suggests, is the royal art to appropriate the being not only by the methodical reason, but also by the chosen discourse, *thus* able to reveal what exists, formerly by this “disturbance of all reasoned senses” which philosophical discourse is not able to use without renouncing to its own status. Poetry, the art as a general manner, not only articulates, putting into order everything that exists, but, essentially being *poesies*, creation, foundation (composition), it begets the being, creating what it had not been yet, across a verse, a remarkable words similitude, a fortunate sound harmony, a marvelous volumes or colors alignment, another way to perceive, to order, to imagine the visible or invisible things. There where *homo philosophus* shows its limits, because he operates with a speculative reason, solely destined to reflect the truth and understand the real, *the poetical man*, comes to move the limits and the boundaries of real, at the same time raising it by its artistic creations, revealing us *in a different way* what it is or might be. At the willpower of to know it responds with the willpower of to create, another human manner to try one’s non-resignation. This is in fact the royal way that Fondane himself chose and followed.

Key-words: *poetry, redemption, homo philosophus, the wish to create, the poetical human being*

THE UNFINISHED POEM

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« ... chaque vers pour ainsi dire allumant le suivant... »

Georges Mounin

In this article, after a brief reminder of certain positions regarding poetic inspiration, we will attempt to define what we will call “the inspired nucleus” - in relation or in opposition to – the technical dimension of the poem. At the same time, we will try to understand how a traditionally transcendental notion, as that of inspiration, is internalized in the 20th century. The “inspired nucleus”, as the foundation material of a poem or work, seems rather to lend itself to the description of pre-poetic and poetic recordings that certain poets and researchers have attempted to give. From the moment this is put on paper, the “inspired nucleus” that we could imagine as an atom containing an inexhaustible and multipliable to infinity energy, releases its poetic energy, transfusing it into the entire poem, in a way that the part of the poem deriving from the technical treatment of the creator is no longer distinguished from the inspired verses. The poem, in the form in which it reaches the reader who, contrary to the poet, has not followed the different stages of writing, is henceforth considered as a whole composed entirely by a unique esthetic system.

Key words: *poem, poetic inspiration, inspired nucleus, technical treatment, unique aesthetic system*

ALBERT CAMUS FACE À LA MISÈRE DE LA KABYLIE

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Albert Camus, by his *Misère en Kabylie* tries to discover realistically solutions through “a social and constructive policy”. Our study deals with Camus’ argumentative force and accusative discourse, with his solidarity to the humiliated and abandoned people. In fact, Camus’ novel speaks about the author’s hard objectivity and militant spirit in the service of those humiliated who try to survive all their lives long.

Key words: *the way of view, the social and constructive policy, the kabyle tragedy*

ÉLÉMENTS DE POÉTIQUE EXPRESSIONNISTE

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By the way in which it appeared, as stylistic need rigorously circumstantiated (probably, the only thing that can be rigorously submitted to research concerning the expressionism, that is, the circumstances which converge in ideology), the expressionism bears the description of spontaneity, of self-determination, of autotelism. The aspiration of retrieving an aggregate, the claim to save and to represent an aggregate, the assertion of the irresolubility traits between inside and outside (Wittgenstein), the cancellation of the traditional oppositions (life - death, inside - outside, past - present) only by and only for the art, the Nietzschean metamorphosis of the artist into prophet of the art gospel (Artisteneevangelium) are the general traits by which we shall try to get closer to the expressionist poetics.

Key words: *expressionism, nostalgia, primitivism, adamism, sexuality, ethics*

**LE MONSTRUEUX ET LE SUBLIME DANS *LES CONTES*
*DE LA DÉCADENCE ROMAINE DE RICHEPIN***

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Richepin uses the Romanian decadency as a subject for his stories. In his stories the monstrous size meets the sublime, fact that suggests us to ask about the ambiguous links that the decadent literature has with the ugly and the beauty. The monstrous as the sublime doesn't take into account our senses and renews the sentiment of our affiliation to the world. Beyond the hybris and the hybrid, there are an anxiety and a melancholic perception of the time. This desire to watch the changing of a fascinated reality into dust, can be rendered only by writing. It's only by the writting that Richepin creates the illusion to stop the time. It's about the idea to exhale the moment- that of a monstrous paroxystical act, whose intensity can replace the eternity. Finally Richepin gives another fonction to Rome, that of our decadency mirror.

Key words: *decadency, monstrous, hybrid, hybris, sublime, agony, fall down, art, aesthetics, death, melancholy, nostalgia*

ÉCRAN TOTAL OU LA PROVOCATION DE L'HYPERTEXTE FICTIONNEL

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Beginning with the «Avertissement au lecteur» of the hypertextual narration of Alain Salvatore's *Ecran total*, our work deals with the difficulties to enter and configurate this type of narration. This «Avertissement au lecteur» is observed as a strategically place that, using subtle putting in abyss and claimed explanations, gives challenges to the reader. Beyond the lecture deal with the reader, this «Avertissement au lecteur» reveals the major characteristics of the contemporary narrative writing, those of a hypertextual narration; another reinterpretation of the writing status, especially that of the narrative in its creating process; the identification of the metamorphoses of the creative act in relation to the new support of the narrative; the definition of the fictional writing in the new historical and cultural context; the redefinition of the rapport authortext- lecturer in the hypermodern society context.

Key words: *narrative, hypertextual, unlinearity, fragmentation, multisequential, lecturer*

EN PEIGNANT, EN SE VOYANT, EN SE VAUTRANT DEDANS

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Henri Michaux begins his painter's activity by tracing a line (1927), he continues it with gouaches (1937) and he turns, afterwards, towards the watercolour technique (1940). The objective of the present article is to prove that if Michaux's first exhibitions gather antagonistic paintings by the register of the non-colours at the level of which ranges their formal aspect, they get closer by the characteristics of the creative making. The common point of the two manners of

painting, whose study we propose in the present article, is, according to us, the creative *dédoublement* which is made possible, first, by the choice of the black background and, then, by the work with the fluidic material of watercolours. Our conclusion is that these first two pictorial gestures of Michaux have a justification of poetic order, his constant concern being the circulation

Key words: *gouache, watercolour, creative process, creative Double*

POÉSIE, POÉTIQUE, POÉTICITÉ

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«No activity does engage people the most completely than the artistic expression. For this reason, a society expresses totally itself in and for its art.» (Chaunu 1989: 148). This means that in the art belonging to a period of time, we can find the marks of this very period, and so we can find the essence of the art.

Key words: *poetry, poetics, poeticism, rule, distance*

Le respect de la liberté d'autrui: une constante dans l'oeuvre de Jacques Poulin

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In Poulin's novels, the characters try to find the social links in the human heat and finesse. In fact, they are shy human beings; they succeed to find what they look for the ladies who look like them as double spirits or for little teams that have the same values. In all these links with the others, the equality is the most important element.

Key words: *social, sociality, equality, love*

DOSSIER LINGUISTIQUE

TRADUIRE LES TEXTES DE LINGUISTIQUE FRANÇAISE: DIFFICULTÉS ET PERSPECTIVES

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Our paper is a reflection on the difficulties which appear when translating linguistics texts. It has at its basis our direct recent experience as translators of three reference texts for the contemporary French linguistics from French into Romanian. It illustrates therefore the principle that, in translation studies, practice and theory are mutually dependant. Our main purpose is to understand at what extent the internal peculiarities of such texts impose a certain "translating conduct", guiding the structural and terminological choices and reflecting at the same time the translator's competence in the field.

Key words: *corpus, linguistics, practical theory, terminology, translation*

**LES FORMULES DE REMERCIEMENTS EN ARABE
TUNISIEN**

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The Tunisian thanking language cannot be totally separated from wishes. They are stereotyped, whereas their use depends on the participants' social status, age, gender and religious beliefs.

Key words: *politeness formula, phrase of thanks, wishes, communication situation, equivalence*

**LE VOCABULAIRE FRANÇAIS ET ROUMAIN DE
L'ESPACE : LES MOTS *LIEU* ET *LOC***

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Our study is based upon a number of 4,700 occurrences of the word *lieu* (title words in le *Trésor de la Langue Française informatisé*) in order to understand (i) the types of the spatial relations denoted by phrases where this word is present; (ii) the collocations of this word. The French semantic relations and collocations are paralleled by the Romanian ones containing the word *loc* that has the same etymology as its quasi-French correspondent. The topological, deictic and anaphoric uses are present in the two languages. These collocations may be similar (or even quasi-identical) but also different, which is important in the translation process.

Key words: *topological spatial relations, deixis, anaphora, collocations*

**LE COURS DE CIVILISATION FRANÇAISE: LIEU
PRIVILÉGIÉ DE LA COMMUNICATION
INTERCULTURELLE**

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The intercultural dimension is defined within *The Common European Framework of Reference for the Languages* (2001) as an integral part of foreign language teaching methodologies because the intercultural load borders all the notions normally belonging to: knowledge, know-how and learning style(s). The most suitable framework for intercultural teaching is the course of culture and civilization which aims to make the students acquire knowledge and habits attached to the French culture in order to put them in relation to those of the Romanian culture. Intercultural training, thus, presupposes a new methodological enterprise which has consequences on the formulation of the objectives, on the principles of teaching progression as well as on the evaluation of sociocultural competence. Within the outlined framework, our paper proposes a double objective: (1) to highlight the components of

intercultural competence and (2) to suggest the didactic approach allowing the students to develop this competence during the course of French culture and civilization.

Key words: *intercultural dimension, culture, civilization, cultural competence*

UNE APPROCHE DIDACTIQUE AUX CARACTÉRISTIQUES LINGUISTIQUES DU FRANÇAIS JURIDIQUE

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A course on Legal French is made up of the didactics of a linguistic system and the didactics of a legal system. Thus, teaching Legal French necessarily implies dealing with these two components in a way that is appropriate for the classroom audience. Hence, some foreign students will have to study the legal language more in detail than the legal system itself. This audience is also the one to whom the reflections on the topic of the teaching of legal language are aimed. For this reason, the study at hand will deal generally with the linguistic characteristics of law, and more specifically with the properties of legal texts. Making the proposed texts ready to be used in the classroom follows a process focused on lexicon, syntax and discourse, and pays special attention to the argumentation and articulation of ideas.

Key-words: *Legal French, linguistic characteristics, didactics, legal texts, line of argumentation*

QUELQUES REMARQUES SUR L'ÉTYMOLOGIE DES EMPRUNTS ROUMAINS D'ORIGINE FRANÇAISE¹

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The lexical borrowings represent an important mean of enrichment of the vocabulary, an inexhaustible source for nuancing, modernising and granting vocabulary an international feature. The neological lexical fund of Romanian language is, at the same time, rich and heterogeneous. Specialty literature unanimously recognizes that, of Romance languages, French occupies the first place, since the French borrowings in Romanian do not only cover a long diachronic period, but they also represent a significant part in the scientific terminology. In our intervention, we aim to make a point on the treatment of borrowings of French origin on different types of etymology, illustrating in our paper a good number of examples of the corpus F-FREON and DEX.

Key words: *lexical borrowing, French, Romanian, etymology, vocabulary*

**CONSIDÉRATIONS SUR LE DÉVELOPPEMENT D'UN
WORDNET POUR LA LANGUE ROUMAINE
COURANTE ACTUELLE**

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WordNet is a lexical database for the English language, build from words, synsets and semantic relations. Words are distinguished in nouns, verbs, adjectives and adverbs, and synset denotes a set of words expressing the same concept. Semantic relations like hyperonymy, hyponymy, and holonymy interconnect synsets, while words can be connected through lexical relations. After the development of English WordNet, a lot of initiatives for other languages have emerged having it as a starting point: e.g. EuroWordNet, MultiWordNet etc. The need for a Romanian WordNet was felt in various domains like automatic text analysis and automatic translations, because it represents a combination of dictionary and thesaurus.

Key words: *Wordnet, hyperonymy, hyponymy, holonymy, synsets*

**LA TRADUCTION DES CULTURÈMES: EMPRUNT OU
ADAPTATION?**

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Abstract

Apart from a common, universal resource which summarizes the experience of life and wisdom of many human communities, proverbs also carry prejudices and stereotypes, which specific characterize a certain ethnicity. Transferring their meaning in another language-culture is not always easy, not only because of linguistic constraints of the target language, but also because of the representations different from the language-based.

Key words: *proverbs, meaning transfer, equivalence, adaptation, literal translation.*

**L'ÉLÉMENT LATIN SAVANT ET LA
REROMANISATION DU LEXIQUE DE LA LANGUE
ROUMAINE**

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This work deals specially with the Roman language Latinisms, connected generally to the others Roman languages, and first of all connected to the French language in the vocabulary latinisation of the Occidental roman languages and re-Romanisation of the Romanian language. We tried to analyse the cultural borrows' role and place in these languages, the point of contact from where these Latinisms entered the Romanian language, and once again, the French role in the improvement, modernisation, redefinition of the neo-Latin lexical physiognomy of the Romanian language in the south-eastern European roman influence.

Key words: *Latinism, relatinisation, reromanisation, multiple etymology, lexical borrow*