

## Abstracts

### Quelques réflexions sur le centre et sur la périphérie (Some reflections on the center and the periphery)

Irina Mavrodin

The center supposes stability, fixity. It cannot exist without the periphery. Reality opposed these two statements showing that a permanent relation of interdependence exists between these two entities and that the center may sometimes be the periphery of other centers and that the center is not the only one to have value. The center and the periphery undergo a permanent metamorphosis which contributes to valorizing or depreciating things.

**Keywords:** center, periphery, movement, value, non-value

### Le moi et ses centres de gravité (The Self and the centers of gravity)

Nina Ivanciu

The objective of this article is to argue in favour of two positions the Self frequently adopts about the meaning of « center » in an (inter)personal context : playing the role of the animator or referring everything to Self.

The literary texts examined, among which there are *Barbe Bleue* (Ch. Perrault), *Le Rouge et le Noir* (Stendhal), *Le journal d'un séducteur* (S. Kierkegaard), *À la recherche du temps perdu* (M. Proust), *Les Mots* (J.-P. Sartre), *L'Étranger* (A. Camus), build in their own manner figures of Self that either claims the position of « center » for himself, or assign it to Other by transfer.

This double grid reading, *Self centre/Other centre* leads to the discovery of certain intimate motives determining most of the relational destiny of the characters. Fantasies of either excessive or deficient narcissism are one of the motives which make the individual perceive Self or Other in a certain way.

**Keywords:** Self centre, Other center, narcissistic ideal, mimesis, imitation and rivalry, need of identity

### Les vérités de l'être au centre de l'oeuvre d'André Malraux (Truths about the being in the center of André Malraux's work)

Rodica Stoicescu

The article does an ontological reading/interpretation of Malraux's works trying to answer this essential question « *Who am I for myself?* ». The analysis reveals three types of answers Malraux gives to this question: **the space of doing**, **the space of being** and **the space of hoping**. The notion of center changes in this vision as it is connected to the notion of **metamorphosis**, the latter being perceived as a Law of the world or a law of discontinuity.

The center, as an unchangeable landmarks, a symbol of order and stability, is opposed to dynamism and to the process which turns the being into an interrogation permanently chasing answers : « *What is the human being ?* », « *Why should life have a meaning ?* ».

**Keywords:** center, metamorphosis, being, doing, hoping

**A la recherche de son *centre* perdu  
(In search of one's lost center)**

**Serenela Ghițeanu**

At first sight, there are not many things in common between Sylvie Germain and Bujor Nedelcovici. However, a more attentive reading reveals compatibilities of themes, motives and meanings. But the most obvious compatibility is that of characters searching for the answer to the question: who am I? This quest for Self of the main character (Maria, in «Le matin d'un miracle» by Nedelcovici, and Ludvik, in «Eclats de sel » by Germain) is associated to the quest for Christian spirituality. The exile both characters experience is at the same time external and internal and allows the characters to recreate a fantastical universe inspired by myths, fables and legends.

**Keywords:** spirituality, quest, mythical reference, state of exile

**Incursions dans la forêt narrative - Déplacement du centre dans la structure  
romanesque  
(Incursions into the narrative forest – Displacement of center in the novelistic  
structure)**

**Anne-Marie Codrescu**

This article is an incursion in the novels of certain French authors (François Mauriac, Albert Cohen, Marguerite Yourcenar, François Mauriac, Georges Perec et Michel Butor) inspired by reading Umberto Eco's book « Six promenades dans les bois du roman et d'ailleurs ». Starting from this book, the article examines the way in which the center is displaced in the novelistic structure, what the functions of the narrative trinity (model author, narrator, reader), are, how they are connected, how, by his narrative strategy, the author creates a special novelistic universe and how he little by little he changes places with the reader letting the latter reconstruct or interpret such universe.

**Keywords:** center of interest, narration, intertextuality, novelistic universe, scriptural

**Les topos de la souveraineté acquise par l'amour - centre de convergence des  
coordonnées affectives dans le chansonnier du troubadour Cercamon  
(The topos of sovereignty acquired by love – convergence center of affective  
coordinates in the chansonnier of the troubadour Cercamon)**

**Luminița Ciuchindel**

Cercamon, troubadour-juggler of the first half of the 12th century, is considered, together with Marcabru and Jaufré Rudel, as one of the founders of *courtesy* (*courtoisie*) artistic manifestation of the Middle Ages which opens the way for universal poetry. In Cercamon's chansonnier, the topos of sovereignty acquired by love is on the one hand similar to the topos of contract (and other topoi characteristic for the *fin'a mor*) and on the other hand to a change in the status of women (*la domna*), whose possession becomes accepted, recognised and expressed objective of his poetry. The contemporary interest for this poet and his poems resides both in his perfect mastery of poetical art and in the way in which he highlights ethical and esthetical evolutions occurred in the second quarter of the 12th century.

**Keywords:** cansós, courtesy, fin'amor, status of women, topoi

**Le cœur dans la pensée médicale du Moyen Âge : centre des humeurs et de la sexualité**

**(The heart in medieval thinking: center of emotions and sexuality)**

**Luminița Diaconu**

Since Antiquity, the heart has been the center of medical treatises. It is considered the seat of the soul and the quintessence of life in all its aspects. People in the Middle Ages took their information from the people in the Antiquity and from the Arabs and thought that, as it creates and transmits a vital principle, the heart is somehow connected to sexuality through the blood. Because, according to them, blood generates semen and breastmilk. Consequently, the heart has a central position in the medieval medical thinking : it gives life, nourishes and vivifies the body through emotions.

**Mots-clés :** cœur, médecine, philosophie, center, physiologie humorale

**Du blason littéraire ou La mise en abyme en littérature**

**(The literary coat of arms or the mise en abyme in literature)**

**Rodica Stanciu-Capotă**

The “mise en abyme” or the setting in heart is a term borrowed from the technique of the coats of arms. A “figure” is put in “abyme” or in « heart » when, together with other figures, it is placed in the center of the shield and does not touch other figures. It is in fact a miniature of the whole image placed in its heart. The relations established between this heart and the whole image is similar to the relation between the container and the content. This technique was applied in the fine arts (see the baroque, the paintings of Matzys, Martin Van Newenhoven, Memling, Velasquez), but also in writing since the beginning of literature to the present times , since the *Odyssey* to Shakespeare, Poe, Malville, Hoffmann, Flaubert, Zola, Maupassant, Valéry, Proust, Gide, and the *Nouveau Roman*.

**Keywords:** center, duplication, specular narrative, mise en abyme, retro-prospective

**Masculine center and feminine periphery in Anton Holban's novels**

**Justyna Teodorowicz**

The article analyzes, dissects, and interprets the central themes of Anton Holban's novels and identifies love as a ubiquitous one among them. Drawing on *O moarte care nu dovedește nimic* (*A Death that Proves Nothing*), *Ioana*, and *Jocurile Daniei* (*Dania's Games*), the paper sets out to prove that the masculine element in Holban's novels, represented by the protagonist-narrator, intertwines with the feminine, materialized in his three partners. It is made clear throughout the article that Sandu's relationships with women are determined, first of all, by the image that he creates of himself, while all the other characters usually live in his shadow. As a rule, women are treated by Holban's protagonist with superiority, in a condescending—and sometimes even sadistic—manner. By way of literary analysis, the article determines that the male figure treats women not as complex human beings, but as decipherable puzzles and coveted mysteries, desired

just so that they can be controlled. Thus, the woman in Holban's novels never gets the leading role, but must always stay in the background, only allowed to aspire to a peripheral role in the story of the male protagonist's existence.

**Keywords:** Alton Holban, masculine center, feminine periphery, love, literature.

**Au centre de soi : l'inspiration de Lubomir Guentchev, poète bulgare d'expression française**

**(In the center of Self: the inspiration of Lubomir Guentchev, Bulgarian poet writing in French)**

**Alain Vuillemin**

Lubomir Guentchev, dissident Bulgarian writer having written in French, lived and wrote in total obscurity. All his life, he was persecuted because he taught French in a Bulgarian catholic school. This poet, playwright and translator wanted to express in his writings the secret voice of the soul of an oppressed people, and did so in Bulgarian and French. It is in the center of his own Self, deep down in his own being, that Lubomir Guentchev tried to find an inviolable refuge against the totalitarian regime.

**Keywords:** totalitarianism, dissidence, destiny, necessity, internal exile

**Centre(s) et périphérie(s) dans les lettres francophones  
(Center(s) and periphery/ies in the Francophone literature)**

**Mariana Perişanu**

Sometimes moving and sometimes disturbing, Francophone literature highlights the pairs center/periphery, unity/diversity, metropolis/margin, as well as other concepts such as « misgeneration », « identity » and « otherness ». These writings are characterized by their complex dynamic, as well as by the tendency of various literatures to become autonomous and by various centers (Paris, Brussels, Montreal, Dakar, Abidjan, Alger, Bucharest) and various peripheries to compete each other, their discourse being at the same time a quest for a center and a reconquest of meaning.

**Keywords:** francophony, diversity, quest of center, becoming autonomous

**L'autobiographie et les enjeux du dialogisme culturel dans *L'amour, la fantasia* d'Assia Djebar**

**(The autobiography and the stakes of cultural dialogism in *L'amour, la fantasia* by Assia Djebar)**

**Mounia Benalil**

« *L'Amour, la Fantasia* » is a novel both autobiographic and historiographical. It is a feminine and a feminist writing, a testimony of the author's *I* and of the collective *We* of Algerian (Muslim) women and it shows literary, cultural, historical and linguistic complexity. The author aims at being at the same time the collective voice of Muslim women freeing themselves from tradition so as to shape a new heterogeneous identity for themselves, and a personal voice telling her own story, without any ideological programme and any stereotypes, either on Muslim men prejudices or on Muslim women

emancipation. Djebbar succeeds to create a vivid and realistic story where interior dialogue is mixed with social dialogue.

**Keywords:** war of Algeria, Arab feminism, bilingualism, autobiographic story, Francophone literature

**Lectures divergentes de l'altérité dans les récits littéraires *Aaron* d'Yves Thériault et *L'Espérance Macadam*, de Gisèle Pineau**

**(Diverging readings of otherness in the literary stories *Aaron* by Yves Thériault and *L'Espérance Macadam*, by Gisèle Pineau)**

**Humberto Luiz L. De Oliverira**

One can easily find in the writings of Yves Thériault and Gisèle Pineau new proposals for new social pacts based on politics expressing new aesthetics and new ethics. Their novels, *Aaron* and *L'espérance Macadam* are post-colonial readings of the post-modern discourse valorizing both what is local and what is specific thanks to their mastery in literary technique. The characters of these stories are situated in a hostile world and are forced to face their own otherness, plunging in the dark areas of their imprisoned being while searching a new identity (re)configuration which only freedom can give them.

**Keywords:** journey, migrations, exile, identity, otherness, citizenship

**Quel « centre » pour l'Europe Centrale ? Considérations d'ordre culturel sur le présent-passé de la centre-européité  
(What „center” for Central Europe? Cultural considerations on the present-past of the Central Europe spirit)**

**Deliana Vasiliu**

Between reality and « dream » or ghost or utopia, the debate on Central Europe often resembles a quest for identity always restarting like a never ending thirst to exist in the eyes of the others. This article explores a the the cultural hard core of this identity, not only speaking about the geography of this territory but also targeting the spirit of Central Europe, its symbolical profile which can become a lesson for the future of Europe in its entirety.

**Keywords:** Central Europe, identity quest, Central European spirit, supranational cultural identity

**Un cas de convergence positive - la Roumanité dans l'espace francophone contemporain  
(A case of positive convergence – Romania in the contemporary Francophone space)**  
**Michel Wattremez**

Throughout its history, the Romanian nation has been building its identity in terms of itself, but also in terms of the international space. The last two centuries show the creation and evolution of preferential political and cultural relationships with France and the Francophone space. Starting with the 1848 revolution when a whole generation decided to build a unitary Romanian speaking country as part of the West European space

(Eastern Latinity, Western social ideal), passing by the Independence War and the two World Wars which strengthened the connections to the French culture, surviving the communist isolation period, the Romanian spirit creates a new identity for itself in the contemporary world and its relations to the Francophony continue to be one of its landmarks.

**Keywords:** Romanian spirit, Francophony, French-Romanian history, national identity, international identity

**Le tourisme culturel comme quête du centre  
(Cultural tourism as a quest for the centre)**

**Mirela Sălvan**

Cultural tourism is a way of deciphering the hidden not obvious aspects of the world around us. It is a quest for authenticity, for reality, for truth, for landmarks. It is a very complex and somehow paradoxical activity as it unites two different even opposed aspects: leisure and education. Thus, cultural tourism becomes relaxation, as well as therapy.

**Keywords:** tourism, culture, authenticity, landmarks