

Abstracts

De la dissimulation envers soi-même (Dissimulation towards self)

Smaranda Agachi

Torquatto Accetto, baroque spirit, self control, dissimulation, terseness. He was rediscovered by the Italian literature historian, Benedetto Croce, in 1928. Until 1943, Croce published several times Torquatto Accetto's treaty *De l'honnête dissimulation (On honest dissimulation)* published for the first time in Naples in 1641. The book shows a paradoxical spirit, a baroque moralist celebrating the triumph of appearance over being like the better known Baltazar Gracián. Dissimulation promoted by Accetto should not be confused with lying as it is nothing but self control, a way of hiding the truth which should be seen only when at the right moment. Thanks to his admirable style, Torquatto Accetto turns his terseness into a veil which may suddenly sometimes show a metaphorical flowering

Keywords: Torquatto Accetto, dissimulation, terseness, self control

Dissimulation vs. Authenticité (Dissimulation vs Authenticity)

Micaela Gulea

The article explores the relation between dissimulation and authenticity from the point of view of philosophy, social psychology and psychoanalysis, concluding that dissimulation determines the failure to know oneself. The author reviews the causes of this phenomenon and detects relationships with others, which lead to the emergence of several characters cohabiting inside self, the influence of totalitarian and even democratic regimes and rules of politeness.

Keywords: dissimulation, failure to know self, characters, interpersonal relationships, totalitarian regimes, political rhetoric

Les dis/simulations : manières d'approcher autrui. Quelques repères (Dis/simulation: ways of approaching others. Some landmarks)

Nina Ivanciu

After briefly recalling the history of the two terms « simulation » and « dissimulation », which are nothing but two faces of lie, the author discusses how they are used by the speaker in his/her interpersonal or socioprofessional relationships. Then, it clarifies two types of discourse, one meant for manipulation, the other showing what the first tries to hide. The differences between their attitude and the figure of speech they use (indirect forms: understatement, irony, euphemism, etc.) are then highlighted both in literature and in advertising. Besides this, the author attempts to prove that nobody deceives us better than ourselves. To this effect, she examines the darkest side of our privacy, the one where self acts as a seducer-predator whose resources (rationalization, entertainment,

idealization, etc) are able to trap our consciousness thus making us live, despite ourselves, only at the level of a false self construct.

Keywords: simulation, dissimulation, rhetoric relationship, doxa, self seducer, rationalization, entertainment

Unhappy Glamour

Roxana Alexandrescu

The article is an analysis of postmodern man's existential/spiritual crisis through the lens of literature and the poetics of contemporary marketing. Humans may have overcome war and the urge to destroy one another, but seem to have embarked on a journey of self-destruction instead. By resorting to a collection of present-day advertisement mantras, the essay attempts to hold up a mirror to the reader and make them aware of what the modern world has become. A diverse array of writers and thinkers are called upon to testify to the reversal of values that today's society faces, a metaphysical catastrophe which can only lead to alienation, despair, and "the lonely terror of agony in the dark."

Keywords: consumer society, postmodern man, purchasing power, advertisements, media.

Le clair-obscur du discours politique (The half light of political discourse)

Mihaela Ivan

Power of words, manipulation, wooden language, totalitarian ideology. Rudimentary, coarse and opaque, the wooden language of the communist propaganda discourse is just a way of blurring reason. It is meant to cause some sort of paralysis or hypnosis in order to put to sleep the receiver's consciousness and will to express himself/herself as an individual, rebel and dissident voice. Its tools are: replacing the density and consistence of discourse by the vague, lack of dynamism in the discourse syntax, repetition of stereotype formulas, lack of deictic words (*we* only means the unity of the people, *now* is the communist era, *tomorrow* becomes the bright future of this era), the continuous statement of social consensus.

Keywords: wooden language, communist propaganda discourse, syntax, stereotype formulas, lack of deictic words

The Truth, the Whole Truth and Nothing but Dissimulation - A Survey of Francis Bacon's Essays

Denise Dona

This paper collects scattered pieces of witty advice from Francis Bacon's essays in order to construct a coherent profile of the social winner in 16th century England against the general Renaissance background. It revolves around the key virtues of truth, honour and wisdom, and especially juxtaposes them with the craft of dissimulation, thus highlighting and analysing the required combination of skills essential for achieving honour and power in Bacon's world.

Keywords: truth, dissimulation, virtues, social success, Renaissance

The World as a Stage - Acting and Storytelling in *The Sot-Weed Factor*

Raluca Serban

The concept of an artificially-constructed human identity, as a sum of masks, is one of the most important issues to be discussed in relation to Barth's novel *The Sot-Weed Factor*. Virtually all his characters seem to create versions of, "stories" about, themselves and/or versions of history. The number of the stories told by them throughout the novel is impressive and sometimes comes in the way of understanding, of grasping the bigger picture. Speaking – asserting, which means interpreting, creating one's own version/story about the world – is the only way to survive in it, as it also happens in *The End of the Road*. Hence, words such as "mask", "masquerade" or "carnival" can be used to describe this fictional universe.

Key words: artificially-constructed identity, mask, masquerade, carnival

**Dissimulation et dévoilement dans le Pseudokynegeticos du Roumain Odobescu
(Dissimulation and unveiling in Romanian writer Odobescu' Pseudokynegeticos)**

Michel Wattremez

Pseudokynegeticos, game, dissimulation, ironic contortion, discovery. « The false hunting treaty » by Alexandru Odobescu, sub-titled « foreword to the hunter's textbook » – published in 1874 by a friend of the writer's, Constantin Cornescu, an expert in hunting, has a double character. First, it sounds like a didactic discourse thanks to its numerous digressions, philosophical explanation, abundance of citations and excess of footnotes. At the same time, the author performs a sort of ironic contortion through certain rhetoric games such as false citations, subtle self-mockery, thus inscribing the reader in a hermeneutic game, a an itinerary of active discovery based on the metaphorical connection between hunting and reading, two arts sharing the same need for tracking stalking and discovering.

Keywords: Pseudokynegeticos, Alexandru Odobescu, dissimulation, rhetoric games, hunting and reading

**Conscience, fausse conscience et stratégies narratives chez Italo Svevo
(Conscience, false conscience and narrative strategies in the works of Italo Svevo)**

Mariana Perişanu

Italo Svevo, double narration, moral introspection morale, conscience, false conscience. The Italian writer Italo Svevo of the end of the 19th and beginning of the 20th century is forward thinker, an innovator in the field of introspection literature. The narrative development of his writings: *La vie* (1892) (*Life*), *Sénilité* (1898) (*Senility*), *La Conscience de Zéno* (1923) (*Zeno's conscience*) grasps the capricious game of the characters' conscience. The character's view of reality, which often deforms it by dissimulating what is difficult to reveal, is accompanied by that of the narrator who incisively intervenes to correct, judge, clarify what is false in the self construct of these

Narcissuses called Alfonso Nitti (*La vie*), Emilio Brentani (*Sénilitéé*), or Zéno Cosini (*La Conscience de Zéno*).

Keywords: Italo Svevo, introspection literature, character's view, narrator's view

La vérité derrière la vérité ou la mise en abîme dissimulatrice des catégories narratives dans *L'automne du Patriarche* de Gabriel García Márquez (Truth behind the truth of the dissimulating mise en abîme of narrative categories in Gabriel García Márquez' *Winter of the Patriarch*)

Roxana Anca Trofin

The pact of reading of the realistic novel seems clear: a fiction built according to the same categories as immediate reality is proposed to the reader. However, the narrative categories of time, voice and space acquire functions in the works of writers such as García Márquez as they build a fictitious universe by superimposing significant layers.

In *The Winter of the Patriarch*, one can notice, at the first level, a significant change of the proposed pact of reading. The reader is made to believe that he/she will read a life story, that of the patriarch, but is shown in fact a picture of the whole society. Márquez' story becomes a lark mirror; in spite of himself/herself the reader is taken in a continuous narrative, in a whirlwind where he/she loses his/her narrative landmarks and he/she is directed, without being told, into a magma composed of myth, magical reality and fictional story based on a factual story. Time is permanently dilated and deformed; existential plans are mixed, myth is incorporated into reality, multiple voices and changes of focalization also mingle plans thus generating plural reading. This article will examine this very special operation of narrative categories.

Keywords: Gabriel Garcia Márquez, *The Winter of the Patriarch*, narrative categories, myth, time, plurivocalism

Archambaut ou le prototype de la jalousie anti-courtoise dans le roman de *Flamenca* (Archambaut or the prototype of the anti-courtly jealousy in the novel *Flamenca*)

Luminița Diaconu

Starting from the 12th century, courtesy highlights again the importance in the *fin amor* of an essential ingredient of true love: jealousy. Good (between lovers) and bad (between husband and wife), jealousy becomes anti-courtly when the rules of courtesy are gone beyond, namely when jealousy reaches its peak. The best image of the prototype of jealousy is depicted in a novel written in the third quarter of the 13th century, *Flamenca*, an anonymous Occitan novel, the only one to be written in the South of France. The novel presents the anti-courtly jealousy incarnated by the husband of the female character *Flamenca*, who lends his name to the novel: sire Archambaut. The reader can follow the evolution of this overwhelming feeling, as well as man's force to free himself from it.

Keywords: jealousy, art of loving, honor, courtly, anti-courtly

**Pour une rhétorique flaubertienne
(For a rhetoric of Flaubert)**

Rodica Stanciu-Capotă

Flaubert didn't write memoirs, he didn't keep a personal diary to be read later on. He wrote letters to be read immediately, where he presented his ideas, his remarks and his thoughts about art and mainly about literature which was the purpose of his life. Flaubert turned his monumental correspondence into a textbook. He turned his majestic correspondence into an art of writing or even more, into a treaty of rhetoric, as literary analysis sees rhetoric as comprising stylistics, poetics, history of literature and aesthetics. And these are precisely the themes Flaubert constantly addresses in his letters.

Keywords: epistolary writing, art of writing, rhetoric, dialogue, monologue

**Esthétique naturaliste et épistème réaliste dans les romans d'Emile Zola
(Naturalistic aesthetics and realistic epistheme in Emile Zola's novels)**

Luminița Ciuchindel

The works of Emile Zola are the result of the convergence between the novel *theorist* (see his famous prefaces) and the literature *practitioner* who was Zola. In these two hypostases, Zola appreciates writers who put truth/reality at the basis of their works. He thinks that the novelist's role is to search for reality, to investigate reality, to find in the events typical for human nature the games of passions his/her novels will describe. He combines his orientation towards realism – influenced by reading Stendhal, Flaubert, Balzac, Michelet – and naturalism, this stubborn, thorough and scientific observation of human nature so much valorized that his works become a huge and vivid chronicle of an epoch and of mankind. His three series « Les Rougon-Macquart », « Les trois villes », « Les quatre évangiles » are the proof of the successful mingling between realism and naturalism which may sometimes become united.

Keywords: realism, naturalism, truth, scientific thinking, polyphonic orchestration