

## ABSTRACTS

□ **Maria-Antoaneta LORENTZ**

**Some Critical Remarks on Value Pluralism**

Human thought has always and everywhere tried to identify universal principles or fundamentals for what is designated today, in a rather hazy way, as *values*, by focusing all their efforts to define what is *true*, what is *good*, what is *right* or what is *beautiful*. Based on some traditional conjunctions – *value and truth*, *value and desire*, *value and conviction*, *value and ethics* – we attempt to initiate an analysis of some *valuing scope* by means of *value pluralism* while identifying the *common places* of its display.

**Key words:** *Value, truth, desire, conviction, ethics, value pluralism, hierarchy*

□ **Nina IVANCIU**

**The Intercultural Dialogue in the European Perspective**

Value-purpose and value-means, the intercultural dialogue is often viewed as the best able discursive strategy to lead to cohesion, creativity, peace, even to collective survival. This way to relate to the Other is based on a series of ethical norms, the priority being frequently assigned to recognition, which is a notion to be worked on several “level” assumptions. The disrespect of these “levels of recognition”, which is due, for instance, to the incapacity of setting free from one’s own cultural conditioning, could account for the failure of dialogue, this failure being probably responsible for the appeal to the opposite solution, namely the violence, in order to settle disputes.

**Keywords:** *Cultural conditioning, intercultural dialogue, ethics of equality, recognition, value-purpose, value-means*

□ **Emilia MUNTEANU**

**«The Comedy» of Aesthetic Values in Jean Tardieu**

Culture and arts are currently facing the same disorder and the same paradoxes that govern the post-industrial universe. The keynote of modernism, namely that one which insists on the uniqueness of the work of art and its quality of value and human wisdom depository, is seen to be dethroned by the postmodernists. To assure the art that it has the role of social panacea (as an engaged art, for instance) and of modal panacea (the catharsis) means to weaken its health and Tardieu does nothing but constantly warns the spectator about the danger of self-deluding, as the spectator is imprisoned in these pernicious preconceptions. Tardieu’s theatre signals, together with the works of art claiming to be postmodernist, the end of the “great art” as founding paradigm of humanity while submitting it to a process of demythologizing which concerns progress, family and especially the art as human being’s redeemer.

**Keywords:** *Art, culture, demythologize, modernism, postmodernists, values*

### □ Mariana PERIȘANU

#### **Brâncuși's Workshop – A Synergy of Values, Discourses and Practices**

A true avant-garde man, Brâncuși followed the thought of the matter by cutting and simplifying it in order to move closer to the real meaning of things. His workshop of the Impasse Ronsin frequented by Apollinaire, Tzara, André Salmon, Blaise Cendrars, Erik Satie, Le Douanier Rousseau, Modigliani, M. Duchamp, Jean Cocteau, Raymond Radiguet, Paul Morand, Raymond Queneau, Ezra Pound, James Joyce, Benjamin Fondane, Militsa Petrașcu, Eugène Ionesco, was for almost thirty years a true laboratory of artistic and literary works. The wise man of Hobița called by Salmon "the Mallarmé of statues" knew how to combine in his cosmogony both archetypal and avant-garde values, reflections, readings, goals, techniques and thus contributing significantly to the artistic and spiritual revolution of the first half of the 20<sup>th</sup> century.

**Keywords:** *Workshop, artistic and spiritual revolution, simplification, archetypal and avant-garde values*

### □ Rodica STOICESCU

#### **The Other's Values or Some Remarks on the Emigrant-Immigrant in Milan Kundera's Work**

Can we or must we give up our cultural identity in order to be accepted in an existential space ruled by other values?

Or should the one who chooses to leave the symbolic space of "native land" resign oneself to live in a permanent divorce from what he is and what he says?

Milan Kundera tries to provide answers to so many questions in his own way.

**Keywords:** *Others, emigrant-immigrant, cultural identity, symbolic space, values*

### □ Mirela-Sanda SĂLVAN

#### **The Social Origin, Key of the Relationship with the World in Annie Ernaux's Treatment of Shame in «La honte»**

We intend to do an analysis of family and school norms and values as they are presented in Annie Ernaux's "La Honte" by a feminine narrator-character, who relates her existence to a crucial moment, namely by placing face-to-face these two universes which turn out to be very different at all levels. School has a contradictory and unhinging role, revealing to the narrator-character her belonging to a social class which is dominated and perceived as being an inferior class. In our context, the contact with school universe generates the self's fracture, a reconsideration of the family values and norms and will represent a factor of integration into a superior class and a disintegration from her origin life forms. As theoretical basis for this study we are going to use the sociological analyses provided by Pierre Bourdieu in "Les Héritiers"/ "The Inheritors" and "La Distinction"/ "Distinction".

**Keywords:** *Sociological analysis, norms, school, family, life form, values*

### □ Luminița CIUCHINDEL

#### **Ethnic Values Recognized and Promoted by Adverse Parties: the Christians and the Saracens – Based on Crusade and Pilgrimage Tales (9<sup>th</sup>-16<sup>th</sup> Centuries)**

Christians and Pagan mutual evaluations undertaken during the crusades and pilgrimages, as reflected in the tales spread from 9<sup>th</sup> century to 16<sup>th</sup> centuries, reveal ethnic values recognized as such by both parties as patterns of human behaviour. Consequently, the purpose of our paper will be to detect a positive side of this medieval man who is situated in the middle of the clashes between these different mentalities.

**Keywords:** *Christians, crusade, ethics, mentality, pagans, pilgrimage*

### □ Luminița DIACONU

#### **Christian Values in *Le Roman du Châtelain de Couci et de la Dame de Fayel*: Pilgrimage and Crusade**

The aim of our paper is to give prominence to the presence of several Christian values, such as fasting, repentance, prayer, in an adulterous love affaire - *Le Roman du Châtelain de Couci et de la Dame de Fayel* – the topic of which is, at first sight, divergent from the morality of Church. We also intend to parallel the most extensive mediaeval versions of this affaire – namely the line-novel, written at the end of 13<sup>th</sup> century and the prose-novel which goes back to 15<sup>th</sup> century – in order to establish the weight of the above mentioned Christian values in the economy of each version. Precisely, we want to prove that, within the prose-novel, the narrative sequences where these values show up are more developed than within the line-novel. Consequently, we will make an attempt to find the reasons of this extension.

**Keywords:** *Crusade, morality, pilgrimage, Christian values, mediaeval versions*

### □ Dimitra DAPHNI

#### **The Speech Belongs to Values! Identity Constructions and Official Discourses**

A quantitative survey carried out with teachers of FFL in the public secondary school from Greece has revealed the setting up of teaching and didactic practices linked to personal as well group values. These values, being issued through experiences lived directly by the individual, in emotional and cognitive contact with key-people and within a socio-cultural frame, clash with norms issued by the current socio-cultural and pragmatic frame. This *act* appears, in some cases, as a “habit” which is built in absence of a specific training, while in other cases, it appears as a “vision of the world” in spite of this and vice versa.

Being a priori registered within the field of continuing education of language teachers, this paper promotes an individual and collective reading of the official texts aiming at bringing to light the obvious values as well as those underlying values which are included as fundamental constituent elements. Such a “personification” of the teaching and didactic approaches could open a track of discursive interactions and especially an emotional track between the participants. A juxtaposition of their individual and/or collective trajectory would be favourable to set in words apprehended and

felt values, identifications, rejections and doubts, and consequently could open a debate with a view to *an awareness-raising* as well as to a redefinition of teachers' personal values. To logocentric nature of official texts and discourses, here we oppose a phenomenological and anthropological approach (identity) that brings into play the say and say nay of the practitioner-subject. We examine the origins of teaching "conformity" in terms of didactics in order to provide new hermeneutical dimensions to institutional and social demands and to equally pave the way for their implementation.

**Keywords:** *Identity construction, official discourse, training, teaching practices, values*

### □ **Michaela GULEA**

#### **Focusing on Intercultural when Teaching Job Interviews to University Students**

Job interview in multinational companies is taught differently in different cultures, according to the national characteristics thereof.

Starting from cultural indices – discovered by G.Hofstede, F.Trompennars and several Romanian researchers – we teach knowledge and skills, while trying to make our students aware of values indispensable to a cross-cultural training.

The article also discusses a university textbook devoted to teaching recruitment in multinationals.

**Keywords:** *Recruitment, cultural indices, intercultural, teaching, textbook*

### □ **Ruxandra CONSTANTINESCU – ȘTEFĂNEL**

#### **Culture and in-Company Communication**

Starting from the models imposed by cultural anthropology, the article examines and compares the main documents used in in-company communication – the memo, the report and the minute – as they are written in France and the United Kingdom and reviews the difficulties facing Romanian students who are learning to draw up such texts in French and English.

**Keywords:** *National culture, memo, minute, report*

### □ **Ileana CONSTANTINESCU**

#### **Valuing Intercultural in French as a Foreign Language (FFL) Class**

Intercultural within globalisation has given birth to a migrant literature, to a migrant art and even to migrant words. The introduction of these aspects into the FFL class is something absolutely necessary, which matches reality, namely this reality without boundaries that we are aware about due to the Internet. Consequently, in the FFL didactics, one should underline the relationship between language – cultures – productions, the French language being the fruit of these various cultures, which are materialized in productions where the intercultural is obvious.

**Keywords:** *Culture, intercultural, migrant literature, FFL didactics*

□ **Carmen AVRAM**

### **The Intercultural Communication Competence in French for Business**

Intercultural is often talked about. Intercultural is said to be a fashion today but in reality it is still relatively little known in depths and therefore little accepted.

This paper aims at defining intercultural and the intercultural communication competence within the framework of French for business teaching/learning.

Definitions of intercultural result from the domains and ideologies to which we adhere. These definitions lead to take a stand on this issue, explicitly or implicitly, compared to life choices from the society. To build the concept of intercultural means to take into consideration different variables, namely linguistic, cultural, socio-psychological, historical, political and anthropological factors.

Our aim is to analyse various definitions of intercultural, through various domains and methods, in order to define intercultural and the intercultural communication competence in the field of French for business.

**Keywords:** *Businesses, intercultural communication, competence, intercultural definition*

□ **Irina Antoaneta IONESCU**

### **Macro - Strategies of Message Reconstruction through a Press Article**

The current trends relate the process of written comprehension to a communicative model of interaction between the reader and the message transmitter through the text. In the intercultural communication, the producer of the source-text and the addressee of the foreseen text belong to two different cultures. From this viewpoint, we are going to lean on some aspects referring to cognitive models that will debrief the general principles followed by the addressee of a message in order to understand the global significance of a discourse and to show how interindividual differences suppose enough common information to produce the communication.

**Keywords:** *Intercultural communication, discourse, cultural diversity, interaction, message*

□ **Constantin PĂUN**

### **Transfer Modalities of Cultural Elements in Translating Literary Texts from Romanian into French**

The purpose of this paper is to display some aspects concerning the difficulties of translating cultural terms through an analysis of Romanian literary texts already published in French.

**Keywords:** *Cultural differences, translation, literary text, transfer*

□ **Tatiana-Ana FLUIERARU**

### **And the Novel?**

The novel, the modern genre par excellence, has evolved within the “classical” norms (on Aristotelian and Horation grounds, etc.). As a space of an innate liberty, the novel is the development of an issue which is often personal before the 19<sup>th</sup> century. Does it have the same representation in the postmodern frame (if such a frame exists)?

**Keywords:** *Liberty, norms, postmodernism, novel*

□ **Rodica STANCIU-CAPOTĂ,  
Maria Ana OPRESCU**

### **Marguerite Duras and the Art of Writing or for a "Durasian Poietics"**

There are many writers who are thinking nowadays loudly at the writing process. They are in fact meditating at the creation process, at the creation of the book as a finished/unfinished object. This fabrication, this work - which has a surprise result – for the reader and for the writer – is a major reflection theme for a large number of writers. For Marguerite Duras, the *poïen*, the writing process, the book’s fabrication process is a practical action, a conscious approach requiring long reflection and more thorough studies.

**Keywords:** *Fabrication, writing, book-object, reflection*