

# THE INTERNATIONAL CONFERENCE

## DISCURSIVE FORMS. DREAM AND REALITY

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Henri Matisse - Le rêve

ABSTRACT BOOK

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**Conferirea titlului de *Doctor Honoris Causa*  
al Universității „Vasile Alecsandri” din Bacău  
domnului Academician, Prof. univ. Dr. Nicolae MANOLESCU**

Membru al Academiei Române, președinte al Uniunii Scriitorilor din România, fost ambasador al României la UNESCO, una dintre vocile de mare prestigiu și autoritate în critica și istoria noastră literară, Profesor emerit al Universității din București, decorat cu „*Ordinul Serviciul Credincios în rang de Mare Cruce*”, cu „*Ordinul Steaua României în rang de Mare Cruce*” (cea mai înaltă distincție a statului nostru) și cu medalia și titlul „*Officier de l’Ordre des Arts et des Lettres*”, din partea statului francez, Nicolae Manolescu este una dintre personalitățile care au jalonat major viața intelectuală și scena publică din România, începând cu anii '60 ai secolului trecut și până astăzi.

Profesorului Nicolae Manolescu i s-a conferit titlul de *Doctor Honoris Causa* al Universității „Petru Maior” din Târgu-Mureș, al Universității din Oradea, al Universității „1 Decembrie 1918” din Alba-Iulia, al „Universității de Vest” din Timișoara, al Universității „Babeș-Bolyai” din Cluj-Napoca, al Școlii Naționale de Studii Politice și Administrative din București și al Universității „Constantin Brâncoveanu” din Târgu-Jiu. De asemenea, a obținut toate premiile posibile în domeniul literaturii: al Asociației Scriitorilor din București, al Uniunii Scriitorilor din România, al Academiei Române, al Asociației Editorilor, al multor reviste culturale, al ASPRO, precum și Premiul „Anonimul”.

Cel mai longeviv și autoritar cronicar literar al nostru, Nicolae Manolescu ilustrează în perioada comunistă o situație cu totul deosebită: aceea a dobândirii stimei publice, inclusiv în fața Puterii, doar prin capitalul cultural și simbolic, acumulat de-a lungul a trei decenii, prin textele publicate săptămână de săptămână în cele mai prestigioase reviste ale țării. Adevărat oficiu de selecție și confirmare a valorilor literare, scrisul său a reprezentat chezașia triumfului factorului estetic asupra încercărilor de confiscare ideologică a literaturii.

Deși textele manolesciene scot la iveală o formă de critică mai curând de factură impresionistă, în ele mustește o informație pe cât de bogată și diversificată, pe atât de limpede sistematizată în baza unor criteriile teoretice ferme. Este ceea ce i-a îngăduit autorului lor, în postura de teoretician literar, să conceptualizeze o sistematică a poeziei și una a romanului (cunoscuta triadă doric–ionic–corintic). De fapt, Nicolae Manolescu s-a preocupat toată viața de citirea, interpretarea și sistematizarea literaturii. Dar trebuie adăugat că, în afară de literatură, unde a abordat toate speciile genului critic, el mai citește și cărți din alte domenii

(istorie, sociologie, politologie, economie, mistică, antropologie, memorialistică „neliterară”, astrofizică), așa cum se observă din cuprinsul celor șapte volume de *Teme*.

Critic de direcție în descendență maioreșciană, conștient, asemenea lui E. Lovinescu, de mutația valorilor estetice, autorul *Istoriei critice a literaturii române. 5 secole de literatură* (în fapt, o continuare a călinescienei *Istoriei a literaturii române de la origini până în prezent*) a revizuit, în condițiile căderii totalitarismului de tip comunist, întreg arealul nostru literar, dând un semnal procesului de recristalizare a conștiinței de sine critice a literaturii române. În cultura noastră, care a fost dintotdeauna literaturocentrică, efortul critic al lui Nicolae Manolescu în stabilirea direcției cultural-literare a țării a depășit și depășește spațiul literaturii și are importanță pentru cultura românească în ansamblul ei.

**Ilona Bala**  
**Paris- Sorbonne University, France**

*Le rêve à travers l'œuvre musicale de Frédéric Chopin*

Deux voix me parlaient.../Et l'autre :  
“Viens ! oh ! viens voyager dans les  
rêves,/Et celle-là chantait comme le  
vent des grèves,/ Fantôme vagissant,  
on ne sait d'où venu,/Qui caresse  
l'oreille et cependant l'effraie.” »

**Charles Baudelaire, *La Voix***

Chez Chopin, littérature et musique ne laisseraient-elles pas une large place au rêve ? En effet, rendre compte de nos émotions peut s'accomplir par le biais de l'inconscient. La nuit apparaît symboliquement comme un rideau qui dissimule une vérité, presque sacrée, en même

temps qu'elle en constitue l'occasion du dévoilement. Cette *nostalgie de l'inaccessible* revêt une dimension matricielle.

Mais le rêve est aussi une modalité d'expression du désir, une manière de voir le monde, un prisme de perception qui se fait moteur de la création artistique. Le compositeur polonais a élaboré une forme musicale qui lui est spécifiquement consacrée : le *nocturne*. Les *Nocturnes* de Chopin visent au plus intime de l'émotion, à ce qu'il y a de plus enfoui et de plus indicible dans le désir. En ce sens, ils suggèrent la présence originelle de la femme.

Il s'ensuit que cette musique romantique parfois appelée chopénienne est fondamentalement féminine. Le *nocturne* devient expression paroxystique de la subjectivité et épouse le désir jusqu'à en dessiner l'objet. On retrouve dans cette esthétique musicale les thématiques du rêve, de l'insatisfaction romantique, de la nostalgie et du sentiment douloureux.

Mots-clés : *Chopin, musique romantique, œuvre musicale, nocturne, rêve.*

**Horea-Mihai Bădău**  
**University of București, Romania**

*Les réseaux sociaux apportent un changement de la manière dont l'information de presse est produite et consommée ?*

Les typologies informationnelles qui ont du succès sur Facebook, fondées sur la production de l'émotion, peuvent-elles influencer le contenu généré par les sites d'infos, de manière à ce que la recherche de la vérité, valeur principale de la culture professionnelle des journalistes, soit remplacée par la construction d'histoires pas vraies dont le but est de stimuler les instincts primaires ? Suite à la pénétration des réseaux sociaux dans le monde, les habitudes de consommation du public ont changé : il n'est plus à la recherche de l'information, c'est l'information qui est à la recherche du public. Resultat: la « presse marketing » qui utilise le contenu qui a du succès sur Facebook pour déterminer les gens à quitter les réseaux sociaux, pour les sites d'infos. Conformément à une étude menée par l'agence de marketing en ligne BuzzSumo sur 1.000.000 articles (huffingtonpost.com, vu le 15 août 2016), les articles à succès sur Facebook ont trait à une émotion : la crainte (25%), le rire aux éclats (17%), l'amusement (15%), les émotions moins populaires ont été la tristesse et la colère (6 et respectivement 7%), le narcissisme (37%). Alors, ce type de contenu, qui correspond aux genres à succès sur Facebook, n'a pas en quelque sorte tendance à «contaminer » la politique éditoriale des sites d'infos, en cours de la route marketing Facebook – site ? J'ai analysé les articles publiés sur les pages Facebook et sur les sites, à la rubrique « les infos les plus lues » des deux chaînes de télévision d'infos nationales: Realitatea TV et România TV, dans la période allant du 15 janvier au 5 février 2016; Realitatea TV: 372 articles publiés sur sa page Facebook et 446 articles publiés sur le site; România TV: 362 articles publiés sur sa page Facebook et 433 publiés sur le site.

Mots-clés : réseaux sociaux, information, presse, consommation.

**Raluca Bălăiță**  
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*Actes de langage et discours de fiction*

Certains spécialistes (E. Benveniste et A. Banfield surtout) ont émis l’hypothèse que la particularité du discours de fiction consisterait dans l’existence d’un langage qui lui soit spécifique, *le langage de la fiction*. Pourtant, la spécificité du discours de fiction n’est pas *linguistique*, mais *pragmatique*; elle réside dans *l’inexistence des objets de la fiction* et dans *le manque d’engagement du locuteur sur la vérité des propositions exprimées*. La théorie de la fiction, élaborée par A. Reboul (1992) à partir de la théorie de la pertinence de D. Sperber et D. Wilson (1989), propose des solutions aux difficultés (conditions de succès des actes de référence dans la fiction, actes illocutionnaires accomplis dans la fiction) rencontrées dans la théorie de la fiction comme prétention de J. R. Searle et dans la théorie des actes de fiction de G. Genette. L’hypothèse qui fonde cette théorie est que le discours de fiction est un discours *non-littéral* qui se compose d’une suite d’énoncés (à savoir une suite d’actes *de dire que...*) dans lesquels *le locuteur ne s’engage pas sur la vérité de la proposition exprimée*.

Mots-clés : *discours, fiction, acte de langage, langage, pertinence.*

**Cătălina Bălinișteanu**  
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*Dreams of Domination and Domination of Dreams*

A dream may possess or be possessed by the dreamer. My paper is concerned with both alternatives and for my analysis I chose two 19th century narratives: A Christmas Carol and Alice’s Adventures in Wonderland. Lewis Carroll’s child dreams of an adult world, which she wishes to enter and possess. Charles Dickens’ Scrooge dreams of his childhood and adolescence innocence and wishes to repossess those features in his adulthood. Common to both dreamers is the wish to mix experiences from both childhood and adulthood, to transform what seems as a series of disjointed and meaningless moments into a coherent narrative. In the beginning both characters are threatened to be dominated by their dreams. Gradually, Scrooge and Alice want to take possession of time, therefore they begin to take control of their dreams. Their choice proves to be an empowering and curative process, as both narratives reveal. This process ends with the dreamers’ accession to power.

Key-words: *authority, subversion of authority, Victorian education and mentality, domination, dreams vs. reality.*

**Elena Alina Bărbuță**  
“Ștefan cel Mare” University of Suceava, Romania

## *Vasile Lovinescu et mundus imaginalis*

Dans ce travail, intitulé « Vasile Lovinescu et le mundus imaginalis », nous nous proposons d'analyser les constituants de l'imaginal de la création lovinescienne, projection de sa vision du monde. Si la réception de celle-ci a été faite dans la perspective du représentant des sciences traditionnelles, alors l'imaginal de Vasile Lovinescu peut contenir des structures notionnelles de nature symbolique, par lesquelles l'auteur suit les objectifs de son recherche: à savoir, la réactivation des sens de la Tradition Primordiale et l'identification du Centre de l'esprit du monde. Et leur caractère opérationnel est établi précisément par la compréhension des significations de l'imaginal qui exprime sa vision sur un monde qui fait appel au mythe et au symbole pour créer le cadre nécessaire pour le déroulement taxonomique des concepts qui constituent la Tradition Primordiale et le Centre du monde.

Mots-clés: *mundus imaginalis, imaginal, Tradition Primordiale, Centre sacré, Vasile Lovinescu.*

**Ahmet Bese**  
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### *Dream, Reality and Illusion as Discursive Concepts in Literature*

The roots of the concepts as dream, reality and illusion are as old as human history. Human being dreams of his/her existence, supernatural events, natural environment and society since primitive ages. Dream might roughly stem from, or, be described as intuition, longing and in this context it is a vivid and enthusiastic emotion and sensation. Reality, however, reflects whatever independent from human subconscious, and expresses concrete and objective things in general. A person, mostly, take refuge in the fall of dreams when he/she makes a choice between reality and sensation, emotion and intuition in his/her memory. Thus, dream in this context comes to mean 'escape from reality,' or in other words, dreams are richer and more aesthetic productions than existing World of human being. Yet, a person should acknowledge the difference between his/her colorful and vivid dream world and real life. Otherwise, a person might fall into dangerous dimensions, and literature is full of such personalities who are totally guided by dreams. On the other hand, illusion is "the wrong image of reality." (Boorstin 239). Although dreams sometimes come true, illusion is impossible to reach, in that it is more dangerous dimension for a person. One cannot make a comparison between illusion and reality since he/she cannot acknowledge the difference between them. Then, illusion can be described as a real image in mind that does not exist in reality. Illusion carries a logical error or mistake in its context, and mistake is the oldest experience of human being. The aim of this study is to discuss the concepts of dream, reality and illusion by giving certain impressive examples in Western literary texts. Thus, we hope to clarify such concepts, at least in part for better understanding, in their usage by authors.

Key-words: *dream, reality, illusion, debate, literature.*

**Boghian Ioana**  
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*Functions of Dreams about Food and Eating in Literature*

Our paper aims to identify the functions of dreams about food, preparing food and eating experienced by characters in 19<sup>th</sup>-century English and Romanian novels. Fictional descriptions of dreams about food and eating are usually associated with experiencing absence, anxiety, struggle and desire. Our analysis will correlate the functions of dreams about food and eating to the private and public spheres of life, as well as gender. Eating was regarded as having consequences not only at the physical and mental level of the human body, but also in terms of social order: the poor asking for more food is an image of the Victorians fear of a revolution that would upset the stability of the upper classes; housewives who failed to nurture, feed and preserve the health of the family risked public remonstrance. Analysing dreams about eating allows us to find deeper meanings of images of food related not only to society but also to the inner world of the individual.

Key-words: *dream, food, function, absence, desire.*

**Elena Bonta**  
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*Impression management, or how to turn dreams into reality. Case study.*

Human high-level needs, such as self-esteem and self-actualisation (Maslow) trigger individual's dreams that can be transformed into life goals. One of the strategies to which individuals may resort in order to accomplish goals is impression management - “the process by which people control the impressions others form of them”(Leary and Kowalski, 1990:34).

The paper is an empirical study whose aim is to reveal how impression management (performed by one of the 2014 candidates for the Romanian Presidency) can be transformed into a tool that may help accomplishing both the candidate's goals and the electorate's dreams and goals.

Key-words: *impression management, needs, dream, goals.*

**Dumitru Borțun**  
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*Spiritul utopic – dimensiune a omului deplin. O pledoarie pentru transcendența profană*

Într-un celebrul său eseu, Omul unidimensional, Herbert Marcuse vorbea de cea mai răspândită formă de înstrăinare proprie „capitalismului târziu”: atrofierea uneia dintre cele două dimensiuni ale unei ființe pe deplin umanizate: capacitatea de a gândi o realitate

alternativă la cea prezentă, care transcende ceea ce este dat și se prezintă ca proiect al unei realități mai bune și mai frumoase, al unei lumi mai locuibile. Dacă omul contemporan se rezumă la cealaltă dimensiune, capacitatea de a se adapta la realitatea existentă, el se plasează mai aproape de animalitate decât de umanitate. Societatea de consum sublimează nevoia de transcendență în oniric și în nevoi imaginare, dar atrofiază apetitul de a ameliora organizarea socială; ea transformă poarele de cetățeni în mase de consumatori.

În lucrarea mea propun o explicație epistemologică a disperției nevoii de transcendență în cultura post-modernă, dar și o cale pentru recuperarea capacității de a visa activ, de a promova și a provoca schimbarea. Omul deplin trăiește, gândește și visează între doi poli existențiali: Sein și Sollen. Fără aceștia este imposibil de gândit ontologia regională a umanului, adică specificul existenței umane: capacitatea de a transforma pe „trebuie să fie” și pe „este posibil să fie” în „este”. Astfel, ființa umană poate fi definită așa cum a definit-o Jean-Paul Sartre: „o ființă-proiect”.

Cuvinte-cheie: *transcendență, imanență, alienare, om total, nostalgia viitorului.*

**Anaïs Cabart**  
**Montaigne University of Bordeaux / University of Montreal**

*Poétique bergmanienne du rêve*

« Poétique bergmanienne du rêve » Alors que Bergman affirmait que « le film, quand ce n'est pas un documentaire, est un rêve », de nombreuses séquences de ses films présentent un fort caractère onirique, sans nécessairement faire fonction de rêve directement représenté. Outre le cauchemar figuré dans *Les Fraises sauvages* (1957), deux exemples probants manifestent l'onirisme bergmanien comme esthétique cinématographique : *Persona* (1966) et *L'Heure du loup* (1968). En effet, ces deux œuvres en huis clos sont composées d'images au statut ambigu, conjuguant des points de vue objectif et subjectif, qu'ils soient fantasmatiques ou oniriques. A travers l'analyse de séquences de ces films, nous proposons d'établir les éléments constitutifs d'une poétique bergmanienne du rêve, depuis le cauchemar illustré des *Fraises sauvages*, à l'onirisme fondateur des images ambiguës de *Persona* et de *L'Heure du loup*. Pour cela, nous relèverons trois aspects créateurs de l'onirisme chez Bergman et récurrents au fil de ses œuvres. D'abord, nous étudierons les marques métadiscursives au service d'une analogie entre les dispositifs cinématographique et psychique, témoignant d'un parallèle entre le film et le rêve. Ensuite, nous envisagerons les motifs, parfois voilés, des écrans – espaces de projection du rêve – des miroirs – reflétant l'onirisme de la réalité – et des regards caméra – représentant le visage à la fois comme miroir sans tain et comme écran de projection du rêve. Enfin, nous analyserons la fonction des visages et des raccords regard dans l'ambiguïté du statut des images, réelles et fantasmatiques, qui semblent appartenir à la subjectivité de multiples personnages.

Mots-clés: *Bergman, subjectivité, réflexivité, dispositif, miroir.*

**Cristina Chifane**  
**Independent researcher**



**Liviu-Augustin Chifane**  
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*Experiment and Failure in Ursula Le Guin’s Dystopian Worlds*

Ursula Le Guin’s novels *The Left Hand of Darkness* (1969) and *The Dispossessed* (1974) rely upon the description of fantasy worlds whose organizing systems were initially a reflection of the need to create the perfect society. From this perspective, both the lack of gender distinctions on the planet Gethen/Winter in the former novel and the abolition of social inequality on the planet Anarres in the latter novel represent failed experiments of the attempt to transform a dream-like world into reality. This paper aims at identifying the guiding principles of the alien communities in the two science-fiction novels and the reasons beyond the failure of what began like a wonderful dream. Furthermore, our intention is to draw a parallel between Genly Ai, the messenger of the coalition of the planets in *The Left Hand of Darkness* and Shevek, the inquisitive physicist on Urras in *The Dispossessed*. Their common thirst for knowledge and discovery is the driving force behind their journey on different planets; their immersion into an alien society helps them reconsider their world view and understand the importance of balance in accepting cultural diversity.

Key-words: *utopia, dystopia, science-fiction elements, illusion vs. reality.*

**Elena Ciobanu**  
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*‘Wondrous’ Visions in Anglo-Saxon Poetry*

Poetic metaphor has always been the happy result of a fecund tension between dream/imagination and reality. Old English poetry proves that, no matter how primitive the age, the lyrical impulse can enable people to get access to fantastic realms whose symbolic meanings reveal essential truths about the real world. In this paper, we examine the ways in which an anonymous Anglo-Saxon poem, *The Dream of the Rood*, constructs a form of epiphany that is thematically rooted in the discourse of Christianity. The analysis of prosopopoeia as the main poetic figure in the text is associated with the interplay of two different paradigms (the pagan and the Christian ones). This is one of the literary texts that prefigure the use of the allegorical dream as a strategy for conveying messages in later periods.

Key-words: *dream, vision, culture, poetry, prosopopoeia.*

**Cîrțiță-Buzoianu Cristina**  
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*Politicul la intersecția lumilor posibile. Perspective ale segmentului de vârstă a treia*

Prin natura construcției sale, domeniul politic se află plasat la granița lumilor posibile, realizând juxtapunerea planurilor actuale cu cele potențiale. Discursul politic este încapsulat în modelul unei lumi ideale care, astfel, pare imposibil de evaluat.

Lucrarea noastră își propune să analizeze modul în care persoanele de vârstă a treia se raportează la temele politice actuale, făcând apel la trecut, care devine etalonul lumii actuale. În acest sens, reconstituirea trecutului se transformă într-un substitut al prezentului, care este plin de amintiri și fantasmе, regrete și proiecte, speranțe și dezamăgiri. Bătrânii se folosesc de trecut pentru a proiecta viitorul, recrează lumi posibile, iar aceste versiuni se substituie lumii în sine. Interesul manifestat de segmentul de vârstă a treia își are fundamentul în valorile și experiența acumulată, care le permit să evalueze prestațiile actorilor politici.

Cuvinte-cheie: *discurs politic românesc, lumi posibile, construcție ideală, norme și valori, vârsta a treia.*

**Ecaterina Crețu,  
Gabriela Andrioai  
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#### *Linguistic Meanings of Dream Levels*

Starting from all the possibilities of combining, interpreting and analysing dreams in the vision of authors such as Gaston Bachelard, Alphonse Genappe, Alexandru Melian and Stelian Dumitrăcel, we propose to emphasise the lexical, stylistic and semiotic meanings of *dreams*. In order to achieve our purpose we need to make a clear distinction in the way certain types of dreams such as the dream into dream, the catalepsy or the gone dream are contextualised.

Given the diversity in terms of Romanian linguistic expression in capturing *the passage* from one dimension to another, we aim at investigating the real-unreal and oneiric levels of dreams as they appear at Mircea Eliade’s fantastic characters and in the literary work of Anton Holban.

Key-words: *lexeme, direct object (internal complement), literary discourse, dream (oneiric), passage.*

**Mihaela Culea  
Andreia-Irina Suci**

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#### *Between Grand Dreams and Failure. The Anti-Hero in English Literature*

As the opposite of the traditional chief character of a novel, the anti-hero or the ‘non-hero’ does not commonly possess the positive features that are expected from a fictional protagonist. Unlike heroes, anti-heroes do not represent the epitome of a community’s grand ideals, aspirations or goals, nor do their lives evoke strength, bravery, resourcefulness or nobility of mind and character. Caught in a net of flaws, weaknesses, fears, imperfect features

(sometimes reaching caricatural tones), unlucky situations, personal delusions, impossible ideals, inadequacies, inferior features, unconventional acts, or downright failures, the anti-heroes discussed in this paper resonate with the ideology of the authors creating them and, to a certain extent, of the ages they pertained to. Ultimately, anti-heroes chronologically placed in distant poles of literary history, such as Henry Fielding's *Tom Jones* (1749), Laurence Sterne's *Tristram Shandy* (1760-7), or Kingsley Amis's *Lucky Jim* (1954) and John Osborne's Jimmy Porter (from *Look Back in Anger*, 1957) illustrate humanity's changing dreams and the changing nature of man's potency to fulfil ideals or, simply, the duality or imperfection of (non-idealized) human nature. The diachronic approach will illustrate a trajectory that places the characters (simultaneously or not) in various roles: the clown, the extravagant, the marginalized, the victim and many others which the paper will illustrate.

Key-words: *fictional hero, anti-hero, dream, failure, projection.*

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*Debating Europe in online news in Romania: patterns of representing Europe and European Union in mainstream online media din Romania*

Major topics on European Union like Euro-crisis, Ukrainian conflict, refugees crisis and Brexit tend to contribute to a high visibility of the European Union in the news. We are interested to investigate the way this visibility is being articulated by different national online media in Romania, in order to see which patterns of representing European Union are used by journalists. Considering that in most European countries the national society is the central point of interest (Kaelble 2002; Diez Medrano 2009) we will investigate the emergence of a Europeanised national public sphere in Romania by analyzing the media coverage of European issues and foreign affairs related news.

Our paper aims to focus on the way European Union is being represented in Romania by mainstream online media, considering that the media message has a significant influence in shaping the public representation on EU. The current study is part of a research project – LEMEL – aiming to inquire patterns of representing Europe from a cross-country perspective.

Key-words: *Europeanization, European issues, Europe in online news, patterns of representing EU*

**Luminița Diaconu**  
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*Du rêve à la réalité : la joie d'aimer dans "Le Roman de Guillaume de Dole"*

Liée par des liens indélébiles à la souffrance (*dolor*), la joie (*joy*) telle que les troubadours la conçoivent ou l'entendent dans leurs *cansós* désigne tantôt un élan du cœur de l'amant-poète, que sous-tend un profond manque affectif et qui est tourné vers un objet d'adoration, la dame, tantôt un état de plénitude qu'il éprouve rien qu'à imaginer leur réunion, lorsque son attente sera comblée, mais qui n'est pas pour autant moins intensément vécue. Pourtant, la distance qui le sépare de celle à laquelle il voue ce véritable culte, une distance sociale, morale ou psychologique plutôt que réelle, fait en sorte que la joie d'aimer soit difficile à atteindre, sinon irréalisable, d'où, le plus souvent, son caractère de projection imaginaire, associée à un avenir indéfini.

Or, le *Roman de Guillaume de Dole*, au cœur duquel le trouvère Jean Renart s'est plu à insérer la première *cobla* de la chanson qui valut à Jaufré Rudel la renommée de poète de l'amour lointain, opère des mutations notables dans ce schéma de l'imaginaire courtois, que nous nous proposons de mettre en lumière à travers l'étude de ce sentiment profondément humain qu'est la joie d'aimer. En effet, dans le roman de Jean Renart, les « rôles » traditionnels sont inversés à un moment donné, la quête de l'homme se transformant en combat féminin, mené avec les armes du discours persuasif. En outre, la joie d'aimer triomphe de la souffrance et de la tristesse pour servir de fondement à une future alliance matrimoniale, et intègre finalement l'individu à la joie de la communauté. Cela revient à dire que nous allons explorer les nuances que la joie d'aimer revêt dans le roman de Jean Renart, car non seulement elle naît, croît et décroît, mais encore elle agit sur l'être comme une force centrifuge ou, par contre, comme une force centripète, plus ou moins ancrée dans la joie des sens, et les protagonistes s'y rapportent chacun à sa propre manière.

Mots-clés: rêve, réalité, joie, souffrance, *Le Roman de Guillaume de Dole*.

**Răzvan Diaconu-Popovici**  
"Al. I. Cuza" University of Iași, Romania

### *Rolul comunicării de masă în construirea vieții sociale*

Evoluția societății moderne poate fi analizată pe fondul dezvoltării mijloacelor de comunicare în masă, rolul acestora în schimbările produse în structura și relațiile sociale arată importanța sistemelor mass media. Articolul abordează problematica dezvoltării societății contemporana sub impactul produs de mijloacele de comunicare de masă. Atât mijloacele de comunicare și informare tradițională: presă scrisă, radio, televiziune cât și cele moderne, ne referim în acest caz la internet și noile media reprezintă un vector de modelare a opiniei publice în general și al fiecărui individ, în particular. Formarea opiniilor, crearea mentalului public, dezvoltarea potențialității de acțiune a grupurilor sociale nu poate fi exceptată de la influența sistemelor mass media. Realitățile societăților postmoderne generează standarde și valori socio-culturale diverse, eterogene aflate la întretăierea drumurilor oferite de canalele de comunicare mass media.

Cuvinte-cheie: *masificare socială, mass media, reprezentări sociale, comunicare, informare.*

**Maria-Camelia Dicu**  
**“Constantin Brâncuși” University of Târgu-Jiu, Romania**

*“I Have Spread My Dreams under Your Feet. Tread Softly because You Tread on My Dreams”. Where Visual Art Meets Verbal Art: Constantin Brâncuși and W.B Yeats*

Roughly speaking, Constantin Brancusi and William Butler Yeats lived approximately in the same period, Brancuși, 21 of February 1876 – 16 March 1957 and Yeats, 13 of June 1865 – 28 of January 1939. They were, we may say, contemporaries for some time. We do not know for sure if the two ever met, but we do know that Yeats knew Brancuși's work through Ezra Pound. In his work, *A Vision*, the result of his wife's automatic writing, as the poet himself claimed, Yeats made a reference to Brancuși and this reference made me look for similarities and differences between the two world-class titans, which constitute the theme of the present paper. Therefore, via this study I intend to write a comparative study between visual art, namely Constantin Brancuși and verbal art, namely W. B. Yeats. It is also worth mentioning that I intend to approach the topic by examining the work of others predecessors who dealt with the theme. The difference between them is that they embraced different ways to express themselves; what unites them is the passion for the art they embrace on the one hand and on the other they are seen through the modern artists, yet they reached to modernism through traditional. Yet, above all the desideratum which truly puts the two into the same category is that of making their dreams come true, that of transforming the dreams into reality, Yeats to become the gold enamelling to sing to emperors and Brancusi to climb higher and higher; and now their dreams are reality.

Key-words: *visual art, verbal art, poetry, sculpture, dream-reality.*

**Florin Daniel Dincă**  
**“Ștefan cel Mare” University of Suceava, Romania**

*Dorin Tudoran, „Măștile eului poetic în «Cântec de trecut Akheronul»”*

Since the "ego" is only a subject for the writer's consciousness, it means it is not identical to the totality of the individual's psychic, totality that we can call by means of the term "self", the one that includes both the poet's consciousness and his unconsciousness.

If the "self" appears in an ideal form in the unconscious fantasy, like Faust in Goethe's work or like Zarathustra in Nietzsche's work, couldn't we say the same thing about Orpheus and about Prince Charming in *Cântec de trecut Akheronul*?

Without being an imitation of somebody or something, the imitation being only a conscious process, the identification with Orpheus and Prince Charming in *Cântec de trecut Akheronul* is an unconscious imitation, a poet's self-alienation, in favour of his two disguises: Orpheus and Prince Charming.

What we intend to demonstrate in the essay "The disguises of the poetic voice in *Cântec de trecut Akheronul*" is the idea that, from the identification of the poetical ego with Orpheus and Prince Charming, a secondary identity is born, like Rimbaud's "*je suis un autre*",

identity that we shall call "Prince of smoke", because the initial individuality falls back into the unconscious.

Key-words: *consciousness, unconsciousness, psychic, Orpheus, individuality.*

**Sorin Drăgan**  
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**București, Romania**

*A semio-functional analysis of TV debates for Presidential elections in Romania, from  
November 2014, December 2009 and December 2004*

This study applies the Functional Theory of Political Campaign Discourse (Benoit 2014) to the final televised debates for presidential elections in Romania, in November 2014, December 2009 and December 2004, in a comparative manner. Using a functional analysis, this study examines the relationship between the three functions discursive functions of televised debates, acclamations, attacks and defenses, and the two topics, policy and character. Our research confirm the results obtained in previous studies (Drăgan 2015, 2016) and could suggest a political communication culture focused more on attack rather than on defense strategy. I explain that the functional analysis of political discourse can be regarded as an instrument that helps us diagnose the discursive behaviour of social actors during televised debates, the civilisation of dialogue in the local political life. From this standpoint, this study is a plea for the reconfiguration of dialogue in dialogic interactions in the Romanian public space, for the construction of an authentic dialogue, where normality and the deliberative aspect should be considered discursive rules. Finally, this study addresses cultural limitations of this theory and directions for future research.

Key-words: *presidential debate, functional theory, political communication culture, political semiotics.*

**Felicia Dumas**  
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*Rêves, visions et apparitions dans les récits hagiographiques de langue française:  
étude lexicale et discursive*

Nous nous proposons une étude lexicale de la mise en scène discursive de la relation rêve – vision – apparition - invention des reliques des saints dans les récits hagiographiques de langue française. À partir de l'analyse lexicale et sémantique de ces noms, ainsi que de plusieurs syntagmes appartenant à la même famille lexicale (du rêve), tels « apparaître en songe », « nouvel-apparu », « nouvellement révélé », « recevoir des visions », nous étudierons les conséquences discursives et narratives de leurs emplois au niveau de la construction de ce type particulier de récits, concernant la disponibilité des saints de se rendre visibles aux chrétiens pieux, et à la mise en scène discursive de leur biographie ultérieure, consignée par les Vies des saints. Nous travaillerons sur un corpus constitué du *Synaxaire* orthodoxe en usage au Monastère Saint-Antoine-le-Grand (de France), qui représente une version abrégée du *Synaxaire. Vie des saints de l'Église Orthodoxe* du père hiéromoine Macaire de Simonos Petra (le *Synaxaire* français le plus complet, très connu dans les milieux

orthodoxes français et francophones: 6 volumes, éditions To Perivoli tis Panaghias, première édition, Thessalonique, 1987-1996), ainsi que de la traduction française du *Prologue* d'Ohrid, de saint Nicolas Vélimirovitch (Lausanne, l'Âge d'Homme, 2009), une collection de la Vie des saints de tradition serbe, très appréciée dans le monde orthodoxe contemporain.

Mots-clés: *rêve, vision, apparition, lexique religieux en français, récit hagiographique.*

**Ezequiel Ferriol**  
**University of Buenos Aires, Argentina**

*On Shovels and Sharpening (The Hunting of the Snark, 273)*

At the 273rd verse of Lewis Carroll's *The Hunting of the Snark*, it can be read that two members of the Snark-hunting crew are sharpening a spade. An astonished Martin Gardner comments *ad locum* in his annotated edition: "why in the world were they sharpening a spade?"

In this paper, we will try to reach some answer to this question. In order to do so, we will analyse Carroll's usual method for creating puns and examine any existing *loci similes* by means of a philological approach. We firmly believe that Carroll's puns, by questioning reality and the capacity of language for conveying it, postulate a more realistic alternative dream-like reality which is symbolic in nature; we will show how this works in our selected object of study.

Key-words: *Carroll, Snark, puns, ambiguity, polysemy.*

**Sebastian Fitzek**  
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**București, Romania**

*Archetypes, Communication and Perceptions within the Interethnic Imaginary*

The interethnic imaginary is the fruit of a formed and cultivated thinking pattern in the relationship between "us and the others." "The perception of the other" is usually a borrowed image or image came from group's set of beliefs, being impersonal but collective, often escaping its own filter and transmitted as an identity card of a group. In the case of ethnic groups, another specific factor interferes: the right of the ethnic group through birth, through family alliance or through marriage. An ethnic minority tends to cohesion and the smaller it is, the poorer the relations with the ethnical majority get. The personality of a minority is not quite so simple as it seems. The pride of belonging to a history or a subculture, the otherness, the fear of being ethnically labelled, etc. are specific symptoms that establish the basis of an interethnic imaginary.

The topic of the imaginary is a subject that can improve the knowledge and the objectifying of a real political and civic culture. Post-December Romania is the victim of an

aggressive collective imaginary due to specific representations of the divergent political cultures. By resorting to the political representation history after the 90's, we can justify the necessity for a democratic dialogue on interethnic level, where the political dimension plays an important role in forming the guidelines and civic attitudes. The methodological contribution belongs to several disciplines: psycho-sociology, social anthropology, social care and cultural anthropology, followed by the uses of specific terms from image science with specific methods: symbolic interaction and the method of convergence and analogy. The need for multiple reality research from the imaginary area can be recognised in the effort of finding intelligent solutions in the active process of Romania's integration in the European community.

Key-words *interethnic imaginary, collective imaginary, imagination, otherness, social stereotypes.*

**Floria Florinela**  
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*Discursul vinului între coduri și semne.*  
*Elemente de sociosemiotică a patrimoniului cultural alimentar*

Élément du patrimoine alimentaire, le bénéficiaire d'une mythologie sanguine (Barthes, *Mythologies*), d'un symbolisme culturel à part, objet complexe et hétérogène, le vin devient un champ de recherche en sciences humaines et sociales. Le vin est analysé par la sémiotique comme objet esthétique, sensible (sémiotique du goût, des passions). La socio sémiotique tente de saisir la mécanique de la production sociale de la signification. Ainsi, le discours de présentation de la bouteille et de l'étiquette (J. Jeanneret, E. Souchier, *L'étiquette des vins : analyse d'un objet ordinaire*), présente une grande importance pour la création et l'identité de marque dans la communication du marketing et de la publicité, comme le montre Fontanille dans ses travaux. Vu comme pratique de communication, ce discours met en valeur le système de relations et les réseaux communicationnels imbriqués, au niveau profond, dans la création culturelle de l'univers du vin. Notre analyse porte sur le discours de présentation de certains vins de la marque roumaine Jidvei, une pratique signifiante dont on va essayer de décrypter les structures de la signification sociale et culturelle.

Mots-clés: *socio sémiotique, discours, patrimoine culturel, alimentation, vin.*

**Raluca Galița**  
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*Brexit: The British Dream and the Politics of Fear*

The paper starts from the fact that one of the main factors that influenced the result of the 2016 referendum for the British withdrawal from the European Union was the issue of massive migration to Great Britain of a great number of immigrants (especially from Eastern Europe) in their pursuit of the "British dream". The paper tries to analyze the manner in which some Vote Leave and Leave.EU posters used the politics of fear (targeting at immigrants) in the Brexit campaign, in an attempt to manipulate the British voters to vote in favour of



Britain's leaving the European Union, thus fulfilling one of Britain's "dreams" – regaining control of immigration.

Key words: *Brexit, the British dream, the politics of fear, immigrants, campaign posters.*

**Marianne Magdi Fahmi Garas**  
**François-Rabelais University of Tours, France**

*Rêve et réalité*

Nous sommes des êtres qui pensent sans arrêt et qui rêvent. Les rêves peuvent avoir un lien avec la réalité et peuvent créer un monde fantastique où l'on se doute : est-ce du réel ou du surnaturel ? Nous pourrions nous demander quel impact a le rêve sur la société. Est-ce que le rêve a une part de fiction ou de réalité ? Est-ce que ce rêve est le fruit d'une source surnaturelle ? A-t-il une valeur prophétique ? Traduit-il les craintes du personnage ? Nous répondrons à ces questions à l'aide des supports littéraires. Nous étudierons d'abord le fantastique, puis, le rêve comme signe de réalité dans les romans gothiques de la fin du XVIIIème siècle *Le Moine* de Lewis et *le Diable Amoureux*.

Mots-clés: *rêve, fantastique, roman, gothique, surnaturel.*

**Antonia Gîrmacea**  
**University of București, Romania**

*Dreams of Freedom and Domesticity*  
*in Mary Elizabeth Braddon's "Thou Art the Man"*

The aim of this paper is to discuss the contradictory aspirations of the two amateur female detectives present in Mary Elizabeth Braddon's novel *Thou Art the Man*. I argue that these aspirations encompass the conflicting and tenuous relationship between the Victorian woman and patriarchal society, contributing to the pressure of choosing to adopt accepted gendered practices over embracing a subversive and unconventional existence.

Key- words: *detective fiction, Mary Elizabeth Braddon, gender roles, Victorian literature, The New Woman.*

**Veronica Grecu**  
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*Rêves, prophéties et métamorphoses au Moyen Age*

Dans son *Commentaire du Songe de Scipion*, Macrobe distinguait cinq catégories de rêves : *insomnium*, provoqué par les peurs ou les attentes du dormeur, *visum/ phantasma*, qui acquiert le traits du cauchemar ; *oraculum* ou le rêve survenu lorsqu'on s'endort dans un temple ; *visio* ou le rêve prophétique et, finalement, *somnium* ou le rêve de métamorphose. Bien que les songes aient une tradition très ancienne, leur présence pouvant être observée dès l'*Ancien Testament* et l'*épopée de Gilgamesh*, l'Eglise médiévale les regarde avec une

certaine méfiance. En effet, elle semble y déceler les réminiscences d'une culture païenne ancienne dont elle veut se débarrasser pour toujours.

Mots-clés: *songe, prophétie, métamorphose, roman, Moyen Age.*

**Marlena Hetman**  
"Nicolaus Copernicus" University of Toruń, Poland

*A Pipe Dream Is Still a Dream. Illusion and Reality in 'The Iceman Cometh and Other Plays by Eugene O'Neill*

Hickey, the Iceman, has gained a legendary status in the history of modern American drama and has been portrayed on stage by some of the finest actors of their generation (Jason Robards, Lee Marvin, Kevin Spacey, Nathan Lane). O'Neill has given his charismatic, flamboyant protagonist a task of great magnitude; to disenchant dreams and illusions, for they distort reality causing an ultimate "fragmentation of personalities". However, the line between a dream and reality, the real and the ideal self, the reason and the desire, is a fine and delicate one. Thus, Hickey – the self-appointed Savior, by openly spelling out the facts, unintentionally causes a great disturbance in the private world those around him have created. This paper will analyze the notion of complex interdependence between dreams and reality, the impossibility of their harmonious coexistence, along the major role and inner mechanisms of a pipe dream in some of O'Neill's best work, mainly in reference to a conviction that: "The lie of a pipe dream is what gives life to a the whole misbegotten mad lot of us, drunk or sober" (Larry Slade in *The Iceman Cometh*).

Key-words: *illusion, reality, dreams, pipe dreams, modern American drama.*

**Cecilia Lasa**  
**Carina Menán**  
University of Buenos Aires, Argentina

*A Midsummer Night's Dream: Regulating Desire in The Emerging Modern State*

The incipient secularisation which takes place in early modern times brings into focus the issue of governability. How to control individual behaviours as well as social ones becomes of paramount importance to the settlement and legitimisation of a state, which, after the Reformation, can no longer lay its authority on a divine entity. Nor is religion a benchmark against which individual wishes can be measured. Once desire is unleashed, it becomes a threat to both individual and social existence as shown by Shakespeare's *A Midsummer Night's Dream*. Hermia and Lysander, when her father, as well as the ruler of Athens oppose their love, elope towards the forest, where their relationship is temporarily interrupted by Lysander's infatuation with his beloved's friend, Helena. The latter is as well harassed by Hermia's official suitor, Demetrius. Love triangles disrupt social organization as desire unfolds limitlessly, to the extent it places the youngsters' lives at risk. Lysander and Demetrius almost take each other's life in a duel and show no hesitation if, so as to fulfil their

wishes, they have to leave the girls to their own devices in the forest. Under these circumstances, the dream becomes the key ally of the Modern State: it organises behaviours without necessarily repressing the desire that has caused them. The oneiric experience acquires a compromising feature, which this paper will examine by studying the juxtaposition between the natural and civil spheres as well as the tragic subtext which haunts the comedy.

Key-words: *Desire – Modern State – Dreams – Compromise – Behaviours.*

**Simina Mastacan**  
**“Vasile Alecsandri” University of Bacău, Romania**

*Mais, imaginaire et contradiction argumentative*

Comme mot du discours, *mais* est intensément exploité dans le discours à visée argumentative : il oriente les énoncés vers des conclusions souvent implicites et repose sur des prémisses implicites. Les conclusions sont sous-tendues par une relation de contradiction qui s'établit au niveau de l'énoncé et qui devient saillante au moment de l'énonciation. Les inférences que nous allons observer sont possibles grâce aux instructions d'interprétation attachées à l'emploi de *mais*. Le destinataire est invité à les déchiffrer en considérant aussi les données contextuelles, ce qui lui permet de dégager la signification de l'énoncé. Un emploi particulier, présent dans le discours politique actuel, se produit quand *mais* introduit un énoncé qui se constitue dans une réplique imaginaire à un discours antérieur.

Certes, comme on va le montrer, l'orateur peut faire semblant de n'avoir pas tiré les conclusions implicites, mais les procédures pragmatiques permettent d'expliquer pourquoi l'interprétation est orientée vers certaines conclusions, plutôt que vers d'autres.

Mots-clés: *argumentation, prémisses, contradiction, point de vue, imaginaire.*

**Corina-Sorana Matei**  
**“Titu Maiorescu” University of București, Romania**

*Sign and Symbol in Dream Hermeneutics*

My paper comprises a comparative semiotic approach of psychoanalytical interpretations of dream in Sigmund Freud's and Carl Gustav Jung's perspectives. My goal is to identify essential criteria in order to distinguish between the two theoretical perspectives, highlighting the limits and contributions of each to understanding and using this psychological phenomenon of dream in exploration of the unconscious hidden realities.

Cuvinte-cheie: *interpretare, psihanaliză, semn, simbol, vis.*

**Damien Messenger**

*Le rêve, représentation d'une désagrégation psychique*

Le rêve est sans doute le dernier vestige de cet inconnu qui lie en nous le jour et la nuit depuis la nuit des temps. A-t-il seulement existé une seule culture qui n'ait pas donné dans son histoire une dimension anagogique du rêve, c'est-à-dire qui en révèle un langage caché, mystique ou spirituel? Derrière l'expression "rêve prémonitoire", sont-ce les traces dans notre langage laissées par ces anciennes croyances ? Ne la vivons-nous pas secrètement comme une preuve attendue et parfois redoutée de la prise du rêve sur le réel ? L'une des entreprises de Freud fut de ramener le rêve à la dimension humaine : une construction de l'appareil psychique. En effet, pour Freud il est une voie privilégiée à l'inconscient, un lieu où peuvent s'échapper les pulsions et les traumatismes propres au sujet. Cependant, l'intérêt pour le rêve et l'inconscient s'est estompé dans nos sociétés. La psychologie cognitive et la neuropsychologie n'apportent que peu d'intérêt à l'écoute des rêves. Sans doute ces psychologues et médecins préfèrent-ils les voir à travers des écrans et des IRM (Imagerie par résonance magnétique). Le rêve continue néanmoins de nous interroger, de nous habiter, de nous posséder ; comme si quelque chose faisait obstacle, résistait à l'explication scientifique la plus convaincante ; comme si le rêve était dans son essence une invitation à croire en l'inconnu.

Notre regard s'est donc penché sur ce qui pourrait représenter le rêve, non pas comme une élaboration psychique, mais comme une désagrégation: une allégorie de la destruction de la réalité, des émotions, des sens et du sujet lui-même. Une mise en abyme du morcellement. C'est dans cette recherche paradoxale - car le rêve est avant tout une construction - que nous étudierons le rêve comme une forme d'évanescence et de destruction.

Mots-clés: *Rêve, morcellement, destruction, psychologie, représentation.*

**Mioara Mocanu**  
**"Gheorghe Asachi" Technical University of Iași, Romania**

*Romantic Fiction at the Confluence of Magic and Fantasy. Space, Time, Instances in the Novel Heinrich Von Ofterdingen*

Despite it fails to belong to the fantasy genre, Novalis's work, provides an abundant series of specific formal marks, suitable to place it in a moderate register of this genre. Our endeavour is conceived as an unsystematic attempt to recognize at topic and narrative level (content form) a series of signals that, via their ultra-significant content, would manage to guide towards a mode of reading that might apply to the fantasy text. The narrative principles of the novel *Heinrich von Ofterdingen* are sustained, but also menaced, by the abundance of the scenes of dialogue, of insertions of fiction and poetry, affecting in-depth the linearity of the story and its inner chronology. In analyzing this novel, we equally focused on some of the procedures used by the narrator in the enuntiative system, capable to turn Novalis's discourse in the privileged place of a paroxysmal expression of the romantic dissonance between the Ego and world.

Key-words: *fantasy genre, specific formal marks, ultra-significant potential, narrative principles, enuntiative system.*

**Nadia-Nicoleta Morărașu  
Luminița Drugă  
"Vasile Alecsandri" of Bacău, Romania**

*The didactic career of language and literature teachers from Romania between dreams and reality*

The paper presents the findings of a survey conducted as part of an exploratory research which aims at investigating the (in)congruity between dreams (meaning expectations and personal aspirations) projected by language and literature teachers and institutional reality. The participants to the survey are teachers of Romanian and English whose educational background is similar, while their professional experience and perception on their particular status vary significantly according to their situational context.

Irrespective of their teaching environment and level, the large majority of the respondents pointed at the same educational problems and challenges faced throughout their activity – underfunding, underpayment, bureaucracy, lowering quality standards – which relate to wider social problems which have remained unsolvable for decades. Moreover, they provided thoughtful advice for beginning teachers and shared their greatest job satisfactions and most bitter dissatisfactions along their own career.

With no pretence at offering solutions for bridging the gap between career dreams and reality, we consider that a quantitative analysis of the data obtained may provide a plausible explanation to the divergent tendencies of remaining in the educational system despite all inconveniences or leaving it to embrace a different profession in the country or abroad.

Key-words: *didactic career, dreams, expectations, institutional reality.*

**Svetlana Evgenievna Motornaya  
Sevastopol State University, Russia**

*Dreams and Reality: Conflict of Purpose Achievement*

Dreams belong to the area of imagination for which the right hemisphere of a cerebral cortex is responsible. A dream is an initial element of creativity. If the dream connects to the internal fire of the person, to enthusiasm, then it becomes a motive that provides actions towards the purpose. So, the dream forms reality.

The mismatch between a dream and what the person receives in reality leads to different conflicts. Achievement of a dream by all means, leads to emergence of reality in the form of rivalry. When the person chooses the "adaptation" strategy, he often loses the dream in the fight against reality because of lack of vital energy. The "compromise" strategy choice reflects prevalence of rational over pensive in thinking of the person; "avoiding" strategy means leaving reality for the area of the virtual world of dreams and prevalence of the irrational over the real. "Cooperation" strategy reflects an optimum ratio in the consciousness of the person between a dream and reality and leads to the best interaction with the outside

world. Therefore, in the formation of one's personality - which happens in educational institutions - it is necessary to use special programs. Such programs contain training classes on resolution of conflicts and the choice of behaviour strategy on the basis of the correct understanding of, the identity and the place of a dream and reality in life. The most important element of the program which was used in our experiment was the image of a dream under the influence of various styles of music.

Key words: *dreams, reality, conflict, purpose, music.*

**Emilia Munteanu**  
**“Vasile Alecsandri” University of Bacău, Romania**

*Réel / onirique dans Amédée, ou comment s'en débarrasser de Ionesco*

Un couple, quoi de plus réel ? Des reproches, des promesses manquées, des appréhensions, la recherche d'un bouc émissaire, des remords, des gestes banals ou irréfléchis, des actes manqués, etc. Un couple tragique, quoi de plus classique ? Rappelons-nous Othello et Desdémone (Shakespeare), Clytemnestre et Agamemnon (Eschyle), etc. Et pourtant, à l'époque où la quotidienneté du tragique rend la tragédie irreprésentable, l'écriture ionescienne, réfractaire à la représentation mimétisante du réel, parvient à dédramatiser les relations familiales en prêtant des aspects surréalistes à la mécanique infernale de l'absurde existentiel ressassé par les personnages. Comme dans le rêve, point de départ de cette « comédie », sur la scène ionescienne la vie se meurt, le réel se déréalise, le cadavre vit et entraîne dans sa « progression géométrique » délétère la déconstruction de tous les mécanismes traditionnels du théâtre : logique, langage, personnages, intrigue. Chez Ionesco, la lucidité onirique, eu égard à la nature « essentiellement dramatique » du rêve (*Entre la vie et le rêve*, 1996 : 12), se laisse aisément amener en scène, donc associée à la ludicité théâtrale et à l'humour, mais paradoxalement, elle rend l'incohérence du réel (symbolisée par la prolifération du concret, de la matérialité : champignons, cadavre) supportable suite à la cohérence des signes théâtraux.

Mots-clés: *angoisse existentielle, couple tragique, symboles oniriques, théâtre de l'absurde, signes théâtraux.*

**Mohammad Reza Fallah Nejad**  
**Shahid Chamran University of Ahvaz, Iran**

*Fragments du rêve barthésien au Collège de France*

La fin de vie des écrivains n'est souvent pas de tout repos. Ces derniers sont en effet la plupart du temps obligés de surmonter des épreuves familiales et supporter la perte des êtres chers. Des auteurs du vingtième siècle ne font pas exceptions à la règle et nous pouvons voir

les mêmes problèmes chez ceux-ci. Nous pouvons citer par exemples : A. Gide, M. Proust et R. Barthes.

Ce dernier perd sa mère et décide de « changer de vie. » Désormais, Barthes rêve de redonner vie au corps, à l'âme et aux souvenirs de sa mère. Barthes songe écrire un « roman. » En 1977, étant nommé au Collège de France, il s'exprime alors dans ses cours et en particulier sa *Préparation du roman* : il décrit les « fragments » d'une théorie romanesque. Nous pourrions ainsi observer comment le créateur de *La mort de l'auteur* rêve dorénavant de redonner vie à « l'auteur » et le recrée dans ses cours. Puis nous verrons le rêve romanesque chez Barthes transformant « l'auteur mort » en « préfiguration du roman. » Nous examinerons enfin comment Barthes rêve le « roman » essayant de décrire sa « réalité » dans ses textes finaux.

Mots-clés: *Barthes, Collège de France, rêve, roman.*

**Nicoleta Popa-Blanariu**  
**Vasile Alecsandri” University of Bacău, Romania**

*The Pragmatic Turn in Contemporary Performing Arts: from Mimesis to Performance*

Patrice Pavis remarked the shift from a “semiology of the *mise-en-scène*” (specific to classical performance) to a “phenomenology of the *performance*”. I would reformulate the remark, and I would say that in the era of a *pragmatic turn* in philosophy and in the sciences of language, the performing arts take, themselves, a “pragmatic” path (Charles Morris). I mean that the contemporary performance is designed in such a way as to highlight the functioning of the “sign” in its relationship with its “users”, with a “context” of the performance, which results in a whole range of factors and profound “contextual”, subjectivized meanings.

The “cultic” act is “always an authentic representation in the eyes of the community” (Gadamer). In what sense? I think this is true due to the performative mechanism of the ritual drama.

Key-words: *performance, sign, context, ritual, communication*

**Adriana-Gertruda Romedea**  
**“Vasile Alecsandri” University of Bacău, Romania**

*Les interprétations des mondes possibles*

Le monde réel, actuel, dans lequel nous vivons, nous est accessible par une multitude d'images ou de descriptions des états ; dans ce monde, *un plus un font deux. Cicéro a été un grand orateur, Bucarest est la capitale de la Roumanie, Cendrillon n'a pas existé en réalité, seulement le personnage du conte de fées.*

Le concept de « *monde possible* » a son origine dans la philosophie leibnizienne ; plus tard, cette théorie aurait été valorisée dans la sémantique (Kaarlo Jaakko Hintikka, Peter Frederik Strawson, Hilary Putnam et d'autres) comme l'univers du discours du langage. « Le terme fonctionnel pour la reconstruction moderne dans les théories de la référence, *les mondes possibles* offrent ainsi, à côté de l'*intentionnalité* et de l'*objectivité*, l'une des voies d'accès à la compréhension du statut des *mondes* dans la *différence ontologique*, des *mondes* des textes. » (Alexandru Boboc, 1997 : 90)

Un monde possible est une représentation mentale générale et abstraite, une conception culturelle. Par exemple, Madame de la Fayette a créé tant le roman *La Princesse de Clèves* que le monde où *La Princesse de Clèves* évolue et Jean-Jacques Rousseau, dans *Les Confessions*, recrée le monde de son temps, par l'évocation de sa propre vie, comme cadre pour relever même la nature humaine.

Mots clés: *mondes possibles, réalité, fiction, imaginer, logique narrative.*

**Roșca Luminița**  
**University of București, Romania**

*Media și sfera publică în era digitală*  
*(plenary speech)*

Dezvoltarea unei analize care încearcă să creeze (noi, alte) relații de interdependență între conceptele de *media-sfera publică-era digitală* sau doar să pună în ecuație aceste variabile este o întreprindere ambițioasă prin complexitatea fenomenelor de analizat, a potențialelor căi de abordare și a domeniilor care se intersectează. Conceptele de *media, sferă publică și eră digitală* sunt generice și pot crea ambiguitate. Dovadă stă un imens volum de literatură de specialitate care abordează subiectele sugerate de tema conferinței.

De aceea prezentarea se va limita la câteva obiective, considerate de majoritatea cercetătorilor din sfera comunicării relevante și care se vor putea transforma în direcții de dezbateri.

1. Jurgen Habermas, o Instituție, un parcurs istoric, un reper în modul de articulare a cunoașterii în științele comunicării și în cunoașterea socială.
2. În ce măsură concepția habermasiană despre sfera publică poate îngloba în mod benefic efectele digitalizării media și a vieții noastre cotidiene. Dezbateri se află în evoluție, nu există o singură cheie de lectură și nici un singur câștigător al dezbaterii.
3. Cultura de masă: nivelurile culturii de masă, mituri și feteșuri.

Este locul în care pozițiile lui Umberto Eco pot fi importante pârghii în argumentare. Este cultura de masă « un consens monstruos pentru că este produsă astfel încât să se potrivească tuturor și este elaborată după măsura tuturor »? Sau cultura de masă « sprijină formarea oamenilor prin popularizarea bunurilor culturale, simplificând noțiuni și facilitând înțelesuri și accesul la cultură deși astfel cultura devine mediocră »?

4. Erwin Goffmann un vizionar al interpretării lumii digitale? « Lumea » fețelor este cartea fețelor?

Comunicarea în cadrul rețelelor sociale a produs o reevaluare a teoriilor comunicării și a modului în care acestea se aplică noilor tehnologii. Dar teoriile clasice se validează încă după modelul Shannon-Weaver: comunicarea on-line se folosește de asemenea de un canal comun, iar problema disponibilității acestuia în rândul receptorilor a rămas aceeași: zgomotul există și în mediul on-line, doar că a dobândit forma reclamelor, a mesajelor publicitare sau a mesajelor irelevante, există emițător și receptor, iar problema « feței » a devenit din ce în ce mai actuală, creând dileme etice și existențiale. Facebook are peste 1 miliard de utilizatori, este cea mai mare platformă de comunicare on-line. Posibilitatea de a publica conținut în timp real și de a-ți construi un public fidel, ușor de monitorizat, au făcut din această platformă un instrument de informare și au dus la o renaștere a comunicării publice.



Comunicarea pe care o propunem ia în considerare o serie de teorii extrem de fecunde în sfera științelor comunicării, elaborate de Umberto Eco, Patrice Flichy, Michel Foucault, Erwing Goffmann, Jurgen Habermas, Elihu Katz, Gustave le Bon, Bernard Miège, Alex Muchielli, Noelle Neumann, Catherine Kerbrat - Orecchioni, Paul Ricoeur. Lista este mult mai lungă, dar nu ar putea epuiza numărul mare al cercetătorilor cu adus contribuții remarcabile în domeniul media-sfera publică-digital media.

**Petronela Savin**  
**“Vasile Alecsandri” University of Bacău, Romania**

*The imaginary expression 'a făgădui marea cu sarea'.  
Universality and cultural specificity*

This paper aims to describe the connection between the Romanian imaginary expressions *a făgădui marea cu sarea* (to promise the sea with the salt) “to promise something impossible to achieve” and the equivalent expressions from other languages. We use the structure of *imaginary expression* in the sense proposed by Stelian Dumistrăcel (1980) who distinguishes between expressions *copies of reality* that originally had an objective function of communication, which subsequently developed, through metaphorization, an expressive value, and *imaginative expressions* (terms of unreal comparisons), which were born as metaphors.

We try to reveal the fact that phrasemes are not only units of a sign system, language, but also carriers of cultures, pointing out the necessity for modern phraseological research to turn to cultural phenomena. To explore this connection, one has to consider both the literal and the figurative readings of phrasemes, as well as the different levels of describing meaning, since there are various ways in which the cultural aspects may become manifest.

Key-words: *imaginary expression, culture, literal, figurative, meaning.*

**Irina Vyacheslavovna Sevastyanova**  
**Sevastopol State University, Russia**

*Discourse as the Tool of Shaping Concepts of Sea Profile Specialists*

The main task of the higher education system, in particular sea profile education, is set to be shaping a professional picture of the world. A number of requirements for training sea profile specialists is presented in educational standards. Among them – common cultural competences and professional competences. Thus, the student should be able to think outside the box in extreme situations, be able to adapt in the conditions of the foreign-language environment, to analyze and process information and to provide communication in English on different topics.

An important condition of shaping a professional picture of seamen lays in overcoming cultural and language barriers. In our research, we consider discourse as the form of polycultural communication and the tool of shaping concepts of sea profile specialists. The possibility of communication on the basis of dialogue between representatives of different cultures is the reflection of seamen`s culture.

The concept is formed by speech; thus, memory and imagination are considered as the main components of a concept. The need of implementation of professional duties at the high level promotes development of cultures of the countries of the world. Nowadays, an indisputable fact is that foreign language skills are not the purpose, but the tool while cross-cultural communication appears as means of thinking and transfers not only information, but also cultural values. In our research, we consider concepts such as the unit of mental lexicon, conceptual system of language of the brain, the picture of the world reflected in human mentality.

Key-words: *sea profile education, concepts, discourse, polycultural communication.*

**Ana Elena Simionescu**  
**“Ștefan cel Mare” University of Suceava, Romania**

*Communication religieuse en dialogue*  
*-Analyse sur le livre I Conversations avec Dieu- un dialogue hors du commun- de Neale*  
*Donald-Walsch*

« Vous êtes sur le point d'entrer en conversation avec Dieu. Oui, oui. Je sais... ce n'est pas possible. Vous croyez probablement (on vous l'a enseigné) que ce n'est pas possible. On peut parler à Dieu, bien sûr, mais pas avec Dieu. »

C'est comme ça que l'auteur des livres *Conversations avec Dieu*, Neale Donald Walsch, commence son premier dialogue (un dialogue hors du commun) avec les lecteurs, un dialogue qui est né d'un « processus de révélation personnelle », une conversation que l'auteur a eu avec Dieu et qu'il a voulu transmettre aux autres. Dans une période difficile de sa vie, l'auteur sent le besoin d'écrire une lettre à Dieu pour exprimer sa colère, mais, en même temps, obtenir des réponses aux interrogations qu'il avait.

L'ouvrage, publié en 1995 sous la forme d'une trilogie, est rendu aux lecteurs comme un dialogue à deux voix, où Dieu lui parle et s'exprime par lui, une communication particulière entre Dieu et les êtres humains qui cherchent à ouvrir leur esprit et à garder la croyance.

Cet article propose d'aborder les questions et les réponses portant sur la foi, la vie, le mal, le bien, la mort, sur la conversation spirituelle entre l'auteur et ses lecteurs qui renvoient constamment à la Divinité et à la conscience religieuse. Nous nous intéressons aussi à la façon dans laquelle l'identité et la position des interlocuteurs influencent la communication et comment les interventions du locuteur sont acceptées et développées par les interlocuteurs.

Mots clés: *dialogue, communication, Dieu, locuteur, interlocuteur.*

**Vasile Spiridon**  
**Vasile Alecsandri” University of Bacău, Romania**

*Un beau rêve: le groupe onirique roumain*

Appréciée longtemps par les théoriciens comme un genre hybride, la littérature onirique a cristallisé sous la forme d'une catégorie narrative distincte à peine au XIX-e siècle,

atteignant son apogée au temps des romantiques. Grâce à la diversification des moyens artistiques, elle a connu, après cette date, d'autres formes d'expression, surtout dans la période surréaliste.

En raison des difficultés théoriques rencontrées, les dictionnaires généraux, encyclopédiques ou philologiques (n'en parlons plus des manuels scolaires) ont du mal à attribuer une définition ou une signification précise à cette espèce de littérature. La critique dans ce domaine n'a pas décidé s'il s'agit d'une espèce autonome, d'un nouveau genre littéraire, d'une sorte de plusieurs espèces indépendantes ou regroupées sous le même parapluie conceptuel. Dans ces circonstances, on peut imaginer la réaction de la censure communiste face à l'émergence d'un groupe onirique en Roumanie, dans les années 1967–1970.

Dans notre démarche, nous nous intéressons à re-discuter ce phénomène dans les cadres de la littérature roumaine, et surtout de la littérature d'après-guerre, tout en soulignant l'évolution du complexe de facteurs qui ont conduit à sa propagation. En présentant ses caractéristiques et ses écrits les plus importants, notre but est aussi de placer correctement la littérature onirique dans le contexte politique d'oppression communiste.

Mots-clés: *censure, fantastique, onirique, surréalisme, rêve.*

**Elena-Brandușa Steiciuc**  
“Ștefan cel Mare” University of Suceava, Romania

*Le soubassement érotique du rêve chez Patrick Modiano*

Patrick Modiano – lauréat Nobel de littérature en 2014 pour son « art de la mémoire », auteur d'une trentaine de romans qui disent les traumas du passé -, fait la part belle au rêve dans son œuvre. Des romans comme *Voyage de noces*, *Chien de printemps*, *Vestiaire de l'enfance*, *Un cirque passe*, *Pour que tu ne te perdes pas dans le quartier* mettent en avant la fonction particulière du rêve dans la structure psychique des personnages, de même que dans l'économie du récit.

Voilà pourquoi nous nous proposons de réfléchir – à partir d'un corpus composé des cinq romans mentionnés –, sur l'importance du travail d'élaboration onirique chez Modiano ; dans la même clef de lecture psychanalytique, nous nous focaliserons sur la symbolique du rêve modianien, sur les mécanismes qui le constituent (principalement la condensation et le déplacement) afin de démontrer l'importance du soubassement érotique dans l'onirologie modianienne.

Mots-clés: *Patrick Modiano, rêve, condensation, déplacement, élaboration onirique.*

**Maricela Strungariu**  
“Vasile Alecsandri” University of Bacău, Romania

*La quête de soi à travers les rêves chez Michel Leiris*

Michel Leiris tente de réconcilier son attirance pour la nature et la séduction culturelle par le biais des mythes et des rêves. L'analyse de sa vie inconsciente et le recours aux images-archétypes l'aident à maintenir ses rapports avec la nature. L'univers onirique contient, tout comme le mythe, les rudiments symboliques de l'imaginaire universel. Aussi le rêve s'avère-t-il un moyen efficace d'accéder au fonds de croyances et d'habitudes que partagent tous les êtres humains. L'analyse de ses propres rêves révèle à l'autobiographe ce qui échappe d'habitude à sa mémoire consciente, déterminant ainsi une connaissance plus approfondie de soi. Par son langage métaphorique, le rêve a, en outre, une fonction cathartique, celle de permettre à l'individu de devenir spectateur de sa propre existence, de contempler à distance ses propres tourments, ses propres angoisses.

Mots-clés : *autobiographie, rêve, imaginaire collectif, autoconnaissance, catharsis.*

**Ticu Ana-Maria**  
**“Ștefan cel Mare” University of Suceava, Romania**

*Possible Political Worlds – Mahalaua încoronată*

Taking into account the historical context which generated the writings of Fanus Neagu, the specificity of the literary works belonging to the 60s generation's writers and the evolution of the characters, we consider that the confrontation between the literary characters in the writer's literary works and history could be perceived as a gate of initiation of the individuals, especially in those literary pieces which suggest figures and facts from the political environment of that epoch. Thus, we choose to exemplify this aspect of the individual evolution by means of a novel with a well-marked political background, *Amantul Marii Doamne Dracula*. We will try to use the structural analysis and the systematic analysis in order to prove the fact that the human being undergoes a process of change under the influence of history, his evolution not being the right one at all times.

Key- words: *history, politics, Elena Ceausescu, bildungsroman, communism.*

**Mukremin Yaman**  
**Atatürk University of Erzurum, Turkey**

*Le rêve et l'utopie politique*

Le roman intitulé *Globalia* de Jean-Christophe Rufin est l'un des exemples des romans d'anticipation politique français publié dans la première décennie du XXI<sup>e</sup> siècle. Connu pour ses romans classés en général dans le genre du *roman historique*, Jean-Christophe Rufin passe avec *Globalia* de l'axe du *roman historique* au *roman d'anticipation sociale*. Jean-Christophe Rufin, dont le métier est médecin, a travaillé de longues années au sein de la *Croix rouge*, des *Nations Unies* et de *Médecins sans frontières* et s'est rendu dans plusieurs pays pauvres comme Erythrée, Nicaragua, Afghanistan, Philippines, Ruanda, Sri Lanka, Balkans et Mongolie. Ses expériences et ses témoignages dans ces pays lui ont permis d'écrire au regard d'un médecin des essais au contenu politique sur le drame humain. Dans ses essais et dans certains romans historiques, Jean-Christophe Rufin met en cause des relations inégales entre les pays riches situés à l'hémisphère nord et ceux pauvres situés à l'hémisphère sud.

Avec *Globalia*, Jean-Christophe Rufin s'essaie au roman d'anticipation et imagine un monde ultra-démocratique où les citoyens bénéficient d'une liberté indéfinissable et d'une prospérité jamais connue. Dans ce monde *utopique*, aseptisé et protégé de toute altération qu'a connue l'ancien monde, les *Globaliens* mènent donc une vie paisible, sans se soucier du travail qui n'existe pas, puisqu'un revenu d'existence appelé *minimum prospérité* leur est assuré pour des activités de leur choix. Mais au-delà de *meilleur des mondes* que décrit *Globalia*, il y a un autre monde appelé *non-zone* laissé à l'abandon, peuplée de tribus misérables qu'exploitent des mafieux. Néanmoins, les autorités chargées de la « protection sociale » du *Globalia*, disposant d'un pouvoir absolu, ne cesse pas d'avertir les *Globaliens* de l'existence des trois dangers: les risques écologiques, la paupérisation et le terrorisme. Notre travail a pour objectif d'analyser le contenu de *Globalia* dans le cadre de l'air thématique *le rêve et l'utopie politique*.

Mots-cles: *Globalisme, roman d'anticipation, utopie, démocratie, liberté.*

**Diana Zaharia**  
"Ștefan cel Mare" University of Suceava, Romania

*Freedom Reveries and Escape Fictions: from Pavel Chihaiia to Petru Dumitriu*

The date of 30th of December 1947 represents the frontier between two histories, that of the monarchy and that of the Soviet Union, the last being established in the context of the forced abdication of King Michael I. The establishment of this frontier between the Western and the Eastern Europe countries, the East being under the control of the Soviet Union- a frontier that will receive the symbolic name of the Iron Curtain- will be in literature a constant theme fed by its crossing reveries, reveries of the occidental escape. A new mythology of the illegal emigrant takes place in the eastern literature. From different ideological positions a discreet opponent of the communist regime, Pavel Chihaiia and a privileged of it, Petru Dumitriu, are of the first who approach the theme followed by its reflections concerning the ethic value of this act. The comparative analyses of the escape theme with a strong emphasis on the escape reveries at these two authors offers a larger perspective over an important interval in Romanian history, but also a form of understanding for the negotiating field of freedom in the totalitarian context.

**Key- words:** *communism, freedom, Eastern literature, escape theme, illegal emigrant.*

**Dr. Ionela Andrei**  
"Ion Ghica" Economic College of Bacău, Romania

*La catégorie esthétique du fantastique dans le contexte didactique*

Notre ouvrage propose une analyse sur la manière dans laquelle le curriculum du lycée de littérature roumaine traite le concept de *fantastique*.

L'étude de la littérature roumaine dans la neuvième classe se fait d'une perspective thématique. Un des thèmes proposés est *Lumi fantastice (Des univers fantastiques)*. Ce thème

favorise l'introduction du concept esthétique de *fantastique* et marque la différence entre celui-ci et d'autres concepts comme *fabuleux* ou *miraculeux*. Le choix, regardant les textes, que le professeur doit faire déterminera la relation cognitive des élèves avec la notion elle-même et avec d'autres notions nécessaires pour l'étude approfondi de la littérature roumaine et étrangère.

Nous allons présenter une démarche didactique personnelle concernant le thème *Des Univers fantastiques* de la IXème classe, nous allons expliquer l'option pour un certain auteur d'écrits fantastiques, nous allons parler de notre réussites didactiques. Et surtout, nous espérons de trouver des solutions d'amender notre démarche didactique et d'obtenir de meilleurs moyens d'attirer les jeunes vers la lecture.

Mots-clés: *littérature, fantastique, esthétique, didactique.*

**Dr. Cristina Chiriac**  
**“Unirea” National College, Focșani, Romania**

*Granița dintre ficțiune, fantastic și fabulos*

Variațiile pe care le poate îmbrăca literatura văzută drept joc relitate-ficțiune sunt multe și dependente nu doar de viziunile auctoriale, cât și de acelea ale lectorului („Cine vede?"/„Cine vorbește?”, „Situatii narrative”, „Limitele interpretului”).

Se vorbește, plecând de la ficțiunea de bază, aceea a lumii verosimile (relismul, curentul tradiționalist) de ramificație, de tipul fantastic/fabulos, pe care unii o văd ca pe o singură treaptă. Ficțiunea, presupunând o reconstrucție a realității, potrivit fanteziei scriitorului, devine metaficțiune în proza modernă, mai ales în cea postmodernă. Fantasticul presupune o variantă enigmatică a existenței, sugerează semnificație de viață haotică.

Revenind la ideea variațiilor, fantasticul întocmit diferă în funcție de modul de percepție: feeric (basmul), absurdul (sensibilitatea exacerbată), S-F-ul (lume convențională). Distincțiile, ca elemente comune, cum ar fi tema, implică o serie de elemente precum: perioada, scriitorul, tipul de text (inclusiv modul de expunere), dar, mai ales, relația narator-cititor.

Cuvinte-cheie: *narator, lector, fantastic, fabulos, ficțiune.*

**Dr. Laura-Irina Gavrilu**  
**“Gh. Vranceanu” National College of Bacău, Romania**

*“How can't it possibly be, if it used to be!”*

The title “How can't it possibly be, if it used to be!” reproduces the words of a peasant from the Apuseni Mountains who tells a wolver story to 13 and 14 year-old kids, in an old bus, forgotten in the middle of a mountain village. His words became a slogan of the September meeting in Cluj, where Bacău county was represented by the “Homo ludens” Reading and Creative Writing club of “Gheorghe Vranceanu” National College. This session focused upon a single type of story – the one inspired by the folklore/ popular mythology. We

would like to propose a creative writing workshop on one hand, but also a documentation one, in which we would try to recompose the puzzle of a creative activity, undertaking as main methods the wonder, the query and research. Among the main objectives, we could mention: raising awareness upon the complexity of our identity as human beings who have the possibility of living in different times and realities; experimenting some old educational principles that are increasingly spoken about in our time that is haunted not only by the reading crisis, but also by the education one; understanding the difference in quality concerning the school endeavors and the professional's work etc. All in all, we would like to answer the question: "Will the man to whom we are telling the story, learn from what we tell him?"

Key- words: *Romanian mythology, creative writing, esthetic joy, research, existential questions.*

**Dr. Gabriela Gîrmacea**  
**"Grigore Moisil" National College of Onești, Romania**

*Vise și visuri în jurnalul Aidei Vrioni*

Memorialistica Aidei Vrioni este încă necunoscută marelui public, dar interesantă din punctul de vedere al trăirilor, deoarece acoperă, cu intermitențe, o perioadă destul de lungă (1916-1953). Numele ei este asociat cu literatura feminină, iar jurnalul, aflat în manuscris, constituie o mărturie a modului în care visele și visurile sunt influențate de schimbările provocate de factorul politic ceea ce amintește de o consemnare a lui Miron Costin: „Nu sunt vremurile sub noi, ci noi sub vremi.” Vremurile schimbă destine, vise și visuri, omul devine contemplativ sau un martor al istoriei. Regimul declanșează vise și visuri, iar Aida Vrioni se simte captivă în ambele ipostaze.

Cuvinte-cheie: *Aida Vrioni, memorialistică, sentimente, aspirații, stări.*

**Dr. Munteanu Silvia-Maria**  
**"D. Ghika" Technical College of Comănești, Romania**

*Mircea Cărtărescu: un Jurnal de vise*

This study tries to demonstrate that Mircea Cărtărescu used the dream as a narratorial strategy. Discreetly camouflaged against the superficial look, the artificiality of dreams emerges precisely from the perfect blending of symbols that guide our interpretation towards the abyssal being, host to all sorts of pulsations and sensations that the individual tends to ignore or to hide. As a fundamental form of textual existence, the dream is converted into a narrating strategy in Mircea Cărtărescu's work, undertaking the role of a psychoanalytical inter-textual discourse that allows the access to the characters' interiority. The dream factory is represented through the author's diary, where we can find oneiric skeletons that embody the breath of creative imagination.

Key-words: *artificiality, diary, labyrinth, narrative strategy, oneiric symbols.*

**Dr. Oică Iuliana**  
**“D. Ghika” Technical College of Comănești, Romania**

*Dumitru Țepeneag – le rêve comme alternative de la littérature*

Cet étude, intitulé „Dumitru Țepeneag – le rêve comme une forme alternative de littérature”, suppose que le travail de l’écrivain Dumitru Țepeneag représente une incursion dans le quotidien banal subjugué dont le combat avec l’automatisme est converti en un plan d’évacuation de rêve apparent, où la réalité semble saisir tous les mêmes. Dans les pages avant écrits par Dumitru Țepeneag, on peut facilement discerner une attraction-répulsion au quotidien, parce que l’auteur conserve la liberté dans un monde contraignant. Le corpus de textes choisis pour l’interprétation comprend trois volumes d’histoires courtes (Exercices, Froid, Tenir) où les petites choses fantastiques entrelacent avec le vraisemblance et le rêve avec la réalité et, respectivement, les cinq romans (Art vain de la fugue, Les mariages nécessaires, Hôtel Europe, La belle Roumaine, Camion bulgare) analysés du point de vue du monde labyrinthique, comme l’image du théâtre humain. Le monde se recompose à partir des restes effondrés d’un univers dans lequel les personnages comme des peintures robotiques forment un drame absurde. La réalité porcelaine considérée comme une confrontation à tous les niveaux étend l’irréalité onirique pas nécessairement des règles. Ainsi, dans ce travail nous avons cherché à analyser la façon dont le quotidien exaspérant est pulvérisé par jour dans l’espace de la fiction et il devient une réalité métaphorise dans la prose de cet auteur.

Mots-clés: *le labyrinthe de la fiction, le rêve, une existence énigmatique, une grave lucidité, onirisme.*

**Dr. Elena Băiceanu (Pârlog)**  
**“Petru Rareș” Technical College, Bacău, Romania**

*About Dream and (i)reality in the Novel ‘Învoiala’, by George Bălăiță*

One of the most important qualities of George Bălăiță is to have abolished the borders between objective and subjective reality. Therefore, those two aspects are contaminated with each other. Handled by the speech of an actor, a character of the novel, the ordinary fact of life becomes fiction, as, brought in the foreground, novelistic invention is pure reality. Narrative sequences supports, in this way, a double interpretation: fabrications of the chaos of the subconscious or conscious repression in sleep, while the dream becomes a conventional system, insubstantial, that allows for scrolling texture.

Using the double focus technique and the frame of Creangă's tale, the typical fiction, George Bălăiță creates, in his novel, another (un)real original world.

Key-words: *dream, unreal, fiction, modern novel, George Bălăiță.*





**27 septembrie 2016**

**14:00-16:00**

**Biblioteca Universității „Vasile Alecsandri” din Bacău  
Sala de lectură**

**WORKSHOP**

***PATRIMONIUL CULTURAL ALIMENTAR REGIONAL  
ÎN CONTEXTUL SOCIOECONOMIC ACTUAL  
–perspectivă etnolingvistică –***

Workshop organizat în cadrul proiectului  
***Digitalizarea patrimoniului cultural alimentar. Regiunea Bacău – eCULTFOOD***  
**(PN-III-P2-2.1-BG-2016-0390)**

**Moderator:** prof univ. dr. **Stelian Dumistrăcel**,  
Universitatea „Alexandru Ioan Cuza” din Iași

**Participă:**

Prof.univ.dr.ing. Dr.h.c. **Valentin Nedeff**, Universitatea „Vasile Alecsandri” din Bacău  
Conf.univ.dr. **Brîndușa-Mariana Amălancei**, Universitatea „Vasile Alecsandri” din Bacău  
Conf.univ.dr. **Diana Trandabăț**, Universitatea „Alexandru Ioan Cuza” din Iași  
Conf.univ.dr. **Luminița Drugă**, Universitatea „Vasile Alecsandri” din Bacău  
Conf.univ.dr. **Ioan Dănilă**, Universitatea „Vasile Alecsandri” din Bacău  
Lect.univ.dr. **Petronela Savin** Universitatea „Vasile Alecsandri” din Bacău  
CS III dr. **Daniela Gâfu**, Universitatea „Alexandru Ioan Cuza” din Iași  
Lect.univ.dr. **Florinela Floria**, Universitatea „Vasile Alecsandri” din Bacău  
Asist.univ.dr. **Ioana Boghian**, Universitatea „Vasile Alecsandri” din Bacău  
Dr. **Dorel Nistor**, Asociația Culturală „Artă-Tradiții-Patrimoniu fără Frontiere”  
Drd. **Andreea Macovei**, Universitatea „Alexandru Ioan Cuza” din Iași

Universitatea „Vasile Alecsandri” din Bacău coordonator al proiectului eCULTFOOD, având ca parteneri Universitatea „Alexandru Ioan Cuza” din Iași și Asociația Culturală „Artă-Tradiții-Patrimoniu fără Frontiere” vă invită să luați parte la workshopul *Patrimoniul cultural alimentar regional în contextul socioeconomic actual – perspectivă etnolingvistică*, organizat în cadrul proiectului ***Digitalizarea patrimoniului cultural alimentar. Regiunea Bacău – eCULTFOOD (PN-III-P2-2.1-BG-2016-0390)***.

Workshopul are drept scop lansarea de dezbateri în ceea ce privește integrarea patrimoniului alimentar tradițional în sistemul schimburilor de valori socioeconomice prin intermediul cercetării văzute ca instrument al dezvoltării într-o societate bazată pe cunoaștere.

În toată lumea, interesul pentru alimentația sănătoasă a crescut, consecința acestui fapt fiind susținerea agriculturii ecologice, promovarea consumului de hrană organică, bio. Interesul pentru întoarcerea la agricultura ecologică și la obiceiuri ce țin de cultura alimentară tradițională este evident la nivelul politicilor economice europene. Înregistrarea produselor alimentare în scheme de calitate la nivel național și european de tipul: produs tradițional, denumire de origine protejată, indicație geografică protejată reprezintă o dovadă în acest sens.

În aceste condiții, considerăm că o modalitate de satisfacere a unei trebuințe de bază precum este alimentația sănătoasă o reprezintă integrarea acesteia la nivelul unor nevoi culturale vizând afirmarea identității prin obiceiurile alimentare și onorarea moștenirii culturale prin redescoperirea patrimoniului alimentar tradițional.

Astfel, supunem dezbaterii ipoteza proiectului eCULTFOOD potrivit căreia digitalizarea patrimoniului cultural alimentar regional reprezintă un demers cu un considerabil potențial socioeconomic, răspunzând atât unor nevoi culturale, cât și unor nevoi socioeconomice precum alimentația sănătoasă și protejarea produselor tradiționale în sistemul schimburilor de valori.

Premisa de la care se pornește este aceea că, în spațiul patrimoniului cultural alimentar, mai mult decât în orice alt domeniu, fiecare comunitate are un fond de cunoștințe specifice, acumulat în timp, ca rezultat al interacțiunii cu mediul și condițiile de viață, multe dintre ele având o bază științifică dovedită. Grație transmiterii culturale de la o generație la alta, cunoștințele tradiționale dobândesc caracterul de continuitate istorică a utilizării resurselor. Redescoperirea acestora nu intră în contrast cu ideea de progres, ci, dimpotrivă, îl include.

Proiectul eCULTFOOD, pe care îl propunem, are ca obiectiv principal crearea unei platforme, numite „Atlas etnolingvistic audiovizual al patrimoniului cultural alimentar al județului Bacău”, sub forma unei baze de date complexe care să cuprindă rezultatele cercetării de teren și ale documentației științifice privind tradițiile cultural-alimentare din regiune. Are ca scop principal prezervarea sub formă cartografică și informatizată a unui corpus reprezentativ de documente audiovizuale (etno- și sociotexte, dispuse în module tematice) care să înregistreze patrimoniul cultural alimentar tradițional, preluat prin anchetă de la generația mai în vârstă din mediul rural al județului Bacău.

Informatizarea patrimoniului alimentar tradițional este considerată un factor-cheie ce contribuie la îmbunătățirea accesibilității fluxului nefragmentat de informații într-o economie a cunoașterii. Odată transpuse în format electronic, cunoștințele privind patrimoniul cultural alimentar pot deveni resursă pentru un spectru larg de produse și servicii informaționale în sectoare precum economia, turismul, educația. De aceea, pe termen lung, credem că digitalizarea resurselor culturale reprezintă un demers cu un considerabil potențial socioeconomic.

Echipa proiectului eCULTFOOD