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Alejandra Moreno Alvarez
University of Oviedo
***Plenary speaker**

Voicing Silence in Contemporary Literatures in English

It is my purpose to pay special attention to meaningful silences in contemporary literatures in English, specifically to those which concern the Other, from an interdisciplinary perspective, mainly Gender and Postcolonial Studies. Poststructural critical thought has amply demonstrated that life – and, therefore, literature – is made up of incidents and attitudes considered of lesser importance for the current performance of politics and high-cultural events. Nevertheless, literary experience reveal that contemporary culture is the outcome of twentieth century polyphony; namely, the constant negotiation of gender roles, the new subjectivities and the implementation of absences and silences hitherto ignored by western thought. Authors such as Margaret Atwood, Rohinton Mistry and Michelle de Kretser, offer a discourse of imaginary which gives voice to the subaltern and thus inscribes new literary possibilities of being.

Key-words: silence, Other, Gender, Postcolonial Studies, polyphony.

Eve Rachael Aloysius
Université de Poitiers

Environnement numérique en FLE

Les portails éducatifs ont cédé la place à une nouvelle forme d'éducation « en ligne », ils utilisent des plates-formes d'enseignement virtuel. Les interactions sur le Web ouvrent de nouvelles perspectives pédagogiques pour l'enseignement et l'apprentissage des langues : les apprenants deviennent de réels acteurs sociaux communiquant en situation authentique. L'objectif est d'utiliser les médias sociaux pour mettre en œuvre des projets pédagogiques innovants dans une perspective interactive et dynamique, et vise à comprendre ce que regroupe l'appellation «numérique» et également d'identifier la place des technologies en classe ; donc, de réfléchir ensemble à la meilleure intégration possible des supports numériques en classe, dans une approche interactive et dynamique de la didactique des langues. Le but de ce projet pédagogique, c'est de faire parler et écrire, basé sur une approche communicative et perspective actionnelle. L'intégration des TICE, correspond à l'efficacité au service des apprentissages.

Le potentiel et l'effet des mutations technologiques sur le processus d'enseignement-apprentissage, notamment en FLE, est un thème au cœur des pratiques de classes actuelles en FLE. La conclusion sera sur les perspectives de ces nouvelles ressources pédagogiques et le rôle fondamental des enseignants: guides, facilitateurs technologiques, conseillers auprès des apprenants afin de les aider à traiter, discerner, interpréter ces nouvelles ressources d'apprentissage et de les rendre autonomes dans la société d'avenir.

Mots-clés : technologies, numérique, fle, apprentissage, innovation.

Brîndușă-Mariana Amălăncei
Universitatea „Vasile Alecsandri” din Bacău

Gest și cuvânt în dezbaterile politice

Considerate tot atât de expresive ca frazele și discursurile, gesturile au un rol important în dezbaterile politice, deoarece, oricât de încărcate de semnificații ar fi, cuvintele nu pot transmite totul în vederea îndeplinirii scopului în care sunt produse. Capacitatea lor de impresionare este potențată prin intermediul gesturilor, care se caracterizează printr-o mare diversitate, dată de tendința firească a indivizilor de a se exprima cât mai creativ și individualizat în raport cu ceea ce este comun. Gesturile pot fi înțelese doar în funcție de context și de secvența comunicațională.

De aceea, ele trebuie luate în interpretare grupat, urmând succesiunea lor în timp. Pornind de la temeiurile actului gestual și de la o serie de clasificări ale gesturilor devenite clasice în literatura de specialitate, lucrarea noastră își propune să analizeze eficiența utilizării unor astfel de instrumente, în scopul de a evidenția caracterul esențial pe care gesturile îl au în „reglajul” relațiilor discursive dintre partenerii de dialog. Gesturile transmit informații multiple despre identitatea personală, despre relațiile cu ceilalți, despre emoțiile și sentimentele pe care le trăim, contribuie la influențarea altora, au un rol important în înțelegerea exactă a comunicării, marchează și încheie actele de comunicare, iar codificarea și decodificarea corectă a mesajelor transmise prin intermediul gesturilor devine esențială pentru eficiența relațiilor dialogice.

Cuvinte-cheie: gest, cuvânt, dezbateri politice, comunicare nonverbală, interacțiune.

Elena Băiceanu (Pârlog)
Universitatea „Ștefan cel Mare”, Suceava

Casa, element al imaginarului mitic subiectiv în romanele lui George Bălăiță

În imaginarul romanelor lui George Bălăiță, casa ocupă un loc foarte important. Fie că este de apă, de piatră sau doar un apartament fără proprietar, în mijlocul căruia tronează o oglindă ciudată și un fotoliu vechi, ea este un motiv important al subiectivității autorului.

Prin intermediul acestuia, prozatorul reușește nu doar să-și exprime subiectivitatea în spațiul creației românești al generației '60, cât să dea naștere unui imaginar mitic de tip subiectiv. Acesta îi permite să se refacă într-o lume care astfel își recâștigă logica, devenind lizibilă. Principala funcție a acestui recurs la mit este, în cazul lui George Bălăiță, cea de restructurare mentală și de ancorare a prozatorului într-un prezent al cărui adevăr, cel puțin în perioada secolului al VII-lea al secolului trecut, se impune a fi recucerit.

Cuvinte-cheie: roman, realism socialist, imaginarul mitic, symbol, George Bălăiță.

Raluca Bălăiță
Université « Vasile Alecsandri » de Bacău

Référenciation et marqueurs linguistiques du topique dans le discours

Le problème de la référence a constitué un sujet de débats depuis l'antiquité et a été traité par des philosophes, logiciens, linguistes, informaticiens. Notre but n'est pas de passer en revue

les définitions et les propositions d'explication du phénomène de la référence en général, sans une prise en considération de la langue. Les langues naturelles permettent de référer par l'intermédiaire des expressions et des constructions qui renferment des indications conceptuelles et des instructions spécifiques dans des contextes bien précis à un ensemble illimité d'entités, de procès, de situations, etc. Les expressions référentielles (généralement des groupes nominaux à forme nominale ou à forme pronominale) jouent donc un rôle important dans l'identification du topique.

Nous prenons en discussion des approches de la référence liées à la langue, et plus spécifiquement à la langue française qui abordent ce phénomène par une étude, assez détaillée parfois, des marqueurs référentiels.

Mots-clés: référence, expression référentielle, contexte, topique, discours.

Elena Alina Bărbuță
Universitatea „Ștefan cel Mare”, Suceava

Vasile Lovinescu – hermeneutul scrierilor lui Ion Creangă

Passionné de folklore, de mythes et de symboles, Vasile Lovinescu essaie de les théoriser dans une manière propre et originale, à l'aide de laquelle il devient unique dans la culture roumaine. Sans être un folkloriste ou un mythologue ou même un symbolologue, Vasile Lovinescu a opéré avec ces éléments pour exprimer sa vision esthétique tributaire à René Guénon. Celui-ci est devenu un modèle cultural et spiritual pour l'écrivain roumain. C'est pour ça qu'on peut parler de guénonisme de son œuvre, traduit par l'idée que tous les pays du monde gardent un réseau de valeurs communes transmises à l'aide des mythes et des symboles, récurrentes dans le folklore. Il y a la possibilité que les mêmes aspects soient développés par d'écrivains consacrés, sans savoir qu'ils pourraient être la porte-parole d'un temps primordial. Une telle situation dans la littérature roumaine est représentée par l'œuvre d'inspiration foclorique de Ion Creangă. En essayant d'identifier et d'analyser toutes les réminiscences d'un temps d'autrefois, par l'intermédiaire des symboles et des mythes cachés dans l'écriture de Ion Creangă, Vasile Lovinescu se présente comme un herméneute qui réalise une critique littéraire inédite, originale, nommée par son auteur en zig-zag.

Mots-clés: herméneute, vision esthétique, mythocritique, Tradition Primordiale, guénonisme.

Ahmet Bese
Ataturk University, Erzurum, Turkey
***Plenary speaker**

Dramatic Monologue and Soliloquy as Discursive Forms in Literature

Dramatic monologue, in its broadest sense of the term, is a potential poetic form of a particular literary period. It has been transformed through the eras related to the literary approaches, perspectives and conventions related to the different usages of genre, to changing philosophical thoughts and language condition, and to the social and cultural developments in history. Soliloquy is used for various purposes of the writers from rhetorical strategies for convincing the audience towards certain viewpoints to converting the story time into narrativetime, and story space into narrative space. Both forms are discursive in that they reflect

the solitary speech and give the author the opportunity of creating worlds in which we find the theater of the private mind of a character within a work of art. Solitary speech in dramatic monologue and in soliloquy is also a highly innovative discursive form in that it modifies the events, foregrounds and exposes variety of voices in the representation of a single subject on stage. The aim of this paper is to analyze and reflect different usages of such discursive forms employed with variety of perspectives in literary tradition.

Key-words: discursive forms, dramatic monologue, soliloquy, solitary speech, literary tradition.

Muzaffer Barin
Ataturk University of Erzurum

*An Empirical Investigation into the
Psycholinguistic Perspective within EFL Discourse*

This study investigated university level preparatory class students' feelings and perceptions about foreign language classroom anxiety. It also aimed to find out the relationship between foreign language learning anxiety and age, gender, majors, and proficiency levels of the students was also investigated. The study was conducted at Ataturk University, with the participation of 102 students from School of Foreign Languages. Subjects were randomly chosen from two different proficiency levels: elementary and pre-intermediate. The subjects are also from different departments: Medicine, Engineering, Tourism and Chemistry.

Key-words: foreign language anxiety, affective domain.

Cătălina Bălinișteanu
“Vasile Alecsandri” University of Bacău

The Fabrication of Tess of the D'Urbervilles as Femme Fatale

In a consumerist society the human body becomes a fetish, and sexual fetishism is also expressed in the 19th century literature through the prototype of *femme fatale*. Most authors, who dealt with this issue, highlight the display of power imposed by the fetishized body on the persons who desire it. Due to the bourgeoisie's hypocrite morality, the 19th century society wanted to conceal sexuality, this being reflected in different forms of prostitution. The female body seen as fetish by male consumers establishes the relation between the buyer and purchaser. Many young girls traded/were forced to trade their bodies and this trade affected all levels of society. We have chosen for our analysis Thomas Hardy's *Tess of the d'Urbervilles*, having the intention to extend Tess' presentation from the archetypal victim into defining her as a possible *femme fatale*. Our survey is based on the identification of a certain type of sexuality through a form of sexual focus on an object or a body part. Tess' body becomes a fetish due to Hardy's persistent presentation of her sexuality, the text continually reminding the readers that her beauty and charms are not only tragic, but also fatal. This fatality is disclosed gradually and this process of unveiling enhances her physicality and seduction, but also the ultimate fear that underneath these 'veils' lies something repugnant or disturbing for Victorian society (as her 'bad blood' or her tendency to violence).

Key-words: fatal sexuality, degeneracy, erotic fetishes, subversion of male dominance, femme fatale.

Claudia Blouin
Université Laval, Québec

*Samedi détente : incarner le discours
par la danse-théâtre pour un partage sensible du politique*

Si l'étiquette « danse-théâtre » semble effrayer tant les créateurs que les critiques et les programmeurs, les quelques artistes qui s'en réclament de nos jours utilisent cette forme interdisciplinaire, voire indisciplinée, afin de démultiplier les possibles du discours théâtral et de donner une place de choix au corps dans la communication sensible qu'ils engagent avec les spectateurs. À travers des exemples tirés du spectacle *Samedi Détente* créé en 2014 par la chorégraphe Dorothée Munyaneza pour souligner les 20 ans du génocide rwandais, nous questionnerons les voies qu'emprunte le métissage des discours de la danse-théâtre ainsi que du conte et de la musique contemporaine. La complexité du discours scénique permet l'évocation de souvenirs douloureux et, surtout, le partage d'un contenu politique des plus délicats, par des moyens plus sensibles que la seule parole théâtrale, avec un auditoire occidental n'ayant pas, contrairement à la chorégraphe, vécu ces événements de l'intérieur. Nous verrons donc comment le corps dansant voyage entre l'interprète qui se présente comme tel et le personnage fictif, comment certaines qualités de la danse permettent au discours de s'incarner, ouvrant les sens du spectateur pour mieux le sensibiliser au propos. Nous verrons encore comment la prise de parole s'intègre dans le corps par un glissement progressif hors du conte, du mot énoncé et répété au mot chanté, voire dansé. Enfin, nous nous pencherons sur la musique contemporaine qui sert d'agent liant entre le théâtre, le conte et la danse, ajoutant ainsi une quatrième branche au discours. En bref, nous examinerons l'ampleur de l'impact émotif que ce tissage de formes de discours peut avoir sur la réception d'un message politique.

Mots-clés : tissage de discours, discours théâtral, discours musical, discours non verbal, théâtralité de la danse.

Dumitru, Borțun
Școala Națională de Studii Politice și Administrative București
Plenary speaker

Discursul modernității: de la gândire critică la atitudine critică

Modernitatea reprezintă un tip istoric de societate care presupune o anumită manieră de raportare la realitate. Această manieră presupune, la rândul ei, un anumit mod de gândire. Interfața dintre realitatea economico-socială și mod de gândire este realizată de „interesele conducătoare de cunoaștere” (Jurgen Habermas).

Discursul modernității a fost corolarul acestor elemente, articularea unor noi „obiecte teoretice” (Karl Popper) cu un nou context socio-economic. Societățile moderne nu pot fi concepute în absența unui anumit mod de gândire, care a fost denumit „mod de gândire critic” (George Soros).

O societate în care modul de gândire critic nu a devenit fenomen de masă nu se poate moderniza; ea poate importa unele elemente economico-financiare sau unele elemente instituționale, dar nu se va transforma într-o societate modernă. Reprezentările, atitudinile și

conduitele oamenilor vor fi pre-moderne și nu vor putea susține îndeplinirea obiectivelor propuse de o elită autohtonă modernă sau impuse din afară, de centre de putere care gestionează procesul globalizării. Actualul proces de modernizare a societății românești, cunoscut sub numele de cod „integrarea României în Uniune Europeană”, a ajuns într-un impas, iar momentul ne solicită să căutăm cauzele și soluțiile la cel mai adânc nivel posibil.

Lucrarea de față tratează una dintre cauze și una dintre soluțiile posibile: 1) absența modului de gândire critic la scară socială; 2) focusarea învățământului universitar pe formarea gândirii critice, care trebuie să devină un obiectiv central al întregului sistem educațional. Lucrarea conține o descriere a modului de gândire critic, precum și sugestii pentru educarea gândirii critice la nivel societal.

Cuvinte-cheie: societate deschisă; mod de gândire critic; atitudine critică; ideal democratic; gândire critică (critical thinking).

Mariya Bolshakova
Sevastopol State University

Localization and its Role in Understanding of the Discursive Content

Nowadays due to developed international relationships among different countries the necessity to sell in global markets is huge. Most major international companies get more than 50% of all profits from sales abroad. One of the key moments in these sales is the most speedy and effective involvement of local interest to the product through effective advertising. If a producer wants his product to be sold abroad, he must do everything to assure the potential buyer that it is useful – that is to localize it. The task to make the content clear to everybody is imposed on the translator, which is why recently the term localization has become associated with the practice of translation. First of all, the concept of localization refers to the technical text, it is not commonly used referring to literary texts, although many translation transformation – adding, replacing, rethinking of the statements and others – show that fiction is localized as well. Non-localized text can lead to failure in intercultural communication.

The translator must find the aspects to be localized and localize them taking into account the specific cultural realities of the area. Most international companies use discourse for their production, which is why a lot of translators face the problem of localizing discursive content. So, effective ways of the discursive content localization are to be found and regarded.

Key-words: discursive content, translation, localization, culture, intercultural relations.

Ioana Boghian
“Vasile Alecsandri” University of Bacău

The Discourse of the Supernatural in Victorian Literature

The Victorians obsessed over the supernatural. Their fascination with the otherworldly emerges in the literature of the day, for example in Emily Brontë's novel *Wuthering Heights* or Charlotte Brontë's novel *Villette*, to mention just two representative works in this respect. Our paper aims at highlighting the presence of the discourse of the imaginary in several Victorian novels and identifying its functions. The paper will approach the discourse of the imaginary and the supernatural from two perspectives: one of the lines of discussion will correlate the use of the

imaginary and the supernatural in to the characters' feelings and emotions; the second line of discussion will attempt to correlate the fictional discourse of the imaginary and the supernatural with the Victorian discourse of superstition and religion.

Key-words: discourse, imaginary, supernatural, superstition, religion.

Elena Bonta, Nadia Morărașu & Raluca Galița
“Vasile Alecsandri” University of Bacău

*A Hybrid Analysis of Self-Disclosure in an Unconventional Type of Discourse.
The Case of Autobiographical Accounts*

In our paper, we explore several aspects offered by language autobiographical accounts. The data were collected through what we called ‘Name linguistic autobiography’, an instrument that helped us explore the perceptions of 24 Romanian students regarding their experience with languages and their context of use. Our analysis, drawing on a combination of linguistic analysis and Interpretative Phenomenological Analysis (IPA) as theoretical support, established the topics and sub-topics that were encoded by language users in name acrostics. Among them, we identified: awareness of own resources, potential, strengths and weaknesses, of own success and failure; effective language learning techniques; the social dimensions of language and identity shaping and re-shaping through language learning and use. The analysis also revealed the fact that emotional expression played an important part in the students’ disclosure of self. Their attitudes and feelings while involved in various experiences with language were displayed freely. We concluded that The Name linguistic autobiography, despite some limitations, may offer a basic image of the subjects’ language experience, but it needs to be followed by a more thorough analysis to validate the results and to offer more insights into the use of language autobiographies as pedagogical and educational devices. This is why future research will have in view in-depth interviews and written language autobiographical narratives.

Keywords: autobiographic account, identity, name acrostic, IPA, Name linguistic autobiography, disclosure of self.

Norica-Luminița Butnaru
“Alexandru Ioan Cuza” University of Iași

*Means of Preserving Intentionality and Functionality in Constructed Language Translation
Analyses: a Study on Kálmán Kalocsay’s Esperanto Poem, „Somerkoto”*

Although translation studies and discourse analysis are in a perpetual process of expansion and refinement and are constantly acquiring new interdisciplinary milestones, little attention has been given to exploring the connections between these two fields and the category of constructed languages, thus overseeing the ever-growing popularity conlangs have experienced over the past few decades. By following Christiane Nord’s translation typology, as presented in „Translating as a Purposeful Activity” (1997) and Andrew Chesterman’s classification of translation strategies, as taken from „Memos of Translation: The Spread of Ideas in Translation Theory” (1997), this paper strives at showcasing a less conventional type of discourse analysis by guiding potential readers through the stages preceding the elaboration of a documentary, interlineal translation analysis, focusing on the communicative function of the

source text. This study shall zero in on Kálmán Kalocsay's Esperanto poem, „Somerkoto”, translated into English as „Summer Night” by A. Z. Foreman. This should not be considered a paltry task, since the translation of poetry demands both special critical abilities and exceptional writing skills. The resourcefulness and freedom characterizing the translation of prose no longer apply when attempting to translate conlang poetry because the translator becomes somewhat restricted with regard to the appropriateness of stylistic devices and elements of prosody.

Key-words: constructed languages, Esperanto, documentary, interlineal translation, author's intention, translation strategies.

Adela Livia Catană
University of Bucharest

*Dealing with Labels: Margaret Atwood's MaddAddam and
Suzanne Collins's The Hunger Games*

Contemporary society seems to be obsessed with labels. Everything, from food to books and even people must have a place of its own, fit a certain category or pattern and receive a name. Apparently, under the influence of Postmodernism, the distinctions were not blurred but better emphasized, the boundaries were not diminished but better highlighted and of course, the marginal was not moved towards the center but given a better understanding of its own position. When it comes to best-selling trilogies such as Margaret Atwood's *MaddAddam* and Suzanne Collins's *The Hunger Games* there also appears the necessity to embed them within a specific tradition and genre. Critics, publishers, readers but also the authors themselves, have tried to label them using several terms such as “science fiction”, “speculative fiction”, “dystopia”, „critical utopia” or “ustopia” and “Young Adult Fiction”, triggering numerous confusions. Therefore, this article aims to offer a theoretical framework within which the categories mentioned above are defined and encapsulated within a socio-cultural context and more importantly, establish which of them can or cannot be used regarding these trilogies – that is if they are not something more than we expect them to be.

Key-words: clichés, labels, science fiction, speculative fiction, Young Adult Science Fiction.

Elena Ciobanu
“Vasile Alecsandri” University of Bacău

The 'Instant Mix' of Perception in the Poetry of the New York School

“The poem is at last between two persons instead of two pages”, Frank O'Hara writes in his 1959 poetry manifesto. *Personism*, the term he uses to designate his vision on poetry, refers to the personal in a way that is not very different in essence from Eliot's repudiation of it, but which can be seen as a counter reaction to the Confessional school that was emerging at about the same time. While the latter brings into the poem the mental disorders, sufferings and psychological peculiarities of its poets, the New York school prefers to mould the urban sensitivity of its writers into purely artistic processes based on surrealist and abstract expressionist principles. This paper aims to explore the ways in which some of the New York school poems unfold processes through which spontaneity, automatism and irony help create the “instant mix” (John Ashberry) of perception defined by a polyphonic, but coherent vision.

Key-words: perception, poetry, spontaneity, irony, polyphonic vision.

Cristina Cîrțiță-Buzoianu
Universitatea „Vasile Alecsandri” din Bacău

A comunica sau a nu comunica într-o campanie prezidențială

Lucrarea noastră își propune să analizeze mesajele comunicaționale din timpul campaniei prezidențiale din anul 2014 și modul în care discursul politic poate influența comportamentul electoral. Plecând de la abilitățile oratorice, dar și de la construcția și coerența discursului politic, analiza candidaților ne relevă faptul că electoratul român nu evaluează în funcție de aceste criterii performanța unui politician. Dincolo de discursul candidatului se află temele comunicaționale vehiculate în spațiul public care acaparează și vorbesc pentru sau împotriva unui anume politician.

Astfel, ce ne transmite candidatul aproape că nu are un impact direct la nivelul publicului, importante fiind mesajele comunicaționale asociate în jurul acestuia care se multiplică și determină atitudini. Balanța între a comunica și a nu comunica poate inversa raporturile între cei doi candidați, dar și expune un politician în fața publicului său. Analiza noastră se va axa pe interpretarea celor două dezbateri între cei doi candidați, performanța comunicațională, dar și eficiența discursului în cadrul unei campanii prezidențiale.

Cuvinte-cheie: discurs politic, comunicare, non-comunicare, dezbateri electorală, campanie prezidențială.

Kamil Civelek
Université Atatürk d'Erzurum

*Windows on the world de Frédéric Beigbeder:
Discours sur la vérité de la fiction et sur la fiction de la vérité*

Frédéric Beigbeder, dont les romans ont un succès populaire dans plusieurs pays, est le symbole d'une nouvelle génération de romanciers qui agacent l'intelligentsia en France en raison de sa présence permanente sur la scène médiatique et littéraire par ses occupations et activités multiples. Il ne cesse pas de se présenter depuis son premier roman (*Mémoire d'un jeune dérangé*, 1990) comme un romancier branché dont l'œuvre est attirante par les thèmes, par les sujets et par les modalités d'écriture. Beigbeder entraîne son lecteur dans un univers à la fois fictionnel et réel dans *Windows on the World* (2003) dont les funestes attentats du 11 Septembre 2001 est le thème essentiel. Un Frédéric Beigbeder imaginaire qui s'appelle Carthew Yortson, narrateur-personnage fictif du roman et mort dans ces attentats, se retrouve face à face avec Frédéric Beigbeder qui apparaît sous son vrai nom depuis la Tour de Montparnasse à Paris. Leur dialogue se fait, en alternance, d'un chapitre à l'autre, par des discussions permanentes sur le destin et la mort, sur la consommation et la culture, sur la fin du monde et la complexité des relations internationales, etc. Ayant toujours l'idée que « l'objet de l'analyse du discours ne consistait plus à rechercher ce que dit le texte, mais la façon dont il le dit », l'objectif de ce travail est donc de nous pencher sur la façon par laquelle le texte de *Windows on the World* est construit.

Mots-clés: Frédéric Beigbeder, *Windows on the World*, discours, fiction, 11 Septembre 2001.

Elena Chiriac
Université « Ștefan Cel Mare », Suceava

L'oralité-stratégie discursive dans la prose de Tahar Ben Jelloun

L'un des traits inhérents du discours littéraire de l'auteur marocain Tahar Ben Jelloun est l'oralité. Son rôle est d'autant plus important qu'il donne à la prose benjellounienne la forme d'un conte arabe. Les formules d'adresse, les proverbes deviennent la marque d'un discours qui ressemble plutôt à celui de *Mille et Une Nuits*, mais avant tout ils sont l'empreinte d'une culture et d'une civilisation ancestrales. Ils éveillent l'attention du lecteur justement au moment où il ne croit plus qu'il peut être surpris. Les romans benjellouniens ne suivent pas le chemin traditionnel romanesque, car ils sont notamment des puzzles dont les morceaux se constituent des histoires des personnages. L'image de la place au centre de laquelle se trouve toujours un conteur est la plus exploitée dans ses romans. Or, ce conteur représente un lien qui aide les lecteurs à remettre ensemble les pièces du puzzle.

Mots-clés: discours littéraire, culture maghrébine, oralité, proverbe, conte.

Luminița-Georgeta Crețu
Colegiul Național „Mihai Viteazul” București

Strategii persuasive în discursul didactic

Notre approche part du fait que le potentiel de l'activité de communication est déterminé par l'orientation sociopète / sociofuge des personnes en cause. Le discours didactique comme type d'interaction dont le but informatif - formatif - doit conduire à l'adéquation du comportement de l'autre (l'élève, l'étudiant). Il s'agit des stratégies conversationnelles pour persuader, dans le sens d'optimiser l'interaction, la coopération. L'utilisation du texte, et du métatexte, l'emblématique non seulement dans la leçon, mais surtout dans les projets éducatifs, conduit à la formation de compétences entrepreneuriales, à la promotion des valeurs matérielle et culturelles. Cela contribue au développement de l'esprit critique et réaliste pour relever les défis de la vie quotidienne.

Dans les essais d'application des techniques discursives "d'intégration" instaurées par des nouvelles réalités historiques, sociales et économiques nous considérons les diverses variables propres à la communication: le message, la réception, la compréhension, etc., mais aussi le rapport de persuasion et autopersuasion (Ch. Larson). On ajoute l'importance de la formulation interrogative et non impérative de diverses applications, le rôle des stratégies de la politesse positive dans le cadre du bon déroulement des rapports communicatifs (M. Dinu, D. Roventă-Frumușani, C. Sălăvăștru etc.). Les exemples pratiques découlent des projets entrepris avec nos élèves en Italie, en Espagne et en Allemagne.

Mots-clés: stratégies persuasives, discours didactique, illocutoire, cognitif, interdiscursivité.

Rolul discursiv al structurilor incidente în limba română

L'approche de l'incidence de point de vue discursif part de la distinction entre le plan de la communication proprement dite et le plan des commentaires, des plans quasi indépendants dont les éléments constitutifs sont définis et individualisés par des linguistes et des stylistes tels Al. Indrea, I. Mutiu, M. Gabrea, F. Ciobanu, I. Iordan, V. Robu, C. Dumitriu, D. Irimia, I. Diaconescu etc. Les types de constructions incidentes, qu'elles soient fondées sur l'interdépendance médiée bilatérale, ou qu'elles soient des incidentes liées ou non liées, sont imposées par le rapport entre le plan de la communication (*dictum*) et le plan des commentaires (*modus*). Dans le cas des "phrases incidentes intermédiaires" où on identifie un anacoluthé généralisé, on spécifie le contenu du rapport et la forme rapportual, le type de marques suprasegmentales par des contextes extraites des écrits de I.L. Caragiale, Marin Sorescu et Serban Foarță. Ils illustrent, d'une part, le fait que l'unité incidente connaît différents modes de réalisation (adverbes de modalité, apposition, dubitatifs etc.), phrases et expressions incidentes, mais aussi des substituts de phrases / expressions / texte incident. Il existe des formes discursives qui donnent une dimension dialogique au texte littéraire en l'ancrant dans l'espace extradiscursiv de l'auteur lui-même et de son temps.

Mots-clés: structure linguistique/syntaxique, modus, dictum, constructions incidentes discursives/métadiscursives.

Mihaela Culea
“Vasile Alecsandri” University of Bacău

The Discourse of Morality and the Eighteenth – Century English Novel.
The Writings of S. Richardson and O. Goldsmith

In their novels, both Samuel Richardson and Oliver Goldsmith were concerned with moral conduct and the rule of right. Representing the ways in which the doctrine of moral conduct grounded on Christian tenets challenged the social inequality, injustice, licentiousness, mercantilism, excessive individualism and glorification of the commercial spirit specific to their age, these writers advocated the triumph of virtuous conduct against all the ills of the eighteenth-century society. This paper addresses the ways in which the discourse of morality was constructed by these writers in two of their most popular writings, *Pamela; or, Virtue Rewarded* (1740) and *The Vicar of Wakefield. A Tale* (1766), on the background of an age that marked a shift from theological morality to lay morality and which promoted natural religion and a sense of morality derived from the laws of nature that could be more recognizable and accessible to the human being. Though the two authors positioned themselves in their own way in the context of the decline in religious faith (or rather the decline of its supernatural and mysterious facets), their narratives employ the discourse of morality effectively to offset the excesses of “an age of opulence and refinement” and to respond to “those that have been taught to deride religion” and who “will laugh at one whose chief stores of comfort are drawn from futurity”, as Goldsmith himself informs in the Advertisement to his work.

Key-words: the discourse of morality, virtue, Christian religion, lay morality, sentimental novel.

Daniela Dascălu
Școala Gimnazială Vultureni, Bacău

Imaginar dualist-gnostic în discursul lui Vintilă Horia

Întrucât secolul al XX-lea a fost marcat de o tendință de reformare a sistemului de valori prin îngrădirea libertății individuale și limitarea drepturilor naturale ale unor popoare, printre intelectuali, se manifestă un anume pesimism istoric.

Cunoscând filozofia platoniană, Vintilă Horia își construiește discursul pornind de la un imaginar dualist-gnostic. Dualismul este un mit ce privește creația din perspectiva a două spirite opuse, binele și răul, desemnând diferența dintre suflet și trup. Singura ieșire din zbuciumul omenirii este familiarizarea muritorilor cu secretul nemuririi și al esenței spirituale a sufletului, dobândirea cunoașterii salvatoare, gnoza, ce este posibilă odată cu desprinderea sufletului și revenirea sa la spiritul etern și primordial, din care s-a desprins. Imaginarul dualist-gnostic presupune existența unor motive gnostice: străinul, dubla alienare (înstrăinarea în raport cu lumea, cu transcendența), exilul, căderea, nunta, călătoria, suferința, teama, ignoranța, agitația, eșecul, curiozitatea, patima, dobândirea experienței, frustrarea, revolta etc. ce se regăsesc inserate în discursul lui Vintilă Horia.

Personajele lui Vintilă Horia parcurg un drum de inițiere, cunosc realitatea redată de acțiunile întreprinse de oameni, remarcă existența unor forțe puternice ale declinului, își conștientizează menirea de a face cunoscută acestora calea către cunoașterea absolută ce poate fi atinsă prin intermediul filozofiei, picturii, iubirii, credința în divinitate etc. Se deduce că personajele principale fac parte din rândul acelor ce doresc să atingă perfecțiunea. Se vor folosi drept text-suport romanele *Un mormânt în cer*, *Cavalerul resemnării*, *Dumnezeu s-a născut în exil*. Se va evidenția prezența elementelor de imaginar dualist-gnostic prin analiza și discutarea unor fragmente din aceste texte.

Cuvinte-cheie: dualism, gnosis, exile, experience, knowledge.

Liviu Dospinescu
Université Laval, Québec
***Plenary speaker**

*Les discours « de l'innocence »: quelques aspects culturels marquants de la théâtralité turque/
Discursurile "inocenței": câteva aspecte culturale marcante ale teatralității turce*

Cette présentation exposera ce qui me semble être une constante culturelle des discours théâtraux en Turquie. Il s'agit notamment de discours qui, tout en affirmant ou en confirmant leur place dans le monde contemporain, gardent des rapports privilégiés avec le passé en puisant dans les fonds traditionnels du folklore turc. Ils gardent l'esprit critique des anciennes formes d'expression populaires, héritage de la culture ottomane, et d'un certain pragmatisme dans le rapport avec le spectateur. Ces aspects discursifs qui nous intéressent ici se manifestent le plus souvent par le biais d'une certaine convivialité de l'expression artistique. Cette convivialité vient d'une apparente innocence, innocence jouée par l'énonciateur. Elle devient sensible par la façon dont l'énonciateur, narrateur, conteur ou acteur, ou plutôt le code de la représentation (fut-elle dramaturgique ou théâtrale) donne au spectateur la liberté d'en construire les significations ou de porter un jugement sur les faits présentés. Le sujet de cette communication est donc l'«

innocence » de certains discours théâtraux propres à l'espace culturel turque et qui est à comprendre ici comme une stratégie ludique d'attirer le spectateur dans un jeu de langage dans lequel on lui communique les éléments, le plus souvent disparates, d'une situation problématique ou d'une histoire incomplète qui attend une solution. La quête de cette « solution » peut viser la résolution d'un problème sémiotique lié au sens de la représentation, ou encore un problème social ou politique qui exige une prise de position ou un jugement critique. Or, la responsabilité face au décryptage de ces discours semble toujours être placée sous la responsabilité du sujet de la réception. D'où la nécessité d'un vœu d'innocence de la part de l'énonciateur pour réveiller l'imaginaire ou la conscience de l'énonciataire. Les différents aspects de ce passionnant jeu de langage seront abordés dans une approche sémiopragmatique et culturelle et seront illustrés par des exemples tirées de spectacles de théâtre et d'autres phénomènes artistiques que j'ai pu expérimenter, au printemps 2015, en Turquie.

Mots-clés : discours, aspects culturels, innocence, théâtralité turque.

Răzvan Diaconu
Universitatea „Al. I. Cuza” Iași

Comunitățile virtuale-tipologii și modele interactive în spațiul public

Înțelegerea conceptului de comunitate virtuală presupune o abordare de natură transdisciplinară definită de modalitățile de interpretare a interacțiunilor din spațiul virtual. Societățile digitale contemporane au devenit în ultimele decenii spații de comunicare interactivă prin care utilizatorii mediei sociale s-au putut exprima în consecință. Obiectul studiului realizat constă în înțelegerea conceptului de comunitate virtuală, bază de interacțiune a diverselor tipologii de rețele online.

Comunitățile virtuale sunt caracterizate de interacțiuni sociale dintre cele mai diverse, prin raportare la utilizatori de condiții socioculturale eterogene, sentimentul apartenenței la sisteme de valori comune reprezintă condiția principală a existenței rețelelor online. În aceeași ordine de idei, impactul noilor tehnologii mass media determină creșterea gradului de interacțiune umană și oferă oportunități diferite de dezvoltare: economice, politice, sociale, educaționale, etc.

Cuvinte-cheie: comunitate virtuală, spațiu public, modele socioculturale, utilizatori, interacțiune online.

Sorin Drăgan
Școala Națională de Studii Politice și Administrative București

Poziția Subiectului în actul semiotic. O abordare semio-funcțională a dezbaterilor televizuale pentru alegerile prezidențiale din România, din noiembrie 2014

Evenimente esențiale în procesul de democratizare al comunicării electorale (Beciu), dezbaterile televizate sunt ocazia perfectă pentru candidați de a institui o anumită interpretare a realității (Wolton), de a-și impune controlul și reprezentările simbolice asupra situației din câmpul politic.

Lucrarea analizează dezbaterile televizuale pentru alegerile prezidențiale din România, din noiembrie 2014, din perspectiva teoriei funcționale a discursului campaniilor politice

(Benoit). Candidații urmăresc să-și “maximizeze profitul simbolic” (Bourdieu) pe care îl pot obține prin performarea din timpul dezbaterii televizuale. Axiomele pe care se sprijină teoria funcțională presupun anumite competențe de orientare, evaluare și decizie ale publicului privind preferabilitatea unui candidat (pot lua decizii pe baza unui act comparativ). Cele trei funcții discursive în care sunt grupate aserțiunile candidaților (aclamații, atacuri, apărări), structurate în două mari teme (politici și caracter), sugerează schema categorială pentru analiza de conținut.

Analiza funcțională definește topologia simbolică, poziția relativă a candidaților în câmpul politic, iar semiotica oferă instrumente adecvate pentru rafinarea profilului candidaților, destructurează codurile, sistemele de semnificații, valorile și simbolurile care dau consistență mesajelor politice. Consider că talentul discursiv, inteligența comunicațională (Borțun), autenticitatea performării, capacitatea empatică, trăsăturile de personalitate, etc. pot genera un efect de prezență și de identificare cu publicul telespectator și pot contura profilul câștigătorului dezbaterii.

Cuvinte-cheie: dezbateri prezidențiale, teoria funcțională, comunicare electorală, cultură politică, semiotică politică.

Luminița Drugă, Nadia Morărașu
„Vasile Alecsandri” University of Bacău

Projecting the Romanian social stratification system in cultural discourse

In proposing a diachronic perspective on the Romanian system of social stratification, our paper explores the most pervasive mechanisms of social selection from pre-communist to post-communist times. This approach enables us not only to observe the extent to which the positions in the social hierarchy were maintained or subverted, but also to highlight the ways in which the identity of different social classes has been discursively constructed. For a more in-depth analysis, we intend to focus on the linguistic means used in literary, cinematic and media texts pertaining to cultural discourse in order to expose one of the most intriguing Romanian social types: the nouveaux riches (Rom. „ciocoi”).

Keywords: „ciocoi”, identity, post-communist, stratification, social.

Cynthia De Jesus Cravo
Université de Poitiers

*Bouleverser les pratiques de classe :
le français parlé au cœur de l'enseignement de l'oral*

Quelle est la place du français tel qu'on le parle de nos jours dans les classes de français langue étrangère ? Les méthodes de ces dernières années ont apporté, au sein des classes de langue, une perspective où le mot d'ordre est la communication. Toutefois, sur quelles bases nos apprenants puisent-ils les structures qui leur permettent de communiquer ? Pour prendre conscience de ces structures, il serait intéressant d'introduire l'analyse du discours dans la salle de classe, comme objet d'enseignement, que l'on soit face à une classe de français langue étrangère, langue seconde, langue d'intégration, ou bien langue de scolarisation.

Il est proposé ici un scénario où l'analyse du discours, porterait exclusivement sur des corpus oraux, et serait organisé sous forme d'activité où la langue deviendrait un objet d'étude,

d'analyse, et non plus seulement un support de communication. Il est important pour cela de rendre compte de l'état des corpus oraux dont nous disposons pour la langue française. Nous ferons pour cela un état des lieux de ces corpus et nous procéderons à une comparaison avec les corpus oraux de langue anglaise ainsi que l'utilisation qui en est faite dans l'enseignement de la langue.

Nous verrons en quoi l'analyse discursive du français parlé pourrait permettre à l'apprenant, qui ne dispose pas d'un *input* conséquent, d'atteindre une plus grande finesse dans ses compétences de réception et de production à l'oral, en prenant conscience des caractéristiques de la langue parlée et de sorte à pouvoir en démystifier la pratique.

Mots clés : analyse, discours, français parlé, corpus, ANL.

Ana-Maria Dudău
Universitatea „Constantin Brancuși” Târgu-Jiu

Metalimbajul economic: opinii și mijloace de constituire

Terminologia economică este, în cel mai înalt grad, dinamică. Dinamica se manifestă atât la nivelul formelor de exprimare, cât și la nivelul sensurilor și este condiționată de evoluția continuă a realităților extralingvistice. Terminologia economică actuală îmbină tradiția și inovația, raport variabil. În secolul al XX-lea se remarcă o dezvoltare amplă a metalimbajului economic în texte și în dicționare, crește sub aspect cantitativ numărul de termeni, iar sub aspect calitativ, se diversifică formele de exprimare ale terminologiei economice.

Astfel, grație apariției unor realități economice noi și evoluției gândirii economice, continuă substituirea unor forme de termeni, acest „cumul de termeni reflectând cumulul de concepte” Inventarul de termeni economici conține un nucleu de termeni vechi, prezenți și în limba comună (ce țin de comerț, relațiile de muncă, impozite („dări”), unitățile monetare ș.a.), și împrumuturi care desemnează realități și concepte noi.

Modernizarea terminologiei economice este relevantă în special în a doua jumătate a secolului al XIX-lea, când tipăriturile cu caracter economic și noile cursuri de la instituțiile de învățământ pun în uz termeni preluați din limbi străine, preponderent din franceză.

O formă inovativă de exprimare a terminologiei economice este reprezentată de numeroase abrevieri. În limbajul economic, dintre cele trei tipuri de abrevieri cunoscute, predomină siglele, mai puțin acronimele, iar trunchierea, după cum se știe, este specifică exprimării orale sau gazetărești (cf. nivel macro[economic])

Științele economice fiind pluri- și interdisciplinare, se remarcă un șir de concepte preluate din alte domenii și specializate pentru exprimarea unor semnificații economice, înregistrându-se astfel situații de polisemie interdomenială.

Cuvinte-cheie: neologia traductivă, termeni sintagmatici, polisemie internă, inovație, codificare.

Felicia Dumas
Université « Al. I. Cuza » de Iasi
***Plenary speaker**

*Imaginaire linguistique et représentations discursives
dans la traduction des textes religieux orthodoxes*

À partir des concepts d'imaginaire linguistique et culturel (Houdebine 1992) et de représentation discursive (Rabatel et Florea 2011), et sur la base de notre propre activité de traductrice du français en roumain de quatre livres religieux, de théologie et de spiritualité orthodoxes, nous nous proposons de réfléchir sur les libertés et les contraintes en matière des choix lexicaux des traducteurs de ce type spécialisé de textes, compte tenu des particularités de l'horizon d'attente des lecteurs et de la spécificité de la culture roumaine, qui accueille ces traductions.

Mots-clés : imaginaire linguistique; imaginaire culturel; représentation discursive; Orthodoxie; traduction.

Luminița Diaconu
Université de Bucarest

Lorsque les femmes font entendre leur volonté.
Parole et pouvoir dans Raoul de Cambrai

Réservé presque exclusivement aux hommes et aux valeurs masculines qui exaltent leur ardeur guerrière, l'univers des chansons de gestes fait peu de place à la femme. En effet, les auteurs des poèmes épiques la relèguent le plus souvent à l'arrière plan, s'ils ne la bannissent pas complètement de cet univers belliqueux. Composée aux alentours de 1200, la chanson de *Raoul de Cambrai* est pourtant une exception à cette règle, s'employant, par contre, à promouvoir des figures féminines qui s'écartent à plus d'un égard des représentations propres à l'imaginaire médiéval.

L'objet de notre intervention sera justement de montrer que, dans *Raoul de Cambrai*, on retrouve un modèle féminin hors du commun, car les guerriers de cette chanson ont du mal à le confiner dans le gynécée, s'agissant de femmes qui, malgré toute attente, entendent défendre les valeurs féodales et affirmer leur volonté à travers la parole.

Mots-clés : Raoul de Cambrai, voix des femmes, valeurs féodales, autorité féminine, pouvoir.

Elena -Sofica SEVASTRE (DUMITRASCU)
Université « Ștefan cel Mare », Suceava

Spécificité et unicité dans Manman Dlo et La Fée Carabosse de
Patrick Chamoiseau

A travers les contes créoles, les auteurs antillais tels Raphael Confiant, Daniel Maximin, Ernest Pépin, Gisèle Pineau ou Patrick Chamoiseau visent à mettre en évidence l'existence d'une culture diverse, prodigieusement inventive et surtout unique des archipels créoles. L'imaginaire merveilleux des contes se tisse d'une immense douleur surmontée, car l'Histoire des Antilles est fortement liée à l'expansion coloniale française.

Mélangeant le réel, le merveilleux et le fantastique, Chamoiseau crée dans ses contes un univers mirifique peuplé par des personnages irréels: les fées, les diablasses, les zombis, les dorlis, qui traduisent le réalisme magique et merveilleux des traditions, des croyances et des pratiques magico-religieuses du peuple créole.

Il nous paraît opportun de présenter dans cet article, les contes antillais de façon à mettre en évidence l'existence d'un fonds culturel lié au phénomène même de la créolisation, et surtout, nous nous proposons d'approcher la notion d'identité créole telle qu'elle se fait voir

particulièrement dans l'univers romanesque de Chamoiseau à travers son œuvre : *Manman Dlo contre la fée Carabosse*. L'analyse des personnages d'origine fantastique nous permettra aussi de mettre en avant la spécificité de la culture antillaise et l'unicité d'un auteur francophone tel que Patrick Chamoiseau dont le nom résonne de plus en plus dans l'espace roumain.

Mots-clés: culture antillaise, identité créole, créolisation, univers magique.

Florinela Floria
Université « Vasile Alecsandri » de Bacău

Alteritate culturală și discurs teatral: construcții semiotice

Notre recherche propose une analyse des images de l'altérité mises en forme par le biais des procédés spécifiques au discours théâtral. On s'arrête sur l'image de la femme telle qu'elle est conçue dans le projet international «Maman» par le Théâtre de la communauté (Belgique), qui «crée des pièces de théâtre avec elles et fait ainsi émerger une réflexion artistique sur le thème des femmes et de la maternité». L'approche que nous proposons suit la théorie chronotopique de l'altérité, qui envisage l'autre comme une construction discursive, en fait une(co)construction, compte tenu de la dialectique identité-altérité. Le traitement théâtral de l'altérité permet une spectacularisation de l'image de l'autre dans le jeu dialogique des miroirs réfléchissants de la construction identitaire.

Cuvinte-cheie: identitate, alteritate, discurs teatral, semiotică, cronotopia alterității.

Raluca Galița, Elena Bonta
„Vasile Alecsandri” University of Bacău

Linguistic means of addressability and self-reference in press release headlines.
A comparative study of English and Romanian

A press release, as an important tool of providing information for the media and general public, has its own specific features regarding its constitutive parts and the manner of writing them. One of the most important parts of a press release is its headline, which provides the first impression for the journalists and readers, as it is the most visible element, both online and in print. The press release headline generally contains elements of addressability and/or self-reference. Being based on a corpus of both English and Romanian press releases concerning education and culture, the present paper focuses on the linguistic means used by the writers to suggest addressability and self-reference.

While the analysis of the data indicates important differences in the two languages regarding the manner of linguistically marking addressability and self-reference, the findings also highlight certain patterns of writing press release headlines in both English and Romanian.

Cuvinte cheie: headline, press release, addressability, self-reference, linguistic means.

Laura-Irina Gavrilu
Colegiul Național „Gh. Vrănceanu” din Bacău

Strategiile discursiv-argumentative globale în discursul didactic

The analysis of the argumentative strategies, as forms of “enactment” of the didactic discourse, is an important objective of the intention of re-creating the structure on which the didactic discourse is founded, being defined by the intention of engaging the receiver’s consent. Thus, the importance of the strategy within the didactic discourse with respect to the “prospective scenario” is defined. The strategy can be associated to the ceremonious aspects of the didactic scenario, which have a special importance in the concept theatricalization. By means of an efficient orchestration of the strategic elements, the concepts and events will be projected and adapted so that they should lead to the desired outcome: directing comprehension and interpretation, as defining actions aiming at the improvement of the epistemic condition of the education subject, having at its origins his/her consent. Considering the particularities of the didactic ceremonial, the “global discursive and argumentative strategies” are associated with explanation, narrative, description, definition, as defining procedures towards the emphasis of the dimension of this discourse performance.

Keywords: argumentative strategy, explanation, narrative, description, teaching definition.

Grigore Georgiu
Școala Națională de Studii Politice și Administrative București
***Plenary speaker**

Elemente specifice ale comunicării artistice.
Contribuții românești în teoria limbajului artistic

Este simptomantic faptul că marii gânditori, de la Platon până la Heidegger, au acordat artei un loc fundamental în existența umană. Interesul special pentru fenomenul artistic se explică prin capacitatea operelor de artă de a codifica în forme expresive semnificații profunde și de a le comunica unui public larg prin limbaje variate (literare, plastice, muzicale etc.). Prin virtuțile lor expresive, operele de artă produc efecte complexe în subiectivitatea receptorilor: pun în mișcare fondul lor afectiv, provoacă emoții unice, care antrenează imaginația și intuiția, stimulează gândirea și reflecția interioară. În comparație cu știință sau cu religia, vocația comunicativă a artei este mai evidentă și mai pregnantă. Opera de artă este creată cu intenția primară de a comunica un mesaj către semenii.

Schimbările din câmpul creației artistice în ultimele două secole, succesiunea accelerată a curentelor artistice și a mișcărilor avangardiste, au impus în spațiul teoretic ideea că arta e un limbaj specific și o formă distinctă de comunicare. Studiul de față repune în discuție trăsăturile particulare ale limbajului artistic și implicațiile acestor trăsături în procesul de receptare artistică. Totodată, am încercat să pun în evidență contribuția teoretică (mai puțin cunoscută) a unor gânditori români la analiza limbajului artistic și la înțelegerea procesului complex de comunicare artistică.

Cuvinte-cheie: comunicare, artă, limbaj, receptare, interpretare.

Antonia Gîrmacea
Universitatea București

Subverting Male Culture: The Female Detective as a Sociocultural Anthropologist

By making us of Pierre Bourdieu's *Distinction: A Social Critique of the Judgement of Taste* and Claudia Gross' comparison between the detective and the sociocultural anthropologist, I will also analyse the status of the detective in Andrew Forrester's *The Female Detective* compared to that of the officers in the police force. I will argue that, as a result, the female detective is viewed as a subversive figure, an important icon of a counterculture which brings the failure of the male-dominated establishment to protect its citizens to the forefront.

Keywords: Andrew Forrester, female detectives, Bourdieu, Claudia Gross, Victorian Era.

Gabriela Gîrmacea
Colegiul Național „Grigore Moisil”

Mihail Sebastian și literatura engleză

Legăturile lui Mihail Sebastian cu literatura engleză sunt încă neaprofundate de critica literară. Textul inedit pe care îl dețin, cursul ținut de Mihail Sebastian la Colegiul „Onescu” vine să completeze la 70 de ani de la dispariția scriitorului, portretul preocupărilor sale.

Cuvinte-cheie: Mihail Sebastian, curs, literatura engleza, inedit.

Veronica Grecu
Université « Vasile Alecsandri » de Bacau

Les voix/voies du traducteur médiéval

Toute adaptation littéraire doit être envisagée comme étant le résultat de la combinaison d'une matière déjà traitée et des moyens techniques, employés pour la plupart dans le texte source, que le traducteur essaye cependant d'utiliser de manière différente. Dans cette démarche, il est moins motivé par le désir d'y laisser sa marque personnelle, que par la nécessité d'adapter une œuvre écrite dans un style différent, au goût d'un nouveau public qui ne partage plus toutes les valeurs sociales et culturelles des lecteurs d'origine. Intermédiaire entre deux langues et deux cultures différentes, partagé entre la fidélité envers le modèle et le devoir envers ses lecteurs, le traducteur médiéval a-t-il une voix/voie ? Et si tel est le cas, doit-il nous permettre de la découvrir ? Ce sont les libertés et les contraintes du traducteur médiéval que nous nous proposons d'analyser dans la présente communication.

Mots-clés: traducteur, médiéval, adapter, liberté, contrainte.

Nazila Heidarzadegan
Islamic Azad University, Khoy, Branch

Discourse of Transcendentalism and Mysticism: Poetry from East and West

The present paper aims at studying Western Transcendentalist discourse and Eastern Mystic discourse through their representation in literature which is the intellectual consciousness of nations. To this end three poets from both sides namely Emerson American poet (1803-1882), Khayyam Iranian poet (1048-1131) and Hafiz, also Iranian poet (1325/6-1389/90), who are religious intellectual thinkers have been chosen to study their ideas and their philosophy namely Eastern Mysticism and Western Transcendentalism, according to which they interpret the Concept of God, universe, Hereafter, duality, worldly life, fatalism, idea of God, soul- Over-Soul, spiritual future, punishment, Afterworld, the Day of Doom, resurrection, Divinity established religion, and wine and nature symbolic and allegoric terminology in Mysticism, deity, purpose of life to verify that Mysticism precedes Transcendentalism not in terms of chronology but, in the sense that Mysticism is the philosophy behind Transcendentalist movement. The paper compares poets who are representatives of Transcendentalist and Mystic philosophy of East and West, whose ideas and philosophies expose voices of East and West around the same philosophy.

Key-words: mystic discourse, transcendentalism, mysticism.

Mircea Horubeț
“Vasile Alecsandri” University of Bacău

Hypocrisy, Thy Name Is Politician

Nobody could possibly be surprised by the association of the words *hypocrisy* and *politician*. Therefore, the aim of this paper is not to bring forth new hypotheses about the political discourse. We shall analyse a short text produced by a former President who positioned himself in opposition to a morally decayed, hypocritical contemporary political class, whose highest-level representative, the Parliament, was called, by the same President, *The Parliament of ‘national shame’*. We hope that the analysis will demonstrate that the discourse of the President is a proof that he is part and parcel of the same political class, and that he himself has become (or has always been) the epitome of hypocrisy and *‘national shame’*. The paper also tries to find an answer to questions such as: Why do people allow politicians to lie to their face again and again? Is lying in the politician job description?

Key-words: political discourse, assertion, presupposition, hypocrisy, relevance.

Adrian Jicu
Universitatea „Vasile Alecsandri” din Bacău

Ipostaze ale discursului identitar în epoca pașoptistă

Într-o epocă dominată de interesul crescând pentru afirmarea identității naționale în întreaga Europă, Principatele Române se înscriu pe orbita evoluțiilor politice și culturale occidentale, căutând să-și legitimeze existența sub semnul unei sintagme care va domina dezbaterile culturale vreme de multe decenii: „specificul național”. Într-un asemenea context favorizant, dezbaterile din presă și din câmpul intelectual românesc gravitează în jurul problemei identitare, literatura devenind ea însăși o formă de legitimare a acestui construct. Lucrarea de față își propune să decupeze câteva dintre ipostazele distincte ale acestui efort definitoriu pentru deceniile 4-6 ale secolului al XIX-lea, când se pun bazele identitarului românesc, iar literatura și ideologia coexistă în forme dintre cele mai variate. Nu lipsesc din tabloul epocii inventarea miturilor, culegerea folclorului, valorificarea trecutului istoric, militantismul cultural etc., forme care vorbesc de la sine despre dinamica unei națiuni tinere, în căutarea unui discurs care să-i aducă recunoașterea individualității.

Cuvinte-cheie: identitate, alteritate, discurs, ideologie, militantism.

Loredana Ivan, Corina Daba-Buzoianu
Școala Națională de Studii Politice și Administrative București

“No market for the old men”: Ageism discourse and employment

The article presents a discussion over the ageism practices on the labor market, in the context of an increasing elderly population in Europe, and highlights the importance for the researchers to consider the subjective meanings as barriers to older workers' labor market participation. We argue that “ageing well” discourse shapes employer preferences and introduce discriminatory practices as well as pressure for the elderly to stay youthful, improve their health and ignore the natural ageing process. The article starts from the critical analysis of the successful ageing discourse found in most of the European social-programs, which approached ageing and the labor market, and focuses on some examples found in the Romanian similar policies. We argue for a more nuanced discourse on elderly and employment, starting from the demographic predictions and the everyday practices on the labor market, while acknowledging ageing as an irreversible natural process.

Cuvinte-cheie: ageism, discourse, employment.

Frédéric Kienen
HELMo Sainte-Croix, Liège

L'audio-guide : un outil pertinent dans la didactique du FLE ?

Mon questionnement portant sur l'usage de l'audio-guide comme outil didactique dans une classe de FLE se décomposera en deux parties distinctes. La première reprendra de façon simplifiée les points-de vue du discours non-rapporté inspiré d'un texte pictural. La seconde présentera la polyvalence de cet outil d'un point-de-vue didactique.

Le terme « audio-guide », dans son acception courante, évoque un discours non-rapporté de la part d'un émetteur initial et servant à transmettre un texte à un auditeur de façon imposée. En effet, ce dernier n'est pas libre dans le choix du contenu qui est sélectionné ou conditionné au préalable par l'émetteur initial. Nous pourrions également extrapoler cette dimension du discours en remontant à ses racines et en considérant comme primo-locuteur d'un texte pictural le

peintre qui, dans une dimension élargie de la pragmatique de l'énonciation définie par Benveniste, tend à « influencer l'autre de quelque manière que ce soit ». Dans mon questionnement présent, je ne resterai qu'au degré du discours de l'apprenant et de son interprétation du langage pictural.

Dans une perspective didactique, « l'audio-guide » nous prouve sa polyvalence en couvrant l'ensemble des compétences et des notions nécessaires à l'apprentissage d'une langue étrangère ; en respectant les niveaux définis par le CECR ; en permettant d'aborder différents types de textes ; en transmettant des éléments culturels ; en représentant un outil motivant.

Mots-clés : audio-guide, FLE, didactique du FLE, texte pictural.

Simina Mastacan
Université « Vasile Alecsandri » de Bacau

Consensus intersubjectif et négociation en traduction

Le *consensus intersubjectif* entre les individus, concernant la propriété des termes, fonctionne en général, selon un schéma mental qui nous permet de reconnaître les occurrences des objets. Le sens n'est pas autonome, il a une dépendance contextuelle qui permet de décrire ses variations.

En traduction, ce consensus est souvent soumis à des négociations, parce que l'acception immédiate des termes, celle établie, par exemple, dans les dictionnaires bilingues, n'est pas toujours la meilleure dans le contexte donné. On réfléchira sur quelques implications que ce genre d'accord (qui implique, forcément, du moins trois parties - l'auteur, le traducteur et les lecteurs, pour ne plus compter les représentants de l'industrie éditoriale) a sur le texte de départ, non seulement du point de vue linguistique, mais aussi au niveau énonciatif.

Mots-clés : traduction, énonciation, contexte, négociation, coopération.

Corina Sorana Matei
Universitatea „Spiru Haret” București

Assertivity in Teaching Philosophy for Children

My paper's topic is focused on a new articulation of two educational areas. The first one is philosophy for children as a successful experiment and trend in early education, as its creator Matthew Lipman has proven a few decades ago; the latter is what analytical philosophers call "assertive thinking".

A distinction is to be made between the concepts of assertive thinking and positive thinking. The purpose of this approach is to highlight the possible benefits of applying assertivity's principles in philosophy for children. These benefits would aim improvements in children's skills for argumentative dialogue and cooperation with others, in their personality and intellectual development, by becoming familiar with some abstract concepts.

Cuvinte-cheie: asertivitate; filosofie analitică; filosofie pentru copii; gândire asertivă; gândire pozitivă.

Nataša Maxim
Universitatea „Alexandru Ioan Cuza”, Iași

The demonic. From Søren Kierkegaard to Mircea Eliade

This paper approaches Kierkegaard's demonic from the angle of philosophical hermeneutics, since the anguish well belongs to the somatic, psychological and pneumatological area. Given that man is a synthesis of body and soul worn by spirit, the disruption of one is damaging the others. Demonic means closing itself, denoting dumbness. State of captivity, internalization, refusal of communication, the demonic is a condition that Søren Kierkegaard opposes to freedom, expansion, communication and can be a metaphor of the diary, if we consider the diarist's mental structure: schizoid, in an endless conflict not only with himself but with the world. In a religious way, freedom is communicative, meaning to share, to (be) saved. Adopting an ontic perspective of being, seeing the man in the making, Kierkegaard teaches us what it means to be human, through an imaginary reintegration into the skin of another, and it's here that the roots of Eliade's hermeneutics can be found.

Another aspect of the demonic is the genius, represented by subjectivity, passion, anger, religion, contemplation, introspection. The genius is not afraid of fate because he knows that it can be determined by free will, he is afraid only of himself, of his own conscience. Subjectivity is always reactionary. The rebel, the demon, the genius is dominated by anguish, guilt, despair, the reason being the sin of breaking the community.

Keywords: Demonic, anguish, metaphor of the diary, despair, genius.

Alla Mikhaylova
Sevastopol State University

A Brainstorming Technique as a Discursive Form for Improving Creativity

The paper focuses on the perspectives of brainstorming technique in the development of students' professional-creative skills during the process of professional becoming taking into account the objective social and professional needs of future specialists. Referring to the discussion is a useful brainstorming technique, as it helps one examine a topic from various viewpoints and decide on ideas/points to include in the essay. The purpose of the paper is to analyze the benefits and perspectives of brainstorming technique in a process of a development student' professional-creative skills. The author presents the main steps if this technique which provide a feedback between the teacher and the student and develop students' professional-creative skills.

The author comes to the conclusion that the realization of brainstorming technique will provide a strengthening of professional motivation of future specialists, a stimulation of their creative potential, a revelation and a fruitful use of personality resources for the achievement of success with professional activity by means of forming of professional orientation of personality.

Key-words: brainstorming, professional-creative skills, professional becoming, motivation, personality resources.

Svetlana Evgenievna Motornaya
Sevastopol State University

Discourse as Verbally Articulated Form of Contents Objectification of Consciousness

Discourse as part of culture reflects social processes in society. In our study, we attempt to apply systems analysis to the study of the evolution of discourse. Human consciousness evolved from the collective unconsciousness, concrete thinking to abstract logical. Myths, legends, stories were followed by the heroic epics, fairy tales, then household and historical literature. For analysis, we used the model of the evolutionary cone and showed that the development of discourse corresponds to this model. Today, for human development, it is important to appear worthy examples for young people in literature and culture that they form humanistic values in the human mind in the direction of evolution.

Evolutionary cone model consists of four phases in the development of knowledge space and is fractal. The first phase is the space of one wave in the information space. And it corresponding the emergence of discourse. The second phase – the coexistence of two with multi-directional vectors of development of discourse. The third phase – the emergence of the third branch – discourse and culture with its originality. The fourth phase - space of modern of discourse with a lot of different directions of rotation of information chaos areas and disharmony, from which to be born a new world of discourse.

Key-words: discourse, evolution, consciousness, evolutionary cone model, social processes.

Svetlana Evgenievna Motornaya
Sevastopol State University

Natalia Mironova
Small Academy of Sciences of Sevastopol

Discourse and Choice of Behavior Strategy in the Conflict

Over the past 500 years, the population grows at a geometric progression. By 2020, the number of people on our planet could reach 8.6 billion people. Contacts and communication between people become regular and frequent. Discourse plays a crucial role in communication. However, engaging in a process of communication people cannot understand each other for various reasons. Interests may overlap. Therefore, there are conflicts that lead to increased tension in the relationship. It is important to teach t modern youth culture of behavior in the conflict from an early age.

By Thomas K. allocate 5 types of selection strategies of behavior in conflict: competition, adaptation, avoidance, compromise, cooperation. Our study showed that the conflict pupils and undergraduate students are choosing strategy of behavior "avoidance". This result indicates the social immaturity, which is generated by gaps in educational programs. We offer a correctional program that should form the personal qualities of behavior in the conflict for modern youth.

After three-quarters of a correctional program students began to choose the strategy of behavior in the conflict a "compromise". These graduates of the university will have competitive quality in employment, in the exercise of professional activities and business communication. Discursive conflict management is one of the most important functions of a competitive

specialist and master's degrees as the future leaders of organizations. The learning process should be to teach them to pay attention to the social and psychological problems of the team, the presence of which has a negative impact on the economic performance of the organization.

Key-words: discourse, consciousness, choice of behavior strategy, modern youth, a correctional program.

Emilia Munteanu
Université « Vasile Alecsandri » de Bacau

Heurs et malheurs du discours théâtral chez Tardieu

Toute l'histoire du discours théâtral est marquée par ce que Anne Ubersfeld appelle « le présupposé : je joue ». Et il ne fonctionne qu'à l'intérieur des limites d'un ludant scénique. Cependant, longtemps la scène s'est donné du mal pour occulter ce présupposé et créer un effet de réel. En revanche, le théâtre tardivien s'ingénie à en avertir l'énonciataire spectateur non seulement en lui dévoilant la théâtralité mais en le prenant pour complice sinon comme coproducteur du spectacle.

En s'enquérant de la force du langage (Les temps du verbe, ou Le pouvoir de la parole), sans céder pour autant au logocentrisme (Les mots inutiles, Une soirée en Provence, ou Le mot et le cri), se laissant séduire par la tentation du langage originaire, Tardieu n'hésite pas à en faire voir les faiblesses (De quoi s'agit-il ? ou La méprise), à lui préférer le non verbal ou bien à jouer avec les phonèmes et les lexèmes (Le sacre de la nuit, ou L'amour à la fenêtre) afin d'opérer une reconstitution de l'unité originaire grâce au maniement lyrique.

Car cet oulipien, pareillement à Artaud, aux dadaïstes mais également inspiré par les musiciens, nous invite à redécouvrir la saveur du langage en nous laissant envoûter par le plaisir du dire ludique indissociable du poétique et voisinant avec l'enfantin. Cet intérêt prêté au signifiant rapproche le théâtre de la poésie et de la musique fonctionnant ainsi comme une sorte de descensus ab origine du théâtre lorsque dans l'antiquité grecque les choreutes chantaient et dansaient devant les spectateurs.

Mots-clés : discours théâtral, énonciataire, langage non verbal, ludique, poétique.

Elodie Peurou
Université de Poitiers

Le discours de la presse dans l'enseignement du FLE

Ma communication porte sur le discours médiatique et sur l'intérêt de l'utiliser comme support dans un cours de Français Langue étrangère (FLE). En effet, je souhaiterais, à travers cette intervention, valoriser l'utilisation de supports authentiques dans l'enseignement d'une langue étrangère. Je me concentrerai avant tout sur la presse écrite, bien que les médias en général et notamment les journaux télévisés présentent également des avantages certains pour l'enseignement.

Tout d'abord nous verrons les caractéristiques du discours journalistique tout en présentant ce qu'il peut apporter dans l'enseignement du FLE. En effet, puisque l'on retrouve toute sorte d'article dans un journal (Enquête, interview, éditorial, etc.), l'analyse du discours se base sur un immense corpus qui s'actualise en permanence.

Ensuite, je proposerai des pistes d'exploitation pédagogique de la presse dans des cours de FLE. Ceci aura pour but de démontrer l'efficacité et l'utilité des supports authentiques en montrant ses forces. Cette communication ne propose pas une analyse exhaustive du sujet mais plutôt des pistes de réflexion. Ce thème est très vaste et mérite que l'on s'y intéresse.

Mots-clés : FLE, presse, discours journalistique, didactique, médias.

Jean-Cristophe Pitavy
Galatasaray Üniversitesi, İstanbul
***Plenary speaker**

« C'est de la part de qui? » altérité du discours et évidentialité

L'étude de l'altérité dans le discours se situe à la croisée de la morphosyntaxe, de la pragmatique, de l'analyse du discours et de la communication. L'analyse du discours permet d'avoir une vision toujours plus précise et plus complexe des mécanismes logiques et cognitifs à l'œuvre dans le cadre de la communication linguistique. Après le développement, en grammaire, de la notion de modalité (et notamment de la modalité épistémique), les études de littérature ont en particulier contribué à démultiplier les niveaux du discours même le plus quotidien : outre les formes de discours rapporté, dont l'information constitue le contenu d'un discours produit par ou attribué à un autre acte d'énonciation, les théories polyphoniques montrent la coexistence fréquente, pour ne pas dire constante, de plusieurs énonciateurs au sein d'un même discours. Désormais, tout discours est susceptible d'être polyphonique. Le discours du sujet parlant est littéralement habité par d'autres subjectivités, d'autres points de vue, mais surtout d'autres énonciations. L'anthropologie, la typologie des langues et les théories de l'énonciation ont permis de dégager les mécanismes relevant du ouï-dire ou de l'information recueillie indirectement. Les langues permettent ainsi d'indiquer, à des degrés divers, les sources du savoir que l'on communique. Les moyens grammaticaux ou discursifs développés à cet effet sont regroupés sous le terme de marqueurs d'évidentialité.

La présentation de cette notion et de son fonctionnement sera illustrée par des exemples contrastés empruntés à différentes langues (français, anglais, roumain, turc, grec, tuyuca...) et illustrant la portée du dispositif, ses degrés de grammaticalisation et de pragmatization.

Mots-clés: *modalité épistémique - évidentiel - sujet parlant – source – altérité discursive.*

Violeta Popa, Alin Popa
Universitatea „Vasile Alecsandri” din Bacău

„Noste boyar”. Our Moldavian Boyar. A socio-symbolical approach

The image of the Romanian boyar is somehow alike to the image of the Jew in Romanian culture. This type of nobleman was probably equally insulted, humiliated or at least mocked at. Cultural movements have brought with them various “currents” of opinion and attitude regarding this privileged social class and cultural elite of society. If most of the times, this “foreign” (Italian, Armenian, Polish, Greek arrived from “Fanar” etc.) was seen as an “intruder”, who came to seek fortune and to buy a high social rank (otherwise not deserved, as with great noble families of Europe), as a trespasser who came to these lands with the desire to plunder the

Romanian peasants, the native boyar, on the other hand, the one originated from the brave Moldavian yeoman (răzeș) is perceived with deep admiration and sympathy.

The present paper tries to present a socio-ethnic stereotype as reflected both in Romanian historical discourse as well in popular literature based on inscriptions, boyars' letters, foreign travelers in Romania testimonies etc. and popular literature texts, especially proverbs.

Starting from Pierre Bourdieu's theory of symbolic goods and using Ralph Linton's view on the cultural background of personality, we analyze the image of the Romanian boyar as an emblematic possession, a figure that still offers an enormous type of energy and figurative vitality within national discourse.

Keywords: boyar, nobility, folklore, symbolic goods, Romania, national discourse, socio-identity.

Nicoleta Popa Blanariu
Universitățile „Vasile Alecsandri” de Bacău

Intertexte et transdisciplinarité dans les romans de Vintilă Horia

Vintilă Horia associe l'imaginaire de l'alchimie au paradigme de la physique quantique, et dans une approche inter- et transdisciplinaire, applique le résultat à l'interprétation de certains phénomènes sociaux et idéologiques spécifiques à l'Europe de l'Est dans l'après-guerre. En même temps, par projection psychologique et par le procédé du parallélisme historique, Vintilă Horia réécrit les biographies de quelques (auto)exilés illustres (Dante, Ovide, El Greco, etc.) de la perspective particulière de sa propre vie errante, ayant recours aux stratégies de l'écriture intertextuelle.

Mots-clés: intertexte, transdisciplinarité, imaginaire, histoire, idéologie.

Cristina Popescu
Liceul Teoretic „Spiru Haret” Moinești

Repere autobiografice în elegia ovidiană a exilului. Procedee omofonice

Studiul nostru își propune să analizeze principalele momente constitutive ale dramei sufletești a poetului exilat la Tomis: șocul provocat de vestea exilului, evocarea ultimei nopți petrecute la Roma, momentul despărțirii de Roma, neputința de a accepta despărțirea, călătoria spre Tomis pe mare – furtuna/naufragiul, impactul locului de exil și al ambientului climatic al acestuia. Relegarea poetului într-un loc atât de îndepărtat generează o sensibilitate lirică de un fel aparte, aceea a nostalgiei sfâșietoare, ce se traduce printr-o poezie a îngrijorării, a primejdiei amenințătoare, a căutărilor chinuitoare. Toate elementele constitutive ale cadrului natural, noaptea, furtuna, iarna, vegetația sărăcăcioasă de la Pont sunt tot atâtea motive care susțin momentele de cea mai intensă tristețe ale acestei experiențe lirice, devenind expresia chinului lăuntric exacerbat.

Cuvinte-cheie: pedeapsă, relegare, despărțire, mare, călătorie.

Constantin Popescu
Universitatea din București, FJSC

Couches connotatives dans la publicité pour parfums

Les réclames accentuent ou bien l'aspect pratique-utilitaire, ou bien l'aspect symbolique des produits recommandés (aucune réclame pour montres n'exalte le mouvement uniforme des mécanismes et, partant, l'expression correcte de la fuite du temps). Les parfums constituent une catégorie de produits où l'aspect symbolique est déterminant. Mais les interprétations que cet aspect inspire au public peuvent être bien différentes, au point de sembler rendre vains les efforts des publicitaires d'imposer une lecture aussi cohérente, aussi stable que possible des messages commerciaux, finalement aussi bénéfique que possible pour le produit et son consommateur également. Ou peut-être le but des publicités pour parfums n'est-il pas la production d'une telle lecture?

L'article présente deux publicités (Coco de Chanel, Jaïpur de Boucheron) dont les interprétations – deux pour chaque message (Danesi et Popescu et, respectivement, Messaris et Popescu) – sont différentes. Le principal instrument méthodologique, dans le cas de l'auteur, est offert par la sémiotique (générale – U. Eco, visuelle – Groupe μ); il est complété par des instruments provenant d'autres champs théoriques (l'histoire de l'art, par exemple), suivant une logique que Pierre Larthomas a mise en évidence lorsqu'il a affirmé qu'une science bien organisée dans ses principes et finalités considère les autres comme des sciences annexes auxquelles elle peut éventuellement avoir recours.

L'article propose une réponse à des questions portant sur la marge d'interprétation que les réclames à des produits de grande valeur symbolique (les parfums) laisse à leurs destinataires et sur les enjeux de cette marge. Combien grande la différence peut-elle être entre les interprétations à des publicités pour parfums? En quelle mesure cette différence parvient-elle à imposer le produit?

Mots-clés: signe iconique, symbole, isotopie, interpénétration, connotation.

Razvan Popovici-Diaconu
Universitatea « Alexandru Ioan Cuza » Iași

Comunitățile virtuale-tipologii și modele interactive în spațiul public

Înțelegerea conceptului de comunitate virtuală presupune o abordare de natură transdisciplinară definită de modalitățile de interpretare a interacțiunilor din spațiul virtual. Societățile digitale contemporane au devenit în ultimele decenii spații de comunicare interactivă prin care utilizatorii mediei sociale s-au putut exprima în consecință. Obiectul studiului realizat constă în înțelegerea conceptului de comunitate virtuală, bază de interacțiune a diverselor tipologii de rețele online.

Comunitățile virtuale sunt caracterizate de interacțiuni sociale dintre cele mai diverse, prin raportare la utilizatori de condiții socioculturale eterogene, sentimentul apartenenței la sisteme de valori comune reprezintă condiția principală a existenței rețelelor online. În aceeași ordine de idei, impactul noilor tehnologii mass media determină creșterea gradului de interacțiune umană și oferă oportunități diferite de dezvoltare: economice, politice, sociale, educaționale, etc.

Cuvinte-cheie: comunitate virtuală, spațiu public, modele socioculturale, utilizatori, interacțiune online.

Imaginarul lui Eliade

În ultimele decenii constatăm o proliferare remarcabilă a exegezelor, de la cele preocupate de constituirea unei teorii referitoare la manifestarea imaginarului în literatură sau în artă, până la consemnări mai mult sau mai puțin întâmplătoare care, de cele mai multe ori, nu pot rezista tentației unei definiții. Acest interes teoretic și critic s-a soldat cu un număr substantial de demersuri ce au adus, fiecare, elemente importante atât pentru înțelegerea, cât și pentru interpretarea literaturii și artei imaginare, precum și a specificității acestora în raport cu alte fenomene literare sau artistice.

Imaginarul lui Eliade este unul de viziune, de adâncime, născut din dorința de a reface continuitatea dintre valorile prezentului și tot ceea ce ne aproprie de natură, de elementar, de arhaicitate. Sensibilitatea masculină, aventura limbajului, proiecțiile succesive în spații imaginare, permanenta căutare a sinelui sunt tot atâtea argumente întemeiate în realizarea unui demers științific de amploare care să valorifice originalitatea stilistică a creației artistice, iar limba, după cum ne mărturisea, „reprezintă un adevărat substituit al geografiei mitice a patriei”.

Cuvinte-cheie: ireal, fictiv, aparent, bizar, neverosimil, extravagant, himeric, fantezist, închipuit, nerealizabil.

Kevin Raynaud
Université de Poitiers

La place du registre familial en classe de FLE

Apprendre une langue, c'est apprendre des savoir-faire et des savoir-être. C'est dans ceux-ci que se situent les registres de langue. Facteur de compréhension sociale essentiels, leur nombre et leurs caractéristiques varient d'une langue à l'autre. En français, on compte trois registres : le registre soutenu (ou littéraire), le registre courant et le registre familial. Ce dernier pose problème. Mal vu, on l'évite dans les situations professionnelles, d'autant plus en salle de classe. Ce n'est pas pour rien que l'on parle de « niveaux » de langue.

Ces registres se démarquent sur plusieurs points : le vocabulaire, la grammaire et la prononciation changent selon le registre que l'on adopte. On ne choisit pas le registre, la situation l'impose. Le mode de transmission est également essentiel dans la sélection du registre, suivant si l'on est à l'oral ou à l'écrit.

Le registre familial a-t-il sa place en classe de FLE ? Cela dépend des points de vue. Comme on ne veut pas enseigner de « gros mots » à ses enfants, on ne souhaite pas apprendre à nos apprenants des « vulgarités ». Et pourtant, le registre familial fait partie de la langue française, il faut donc décider si l'on souhaite l'enseigner en globalité, ou laisser les apprenants au dépourvu lorsqu'une situation informelle se présente.

Afin d'enseigner le registre familial, des exercices oraux et écrits peuvent être mis en place. Mais l'utilisation de documents authentiques reste le meilleur moyen de faire prendre conscience de la réalité du français contemporain aux apprenants.

Mots-clés : registre, familial, enseigner, choix, FLE.

Adriana-Gertruda Romedea

La « plurivocalité » dans Candide ou l'optimisme de Voltaire

L'objectif de la « plurivocalité » est de mettre en cause si, dans un texte, il y a un seul sujet qui parle, concept élaboré par Mikhaïl Bakhtine. D'une part, le texte signale dans son énonciation une superposition de plusieurs voix. Cette notion de la pluralité (poly), des voix (phonie) constitue un principe organisateur et intégrateur pour l'examen de différentes questions qui se posent à l'analyse du discours. D'autre part, la plurivocité est présente dans un énoncé de voix différentes, distinctes de celle de l'auteur de l'énoncé ; le fait que tout énoncé consiste en une mise en scène d'instances énonciatives distinctes, auxquelles le locuteur peut se présenter comme associé ou non. L'ironie, le comique ou la parodie sont autant de voix qui agissent à l'intérieur du texte.

En conclusion, dans tout texte, nous pouvons reconnaître plusieurs voix (auteur, héros), sans que l'une d'entre elles soit prépondérante et juge les autres.

Mots clés : plurivocité, ironie, comique, parodie, satire.

Ioan Sava
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The Discourse of the Ghost in Beloved, by Toni Morrison

Toni Morrison's text focuses with some insistence on the fact that a ghost represents the world of the dead, fact which suggests a kind of indirectness that is frequently related to metaphor. Morrison does not depict the ghost of the former little baby as the baby herself, come back from the dead, but as a transformed figure of her living presence. The specter does not even look like the former baby daughter and that is why the other characters do not understand automatically who she is, her tormented soul or her material essence, but everybody sees her as the shape of her living presence, which most probably hides a different reality. As far as ghosts represent the past, *Beloved* does so in an indirect, rather metaphorical way, a necessary consequence of the fact that she plays the part of a presence that is presumed absent.

This paper tries to identify some of the characteristic features of the metaphoricity implied in the discourse of the ghost.

Key-words: ghost, metaphor, discourse, presence, absence.

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The beginnings of Romanian Lexicography. H. Tiktin's "Rumänisch-deutsches Wörterbuch" (1903-1924)

This paper presents a dictionary namely the *Rumänisch-deutsches Wörterbuch* (vol. I–III, Bucharest, 1903–1924), written by H. Tiktin, that is often referred to as the starting point of Romanian modern lexicography. In order to provide a better understanding of why this dictionary holds its place among lexicographers and linguists, we present a description of the status of Romanian lexicography previous to 1900, followed by a short historical development.

The expressed aim of this paper is to illustrate that Rumänisch-deutsches Wörterbuch anticipates a long tradition in the academic Romanian lexicography. We will illustrate the technical novelties inherited by Romanian Academy's lexicographic works and show what this dictionary and the academic dictionaries have in common.

Keywords: H. Tiktin, Romanian-German Dictionary, novelties, tradition.

Mélissa Simard
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Discours féminin et performance : libération de la parole et fonction documentaire

La présente communication traitera des fonctions du témoignage au sein de la performance. Nous procéderons ainsi à l'analyse d'œuvres alliant récit et la représentation performative d'une réalité extrême, plus particulièrement celle visant à dénoncer l'oppression féminine. Nous montrerons en quoi la performance se dresse comme un « dialogue agi » (Richard, 2014 : 59), souhaitant mettre en scène une parole (corporelle ou verbale). Ce discours, inspiré du vécu d'autrui, permet de transmettre certains faits reliés à des conditions terribles : viol, génocide, guerre, etc. La performance devient, en ce sens, une forme de prise en charge de l'horreur, un moyen de conscientiser le spectateur et d'entamer un certain dialogue.

De ce fait, dans la performance *Dolorès*, l'artiste Coco Fusco décide de recréer le calvaire d'une travailleuse mexicaine de *maquiladora* ayant été victime d'abus de la part de son employeur. Dans *Rwanda 94* (Groupov), Yolande, une survivante du génocide, raconte l'assassinat graduel de tous les membres de sa famille par les rebelles hutus. Ou encore, dans *Balkan Baroque*, la performeuse serbe Marina Abramovic se retrouve à frotter à l'aide d'une brosse une montagne d'os, pendant que sont diffusées derrière elle des images de la guerre en ex-Yugoslavie.

De telles actions performatives répondent au besoin de la victime (ou de l'artiste relatant la parole de la victime) de « donner sens » à l'expérience douloureuse et d'exercer une rationalisation discursive, voire une distanciation (Danblon, 2007 : 56). Selon la poétique de l'opprimé de Paulo Freire, la libération de la voix ou du corps à travers la performance aurait pour conséquence de briser la culture du silence. La transmission des traces du passé permet à la personne déshumanisée de retrouver une identité par la parole ou le geste.

Mots-clés : Art, performance, documentaire, oppression, témoignage.

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La dimension symbolique dans le discours religieux

Cette analyse propose d'aborder les symboles qu'on trouve souvent dans le discours religieux, en partant de la dimension de signification et arrivant à la dimension symbolique. En partant de la théorie d'Umberto Eco et A.J. Greimas, on essaiera de mettre en exergue l'importance et la structure des symboles, en montrant que la vision qu'ils donnent aux lecteurs sur le discours religieux devient très importante pour la compréhension de son sens.

Selon Umberto Eco, la signification et la communication sont dépendantes l'une de l'autre, le processus de la communication étant celle qui permet au signe et, bien évidemment, au

système de signification, de se manifester d'une manière concrète. Ainsi, tout en soulignant que la liaison entre communication et signification a une certaine force dans le discours religieux, l'enjeu sera d'observer quelles sont les marques qui nous aident à découvrir cette dimension symbolique et à voir les modalités dans lesquelles elle se manifeste.

A l'aide de ces idées, on a en vue la découverte des signes qui font que le discours religieux engage des dimensions variées, le sens des mots et des expressions étant très complexe, caractéristique qui conduit à l'aboutissement de l'objectif communicationnel.

Mots-clés: signe, symbole, communication, sens, discours.

Vasile Spiridon
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Cum poți să fii francez în Moldova! Tabletele abatelui Paul de Marenne
(Zodia Cancerului sau vremea Ducăi-Vodă, de Mihail Sadoveanu)

This paper takes the form of a brief imagological approach of the novel *Zodia Cancerului sau vremea Ducăi-Vodă* („The Cancer Sign or the Times of Duca-Vodă”), by Mihail Sadoveanu. Actually, such a comparative approach is based on the intention of the great writer himself, who applies to the theme of the traveler that comes from another country. This is Abbot Paul de Marenne, an envoy of the French Chancellery during the reign of King Louis the 14th, with a secret message in the Ottoman Empire. Crossing Moldova under the baleful reign of Gheorghe Duca-Vodă is an excellent occasion for the French prelate to get in contact with several aspects of the social, political, economic, cultural and religious life in the picturesque country. He always compares, in some notes (“tablets”), what is familiar to him with what he sees, hears and happens to him during his voyage: landscapes, the road conditions, specific cuisine, interhuman relationships, behavior, occupations and skills. Finally, the French prelate comes in contact with the intrigues at Court and the sentimental dramas.

Keywords: reign, Moldovan, French, feast, customs.

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The Poetics and the Stylistics of Discourse in Annie Bentoiu's Memoirs

Annie Bentoiu's remembrances overlap the biographical side of the narrator's life and the ringed image in which the establishment of communism in Romania appeared as a surgery without anesthetic, imposed upon a healthy body. Nevertheless, the shady memories fail to make Annie Bentoiu rust, to alter her view on life or on people, to turn her away from her own habits. Conceived as a compensation for the frustrations imposed by the historical reality in which the author lived, the discourse from *Timpul ce ni s-a dat* (The Time which Was Given to Us) reveals a real literary talent, with many poetical inserts, descriptive excerpts written by a writer's pen, a true cult for fashionable details and an undeniable stylistic texture.

Keywords: stylistics of discourse, memoirs, poetics of discourse, Annie Bentoiu, communism.

Reading in a Foreign Language - a Discourse Perspective

In this research I pointed out the manner in which reading in a second language occurs starting with two different views on the nature of reading: bottom-up approach, which suggests that successful reading is a matter of decoding a series of written symbols into their equivalents and top-down view, which suggests that we use discourse and real-world knowledge to construct a message. The interaction of the reader and the text implies taking into consideration the psychological and linguistic factors. The link between our knowledge of linguistic forms and our knowledge of the world is very close leading to a number of implications for discourse processing. This means that the more predictable a sequence of linguistic elements, the more readily a text will be processed.

There are, however, deficiencies for both approaches. It is believed that when a reader tries to decode a text in other language, using the bottom-up technique, namely the phonics approach, it is not always easy to recognize a word by blending the sounds together. The top-down model has also its shortcomings. One of them is that it fails to distinguish between beginning and fluent readers.

In order to compensate the deficiencies of the two views, a third model appeared, the interactive-compensatory approach, which suggests that readers process texts by using information simultaneously from different sources, including those seen in bottom-up and top-down processes.

Key-words: readers, bottom-up, top-down, text, discourse.

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L'autobiographie linguistique: réfléchir sur son identité langagière

Valorisée de plus en plus ces dernières années par les sociolinguistes et les professeurs de langues étrangères, l'autobiographie linguistique est une narration où une personne raconte sa vie abordant une thématique spéciale, à savoir ses rapports avec les langues. Elle recrée l'histoire et la vie des langues parlées par un individu au cours de son parcours existentiel (acquisition, apprentissage, motivations, conditions d'utilisation, etc.). Notre propos est de montrer que l'exercice autobiographique est une démarche vouée à transformer l'enseignement et l'apprentissage des langues étrangères en un processus conscient et réfléchi, mieux adapté aux particularités et aux besoins réels des apprenants. Nos observations se fondent sur une enquête que nous avons menée auprès de 12 enseignants de FLE.

Mots-clés: autobiographie linguistique, réfléchir sur soi, identité langagière, enseignement/apprentissage des langues.

Andreia-Irina Suciu

The Discourse of the Paratext in Malcolm Bradbury’s My Strange Quest for Mensonge

The novel written in postmodernity is most of the times characterized by the use of the experiment and by parody and/or pastiche. Malcolm Bradbury a fine connoisseur of various techniques used in fiction both from the position of a writer of novels, short stories, parodies and TV plays as well as from that of a critic, made use of these in an admirable manner. In *My Strange Quest for Mensonge: Structuralism’s Hidden Hero*, a novel published in 1987, the author develops a metadiscourse by means of which he allegedly presents the imposing figure of the critic that Henri Mensonge was. Comparing his theories with those of Barthes, Derrida and Foucault, Bradbury creates a fictional character around which he builds a unique parody of the contemporary criticism (with its theoretical principles) and of the contemporary author.

One of the main tools used in this novel in order to support the parodying of criticism and of theorists is the dimension of the text called by Gerard Genette “paratext”. Starting from the features of paratext identified by Genette (spatial, temporal, substantial, pragmatic) and from its functional characteristics we intend to demonstrate that with the insight of the contemporary critic and writer/parodist, Malcolm Bradbury managed to develop in the novel an individual discourse of the paratextual elements: title, subtitle, pictures, foreword/afterword, (anti)index, blurb.

Key-words: paratext, postmodernity, parody, metadiscourse.

Geoffrey Sykes
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The Paradoxical Nature of Discourse

As a philosophy, pragmatism can often adopt a form of personal or social psychology in order to normalise and universalise a theory of the centrality of discourse in human behaviour and values. However it can be shown that anthropologically this is not the case: sacral and ceremonial cultures preceded and accompany the modern predilection for discursive agency and dyadic conversational meaning making. Semiotics provides a useful conceptual understanding of the interplay of motivated and unmotivated sign and discursive processes. This paper will briefly speculate on one aspect of the historical emergence of social discourse, within the Judaic (rabbinical) and early Christian tradition. Modern Foucault type studies of collective discursive paradigms can be viewed paradoxically, between poles of imaginary, meta meanings and localised meaning making. Many authors and traditions testify to the disputation or loss of ancient or orthodox affirmation of motivated, transcendental and sacred meanings (the transcendental signifier): indeed such loss can be essential to the emergence of modern pragmatism focus on dialogue. However the possibility of quasi motivated expression can recur in contemporary imaginary artistic practice. There are benefits in maintaining an ongoing paradoxical interdependent relationship between motivated and dialogic discourse. Once again semiotics – especially Peirce’s sign categories – can provide conceptual understanding of the paradoxical nature of discourse.

Key-words: discourse, pragmatism, imaginary, semiotics.

Ana-Maria Ticu

*Paradigma holografică,
efect al suprapunerii realului și imaginarului în opera lui Fănuș Neagu*

The interference between the real and the imaginary dimensions gives birth to a literary hologram, which is determined by a variety of aspects and circumstances. In the case of Fănuș Neagu's literary texts, the hologram implies a tridimensional constitution of a literary image, either abstract or concrete, consubstantial, just like the theological unity of the Holy Trinity. Regardless the object of the analysis, which can be either a character, a symbol, a feeling or an idea, our analysis relies on the belief that Fănuș Neagu's hologram includes an affective, a motivational and a physical dimension. As a result of the act of reading Fănuș Neagu's literary works (short stories, novels, sports chronicles or dramas), we identified four holographic categories: the organic hologram, the symbolic hologram, the spiritual hologram and the ideological hologram.

Keywords: hologram, real, imaginary, overlapping, Fănuș Neagu.

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Political Realities Reflected in the Argumentative Discourse

Elaborating argumentative discourses involves, by definition, aspects such as: complying with certain compulsory structural stages, approaching specific themes and 'images', adopting appropriate / contextual attitude, employing particular rhetorical, artistic and stylistic devices, all of them destined to finally influence the audience / the receivers. These aspects could be identified in the distinct political discourse types of the official, the populist and the opposition publicistic styles. The frequent appeal to logical fallacies, the tendentious interpretation, the emphatic use – even the misuse - of modern concepts (meant to denote and to describe the surrounding reality) could, sometimes, compromise the eloquence, the coherence, the moral character and the profundity of the ideas expressed. The case studies the paper deals with illustrate various instances of argumentative political discourse.

Key-words: argumentative political discourse, populist style, opposition style, logical fallacies, strategic thinking, negative feedback.

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*Pragmatics in Technical Writing:
A Corpus-Based Analysis of Naval Architecture Articles*

The main objective of this paper is to analyze some pragmatic elements encountered in naval architecture articles written by Romanian scientists. In particular, the analysis will focus on rhetorical mechanisms of linguistic interaction that engineers use when writing thematic articles.

As a selected corpus maps out the extent to which institutional and cultural factors affect research writing in the field of technology. Will it call for a redefinition of the 'classical' objectivity sought in these specialized discourse practices?

Key-words: discourse analysis, pragmatics, naval architecture language, register analysis, disciplinary knowledge.

Mükremin Yaman
Université Atatürk d'Erzurum

Croisement des discours dans Soumission de Michel Houellebecq

Depuis son premier roman intitulé *Extension du domaine de la lutte* (1994), Michel Houellebecq continue à être le sujet de vifs débats littéraires. Aussi son dernier roman portant le titre de *Soumission* paru au début de janvier 2015, a-t-il provoqué une polémique multiforme allant du politico-social au politico-littéraire aussi bien dans la presse française que dans celle du monde occidental. A l'origine de ces débats, il y a sans aucun doute la curieuse coïncidence entre l'attaque meurtrière des djihadistes aux artistes de Charlie Hebdo et la parution de *Soumission* dont le sujet d'anticipation porte sur l'arrivée au pouvoir d'un parti politique pro-islamique en France dans le présidentielles de 2022. Cette anticipation s'écarte de celles des autres romans à vocation « prophétique » de l'auteur par sa durée de prospection relativement courte, ne comprenant que sept années, ce qui affaiblit considérablement l'hypothèse de sa fiction.

En dépit de son caractère d'anticipation, *Soumission* est un roman qui présente plusieurs niveaux de lecture donc chacune est construite sur un discours romanesque différent. Au premier niveau que nous pourrions qualifier « axe de rétrospection littéraire », puisque le thème dominant traite de l'itinéraire littéraire de Joris-Karl Huysmans, nous trouvons un discours sur la critique littéraire. Dans le second, que nous appellerions « axe de prospection politico-sociale », nous avons affaire à un discours sur la montée de l'islam en France. Entre ces deux niveaux qui se déplacent en avant ou en arrière sur une ligne horizontale, il y a encore deux niveaux de lecture dont l'un est caractérisé par la simultanéité de l'écoulement des événements saisis par les discours quotidiens des personnages à sujets variés et l'autre est marqué par le monologue du premier personnage qui se compose majoritairement des discours pornographiques. Ces deux derniers niveaux s'installent sur un « axe vertical » qui se déplace parfois en profondeur, parfois en superficie. Ce travail a pour objectif d'analyser le contenu discursif de *Soumission* dans une perspective de discours romanesque.

Mots-clés: anticipation, prophétie, rétrospection, prospection, discours.