

## Abstracts

### **Du mot et de la chose (From word to thing)**

**Irina Mavrodin**

The article tries to explain what the contemporary meaning of « culture » is by comparing this notion to « civilization ». In many contexts, the use of the word « culture » coincides with that of the word « civilization », and includes all human mentalities and behaviors. Thanks to this new way of using the word concept of culture, resemblance can better be understood in the context of difference. So, culture is placed in connection with globalization, which, in its turn, asks questions about the notion of value and shifts the problematic of centre towards the periphery.

**Keywords:** culture(s), civilization(s), mentalities, resemblance and difference, problematic of value

### **Milan Kundera – Le kitsch, un possible usage de la culture (Milan Kundera – the kitsch, a possible use of culture)**

**Rodica Stoicescu**

Admitting that the kitsch is the product of a certain culture, the article attempts to see how man can use it to give value to his life. A possible answer to this question can be found in the works of Milan Kundera, one of the greatest denouncer of existential kitsch in the 20<sup>th</sup> century.

Kundera denounces two hypostases of kitsch, that of totalitarian regimes which rely on simulacra of the values of European humanism: love of other, fraternity, State, People, Nation, and that of contemporary society which lives under the dictatorship of imagology playing a reality-show. In his works, he protests with stinging irony against the false illusion of reality, the idyllic, sometimes ecstatic vision that the kitsch projects on the world.

**Keywords:** kitsch, culture, kitsch-culture, imagology

### **Usages psychiques de la culture. Quelques illustrations littéraires (Psychic uses of culture. Some literary illustrations)**

**Nina Ivanciu**

As cultural experience, relating to the achievements of the « common lot of humanity », is one of the identity traits essential to the individual (D.W.Winnicott, *Playing and Reality*, French translation, 1975), we believed it was legitimate to explore its benefits, which may motivate self to accept in its intimacy a “cultural stranger” even if the latter emanates in parallel a good dose of forbidden.

Thanks to Freud, we already know that if we develop hostile motions to the standards of the community it is because of the drive sacrifices they require, but the gain withdrawn – a life in common bearable through the regulation of human relations – can be a sufficient reason for the self to become a carrier of culture.

More recently, a series of functions of cultural offerings for intrapsychic life have also been highlighted (e.g. P. Paduart, « Psychisme et culture »), which are commented in connection with certain more or less fictional universes built by H. Hesse, M. Proust and J.-P. Sartre.

**Keywords:** culture, cultural superego, cultural offerings, conformity to common values, playful identification, culture-revolt

**Este posibilă o nouă revoluție morală ?  
(Is a New Moral Revolution Possible?)**

**Sorin Vieru**

The paper aims at debating upon the existence of a revolution of the moral values. Moreover, nowadays, there is a universal crisis that implies not only the moral values, but also a crisis of thinking and of European values. The problem has its roots in the confrontation between the attempt “of modernizing” (without “Westernization”/ “Occidentalization”) and “preserving”, in the same time, the traditional values of some peculiar nations/ societies and cultures.

**Key words:** revolution, moral values, crisis, Modernization, traditions, philosophy.

**Between Self-Reflexivity and Barbarity**

**Aurora Dumitrescu**

Present world should not be defined in terms of postmodernity, but in terms of reflexive modernization – an idea previously announced by Nietzsche when speaking about “the shattering of values” (Nietzsche, 1931) and later on elaborated by Spengler, who pointed at the importance of the interpretation of the past cultures. A civilization produces to an extent it can interpret, in other words, the present world finds itself at the stage at which reflexivity/interpretation holds the main productive potential. On the other hand, the recurrent effects of violence and destruction (barbarity) burden, exhaust and, in the end, block the creative impulses, therefore barbarity could create a social institution which no longer produces meaning, but destroys and consumes it. This description could be applied to communism and, within this paradigm, the intellectuals are to compete for a privileged political, journalistic, managerial and administrative place since they are the ones responsible for the way how society is mentally perceived, given the fact that people might have the necessary information on a given subject, but they might not have the social skills of interpreting and translating the information into adequate social action (Halloran, 1998).

**Keywords:** reflexivity, violence, barbarity, communism, intellectuals

**Faut-il sacrifier au “critiquement correct”? Libres propos  
(Must one sacrifice to « critically correct »? Free remarks)**

**Madeleine Bertaud**

After having compared politically correct to its academic derivative « critically correct », this article shows how this new concept has turned, in contemporary criticism, into a totalitarianism of ultra-complicated jargon. It will become clear that analyzing recent

writings requires particular vigilance, otherwise the whole enterprise will be deformed by the critic's ideology.

**Keywords:** politically correct, critically correct, literary studies, jargon

**Créativité linguistique chez les francophones roumains dans la première moitié du XIX-e siècle**  
**(Linguistic creativity of Romanian Francophones during the first half of the 19<sup>th</sup> century)**

**Micaela Gulea**

The article starts by reviewing the beginnings of the French cultural influence in Romania which led to lexical borrowings from French into Romanian during the 18th and 19th centuries. It then focuses on speaker's creativity which enriched the Romanian language and mostly manifested itself in the literature of the time. The writers analyzed are C. Faca, Vasile Alecsandri, Ion Heliade Rădulescu et Costache Negruzzi.

**Keywords:** lexical borrowings from French, Romanian language, Romanian literature, linguistic creativity

**Les visages de la culture dans l'œuvre de Kourouma**  
**(The faces of culture in Kourouma's writings)**

**Gisèle Prignitz**

The article examines the way in which language and culture interlace in the writings of the Malinke writer Ahmadou Kourouma. The tension between academic language, which appears several times in the middle of the story, and popular language, which he improves by experience and acquired knowledge, is also a specificity of his novels tracing the evolution of this communication and expression tool. Hence, the article will analyze the way in which the meta-discourse on language creates a space of hybridity in the new African society. Popular French thus becomes a guarantee of positive changes.

**Keywords :** Kourouma, Malinkism, xenism, meta-linguistics, hybridity.

**La « leçon » de l'Europe Centrale. Considération sur le poids du culturel dans la construction européenne**

**(The « lesson » of Central Europe. Considerations on cultural weight in the European construction)**

**Deliana Vasiliu**

In order to pass from « cohabitation » to « communication », the European construction happening now has to overcome the political and institutional level and approach the cultural level, mostly the issue of identity and, if possible, work together and avail itself of the common memory, the only asset of a future community identity. In this article, we aim to reflect on what Central and Eastern Europe, starting from what they have been through, can contribute to the European project, in terms of real or imaginary, historical or mythical experience.

**Keywords:** identity quest, History and t Myth, worship of values

**Hybridité culturelle et mimésis de l'oralité dans les lettres francophones  
(Cultural hybridity and mimesis of orality in Francophone literatures)**

**Mariana Perişanu**

The article tries to demonstrate that literature, as a negligible part of transnational cultural practices, is mostly based on orality. The use of French as a non-native language generates a writing with a different background of linguistic memory. If one makes an inventory of local oral literary works and translates them into French, one will see that they become acculturated because, by changing the language, they also change their literary norms. It thus becomes clear that, by multiplying stimulating approaches and avoiding the antagonism between French literary studies and Francophone literary studies, one could open the way towards an international history of literatures and set up new teaching formats.

**Keywords:** cultural hybridity, Francophone literatures, globalization, literature, multilingualism

**Métamorphoses du symbole de l'eau dans la poésie de Ana Blandiana  
(Metamorphosis of the symbol of water in Ana Blandiana's poetry)**

**Micaela Gulea**

As said in its title, this article discusses the symbols of water in Ana Blandiana's poetry. It examines backwater, flowing water, snow, rain and the sea. For Ana Blandiana, Pour Ana Blandiana, the hypostases of water sow 'active reflexivity, vitality doubled by the intellectual perception of life ».

**Keywords:** Ana Blandiana, symbols of water, contemplation, passing time, cosmic extinction, juvenile euphoria, destruction

**Lorsque Flaubert lisait Balzac  
(When Flaubert used to read Balzac)**

**Rodica Stanciu-Capotă**

Flaubert was a passionate reader and, for him, reading the classics (from Homer to Shakespeare) was not only a pleasant hobby but a way to learn how to write « perfectly ». However, he did not neglect the writers of the second half of the 19th century and in his correspondence he makes an inventory of his contemporary writers whom he presents and analyses (Stendhal, Hugo, Turgenev, the Goncourt brothers, Balzac, Paul de Knock, Champfleury, Michelet and many others). He has a deep appreciation for Balzac. He appreciates his observation capacity and his effort to turn the French novel into an artwork that will objectively reflect reality. Nevertheless, he reproaches Balzac the fact that he is not able to write, he cannot exceed his status as an observer, that he did not work his sentences, his words. Flaubert was both an admirer and an objective critic of Balzac whom he did not meet, but whom he would have very much liked to befriend.

**Keywords:** reading, influence, art of writing, style, critique

**L'educazione rinascimentale nella penisola italiana tra teoria e pratica  
(Education during Renaissance in the Italian peninsula, between theory and  
practice)**

**Patricia Bălăreanu**

Researchers have stated that nothing was written on children's universe until the end of the Trecento. The first theories about education in the Renaissance were written by E.S.Piccolomini and P.P. Vergerio at the beginning of the Quattrocento.

**Keywords:** Renaissance, children's education, medieval pedagogy