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***Teritorii ex-centrice între perspectiva livresc europocentrică și privirea călătorului străin – Celălalt și lumea sa***

***Territoires ex-centriques entre la perspective livresque – euro-centrique et le regard du voyageur étranger : L’Autre et son monde***

***Mots-clés:*** hétéro-images, images du soi, modèle livresque, espace oriental, littérature de voyage.

***Résumé:***

Pour les écrivains roumains de l’époque de 1848 les représentations de l’Occident fonctionnent comme un double miroir, qui reflète les images du soi aussi que les hétéro-images créées précisément pour justifier l’oscillation entre l’Ouest et l’Est et l’écriture de voyage qui la porte. Valorisé positivement ou négativement, jugé par des critères euro-centriques ou par la grandeur du passé et la misère du présent, l’Orient entre dans la littérature roumaine en deux étapes distinctes: en tant que modèle livresque, emprunté de l’espace de culture française, assimilé et approprié, élaboré en dehors de la réalité orientale proprement-dite, et en tant que formule d’écriture qui puisse re-crée, à l’aide de l’observation réaliste, l’espace de l’Orient asiatique ou de celui nord-africain. Dans la littérature roumaine de la période romantique les deux tendances sont illustrées, parmi d’autres, par Dimitrie Bolintineanu et Vasile Alecsandri.

CARMEN ECATERINA AȘTIRBEI

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***Métaphore et traductologie – ou savoir déchiffrer la peinture des autres mondes***

***Metaphor and Translation Studies – or How to Decipher the Painting of the Other Worlds***

***Keywords:*** metaphor, extended metaphor, parable, anamorphosis, literal translation, lexical competence, narrative competence, cultural competence.

***Abstract:***

When the metaphoric expression becomes text, the translator needs to preserve the freshness of the foreign language and to reveal the unknown universe of the source culture. The translation becomes more difficult when the extended metaphor has cultural implications. A particular case of extended metaphor is the parable. Whereas translating metaphor supposes lexical competence, translating parables implies also narrative and transcultural competence. In case of the anamorphosis, the metaphor extends itself at the level of the whole literary text, becoming its reason of being. When the metaphoric expression is extended at the phrase or textual level, the translator’s capacity to depict “the other world” becomes crucial.

CĂLIN-HORIA BÂRLEANU

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### ***Generația Xanax***

#### ***Xanax Generation***

**Keywords:** instinct, confusion, anxiety, psychology.

**Abstract:** Bret Easton Ellis creates literary works that transcend the classic human typology, where the universe is characterized by an absolute freedom, both physical and mental. Beyond his success, his novels challenge the sociological values, becoming a source of restless debates. The permanent swinging between reality, dream and fiction, where confusion rules, is the specific mark of the author. The reading exercise becomes an adventure similar to the cinematic experience, where images are accompanied by music, thus creating a surreal world.

BOUCHRA BENBELLA

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### ***Représentations de la place Jama' al-Fnâ dans le récit de voyage français au Maroc à l'aube du XX<sup>ème</sup> siècle***

#### ***Representations of the Moroccan Jama' al-Fnâ Square in the French Travelogues of the Beginning of the 20<sup>th</sup> Century***

**Keywords:** public space, exoticism, French travellers, Morocco, Western imaginary.

**Abstract:** The Jama al-Fna public square, related to the foundation of Marrakech (1070-1071) and a symbol of the city ever since, has often inspired writers and artists, and hence acquired a prominent place in the European and particularly the French imaginary. “Place of death”, “crazy place”, “place of destruction”, “place of traffic” are just a few of the significant labels the French traveller, amateur of exoticism, has applied to it. It has been described as a true “court of miracles”, where people lead a miserable life, but where the sordid and the sublime, the sacred and the profane fuse to give, under the eyes of the curious visitor, an intensely colorful performance.

ISABELLE BERNARD, Université de Jordanie, Amman

WAËL RABADI, Université Al-Albayt, Mafraq

### ***Toi, dès aujourd'hui: l'âge d'homme de Tayssir Sboul***

#### ***Beginning Today, You: Tayssir Sboul's Novel about the Coming of Age***

**Keywords:** Tayssir Sboul, Jordanian literature, biography and fiction, Camus's influence

**Abstract:** Born in 1939, the writer Tayssir Sboul belonged to the *avant-garde* of the young Jordanian literature (see Part 1), whose beginnings go back to 1954, when the foundations of the Hashemite Kingdom of Jordan were laid. Highly appreciated by his compatriots, Tayssir Sboul had been virtually unknown to readers abroad until several months ago, when part of his writings was translated into French for the first time, under the patronage of the Greater Amman Municipality. In this article, we are trying to prove

Sboul's importance for the Jordanian letters. To this aim, we present and comment upon our translation of his masterpiece, a short novel entitled *Beginning Today, You* (1968). We put an emphasis on autobiographical implications in this fictional book (see Part 2), by showing how bits of Sboul's personal history (consisting mostly of childhood memories and teenage dreams) interweave with the history of the Middle East in the '50s (clashes between the Palestinians and the Israelis, Nasser's politics, defeat of the Arabs by the Israeli army of occupation). Another point of interest is the influence of Albert Camus's philosophy on this remarkable Jordanian novelist and poet who was well read in Western literature and philosophy (in Existentialism, in particular).

Deserted by hope and feeling that life made no sense to him anymore, Tayssir Sboul embraced death (see Part 3) by his own choice when he was only 34. He left behind him, however, a stirring and powerful literary legacy that the whole world has now the opportunity to discover and fully appreciate.

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***La vision d'un monde possible dans Le Concerto pour Anne  
Queur de Marcel Thiry***

***Il mondo possibile nel Concerto pour Anne Queur di Marcel Thiry***

**Parole chiave:** il fantastico, fantascienza, un mondo possibile, scheletri animati, resuscitazione dei morti, pericoli della scienza.

**Estratto:** Nel *Concerto pour Anne Queur*, M. Thiry crea una visione macabra di un mondo possibile, in cui gli uomini vivono fianco a fianco con gli scheletri animati dall'ingegnoso dottore Cham. Malgrado le innumerevoli qualità dei morti viventi, la simbiosi risulta problematica, soprattutto perché essi cercano di privare gli uomini del loro corpo, considerandolo la fonte del male e del peccato. La battaglia, che sembra ineluttabile, non ha infine luogo: gli scheletri si suicidano improvvisamente permettendo al corpo di trionfare.

Questa storia insolita prende in causa il progresso della scienza e l'aspirazione a migliorare il mondo a tutti i costi. Il perfezionamento dell'uomo, che richiede l'annientamento della sua parte imperfetta, non è possibile, perché lo distrugge – la natura umana è sempre stata doppia. Il mondo possibile di Thiry non è un aldilà allontanato nello spazio e nel tempo: il suo fantastico ci svela un altro volto della realtà. Come dice R. Vivier « è un presente che sogna ».

SARAH K. CANTRELL

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***Other Choices in Other Worlds: Pierre Bottero's Ewilan Cycle***

***Autres Choix dans d'Autres Mondes: le cycle d'Ewilan de Pierre Bottero***

**Mots clés:** Pierre Bottero, la fantasy, autres mondes, Ewilan, Gwendalavir, liberté, choix, adolescents, jeunes adultes, chemins

**Résumé:** Le cycle d'*Ewilan* (deux trilogies: *La Quête d'Ewilan* et *Les Mondes d'Ewilan*) de l'auteur-jeunesse français Pierre Bottero offre aux lecteurs adolescents l'occasion de réfléchir sur leur liberté et leurs choix. L'héroïne Ewilan, en faisant son « pas

sur le côté » magique, est transportée de la France moderne à son monde originaire de Gwendalavir, que l'héroïne doit sauver des forces du Mal. Pour Ewilan, la quête de ses propres origines et la lutte pour sa propre liberté au-delà du destin qu'on lui impose constituent une métaphore de la quête intérieure de l'adolescence. En effet, la popularité du cycle d'*Ewilan* est due au fait que le jeune lecteur se retrouve dans les personnages; le texte évoque les obstacles que l'adolescent doit surmonter, à son tour, lorsqu'il faut choisir sa place et trouver son identité dans le monde hors de la lecture.

DRAGOȘ CARASEVICI & ION LIHACIU

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### ***Czernowitzer Korrespondentendeutschsprachiger in- und ausländischer Zeitungen***

***News from Chernovits in German Language Newspapers***

**Keywords:** press, German language, Bukovina, Chernovits.

**Abstract:** The first newspaper in Bukovina was issued in 1848. Before that time, all information on this region came from the daily newspapers of other crownlands of the Habsburg monarchy. The present paper deals with the articles on Bukovina and Chernovits which were published in those daily newspapers as well as with their authors.

MIHAELA CERNĂUȚI-GORODEȚCHI

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### ***Literatura non-mimetică și nevoia de alte lumi***

***Non-Mimetic Fiction and the Need for Other Worlds***

**Keywords:** the magic of *elsewhere*; non-mimetic fiction (fairy tales, utopia, science fiction, fantasy); imaginary worlds; Recovery, Escape, Consolation

**Abstract:** More than once, human beings seem to wish upon the most elusive stars, reaching for things they do not and *cannot* possibly have, ever. Always restless, they want to incessantly expand horizons and go *elsewhere*, facing *new* challenges, living a *different* (i.e., not only a better, but a perfect) life. Sooner or later, chasing fulfilment and absolute happiness turns out to be an adventure doomed to failure, since in the end *no* real thing proves to be completely right, good enough – or just enough, as compared to its so very enticing promise. With merciless regularity, any utopian experience finishes by wearing out and exposing the emptiness of the seemingly favourable, encouraging ambivalence that it seems to have been based on: *utopia* proves to be no *eutopia*, hence its repudiation and the violent denouncing of the “delusion” by means of nightmarish *dystopian* projections.

The only possible way out of this predicament appears to be leaving the frustrating reality behind, moving further on and looking for solace in dreams, imagination and far-from-reality fiction (fairy tales, utopia, science fiction, fantasy). Wishful thinking and imaginary places are safe, they offer comfort and contentment – until doubt, suspicion, fear creep in and compromise the newly found peace and equilibrium. This scenario repeats itself as many times as one regains hope and starts over, initiating a new journey, inventing

a new (fictional) world – only to reach a dead end again, only to see *that* world crumble or dissipate in the air, too. In response to this tragic sway, instead of mirroring reality the non-mimetic fiction chooses to incessantly reflect (on) the need for Other Worlds, as well as (on) the power of the continual renewal – the eucatastrophe which unfailingly brings (in Tolkien's terms) Recovery, Escape, Consolation.

CĂTĂLIN CONSTANTINESCU  
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***Perspective modale în dezbateră lumii posibile vs. lumii ficționale***

***Modal Perspectives in Possible Worlds vs. Fictional Worlds Debate***

**Keywords:** modality; possible worlds; fictional worlds; ersatz worlds; narrative; pluriverse

**Abstract:** Our study examines the dominant and the most relevant models involved in the *Possible Worlds Theory* (PWT) debate: *modal realism*, *modal fictionalism* and *ersatzism*. Our primary aim is to distinguish and clarify the implied terminology – one frequently used in the field of literary theory to classify and describe the features of fiction. We also intend to underline the importance of PWT as well as the necessity to appeal to it when testing the limits of fictionality. Last but not least, approaching fiction from the vantage point of PWT may prove, as we shall try to demonstrate, a highly ingenious and fruitful method.

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***Crisis in Gender Identification: An Experience in the Fluidity of Being – Virginia Woolf's Orlando***

***Crise de l'identification du genre : expérimenter le protéisme l'être – Orlando par Virginia Woolf***

**Mots clés:** crise, genre, identification, liminalité, Virginia Woolf, *Orlando*

**Résumé:** Dans son *Orlando* (1928), Virginia Woolf explore la crise de l'identification marquée par l'instabilité du genre, qui a caractérisé la période moderniste. En tant qu'écrivain à orientation homosexuelle, elle essaye de déconstruire la vision masculine des modernistes, en s'attaquant aux normes sociales et sexuelles établies. Perçue par beaucoup de critiques comme soutenue par une dynamique lesbienne, Woolf tente de transcender les restrictions et les règles sociales. Comme la plupart des modernistes femmes de son époque, elle considère le genre comme la catégorie la plus déstabilisante. Contrairement aux écrivains modernistes hommes qui célèbrent la sexualité comme un procédé viable de régénération, suite au chaos cataclysmique qu'est la guerre, Woolf reconstruit cette histoire des hommes en imaginant un futur plus prometteur dans lequel un homme peut devenir une femme et expérimenter la maternité.

ALINA CRIHANĂ

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***L'autre monde en tant que monde des livres : l'allégorie de la catabase et son enjeu intertextuel dans La Divine Comédie***

***Das Jenseits als Welt der Bücher: die Allegorie der Katabasis und ihre intertextuelle Darstellung in Die Göttliche Komödie***

**Schlüsselwörter:** Allegorie, Hermeneutik, Intertextualität, Wiederschreiben, Mythos, Katabasis.

**Zusammenfassung:** Weit eine einfache rethorische Figur zu sein, ist die Dantes Allegorie ein vielschichtiger Bau, mit vielen Bedeutungsniveaus, die mit der Parabel man vergleichen kann und die die symbolische Vorstellung als Grund hat. Mehr als diese semantische Vielschichtigkeit von Dante selbst und anderen Exegeten – meistens Cristoforo Landino – hervorhebt, steht der allegorische Bau dieses Themas der Katabasis in enger Verbindung mit dem hermeneutischen Schritt. Darauf begründet sich die poetische Ontologie, die von dem Dichter aus Florenz durch ständigen Dialog zwischen alten Vorbildern, die griechische-lateinische Mythen, und neuen Vorbildern, die Literaturformen seiner Epoche. So, in Die Göttliche Komödie, wird der archaische Vorgang der Reise nach Hölle, mehr als eine geistige Bedeutung, der Vorwand einer Anamnese, einer Forschung nicht nur des „Buches der Welt“, sondern auch der Welt der Bücher.

ADRIAN CRUPA

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***Privind către „dincolo”. Lecturi comparate ale realității la omul arhaic și la cel tradițional***

***Looking at “The World Beyond”: A Comparative Approach to Ancient and Traditional Readings of Reality***

**Keywords:** Concrete Being, Spiritual Being, concrete knowledge, organic knowledge, dynamic knowledge, reality, incarnation.

**Abstract:**

Humans accommodate themselves to the world as they know it, but the world as known by man is different from the real world, hence the ability of ancient and traditional people to situate themselves in a transparent reality. As parts of the same common cosmic reality (conventionally called *Being* during the present approach), forming an obvious relation of continuity and contiguity, “this world” and “the other world”/“the world beyond” are not, for ancient man, qualitatively different “places”, but two related readings of the cosmic show in which man, as a living being, has a part to act.

CARMEN DĂRĂBUȘ

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***Lumea care se destramă. M. Crnjanski, Romanul Londrei***

*Le monde qui se déchire. M. Crnjanski, Le roman de Londres*

**Mots-clés:** refuge, migration, aliénation, contacts échoués, inadaptabilité, étranger, dissolution, identité dédoublée.

**Résumé:**

La *migration* est un leitmotif de l'œuvre de Miloš Crnjanski, construit sur le fort ourdissage des éléments autobiographiques. Ses débats sur ce sujet sont transférés dans les tribulations du prince Repnin, réfugié dans quelques pays européens et en Turquie, pour qu'il finisse en Angleterre, après la guerre civile de Russie, qui marque le début du XX<sup>e</sup> siècle. La nostalgie de la patrie perdue ainsi que son statut d'officier l'empêchent à s'intégrer dans un autre espace. L'Occident est, dans la première partie du XX<sup>e</sup> siècle, envahi par les réfugiés – les Russes blancs, puis, à la suite de la Deuxième Guerre Mondiale, les Polonais – en train de s'assumer leur nouveau statut social. Deux mondes sont mis face à face: l'un qui cherche douloureusement l'acceptation d'une nouvelle identité, l'autre qui a initialement reçu les étrangers comme des héros, mais qui ensuite, saturé et accablé par le pressentiment d'un danger, se limite à faire des gestes superficiels. Il y en a qui résistent, mais la plupart des réfugiés finissent leur vie par des formes, plus ou moins camouflées, de suicide.

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***Más allá de los límites, en “el umbral mismo de ese mundo ulterior”. Hacia una poética narrativa de Enrique Vila-Matas***

*Beyond the Limits: On “the Very Threshold of That Further World”.  
Towards a Narrative Poetics of Enrique Vila-Matas*

**Keywords:** Enrique Vila-Matas, real *versus* unreal, limit, tension, overcoming limits, a “further world”

**Abstract:**

In this article, we approach Enrique Vila-Matas' poetics through the concept of *limit*. According to this perspective, the bias towards transgression is the source of certain recurring syntagms and symbols in his fiction. The analysis highlights the ways in which the tendency to go beyond borders towards a „further world” is actually expressed in fiction, and realized at the textual levels, through plot, characters and style. Our main aims are to unravel the symbolism of this “other world” and to show that the overpassing of limits is a key concept in Enrique Vila-Matas' poetics, which reveals his views on world, literature and the condition of the writer.

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***Frantumi della campagna siciliana di Luigi Pirandello: favola, luce e violenza***

***Scenes from Luigi Pirandello's Sicilian Countryside: Fairytale, Sunshine and Violence***

**Keywords:** Pirandello, Sicilian mentality, countryside, fairytale, sunshine, violence, morality, women

**Abstract:** Sicily is a way of being, a universe of its own which irreversibly determines the mentality of its people. After centuries of foreign influences, the Sicilian character is conditioned by a strong legacy. Luigi Pirandello, a writer whose genius went far beyond the boundaries of his native island, could never free himself from this legacy and found himself returning to his Sicily through his characters, through his way of understanding life. However, when he plans this return, he sees it as a mixture of purity and violence, of fairytale and ancestral codes of morality. The present article intends to offer a glimpse of this complex world through some tableaux proposed by Pirandello.

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***Între două lumi, prințul întunericului, Woland***

***Between Two Worlds, Woland, Prince of Darkness***

**Keywords:** Bulgakov, *The Master and Margarita*, two different worlds, humour, satire, fantastic vision

**Abstract:** In Bulgakov's *Master and Margarita*, the alternative description of two worlds seen in fantastic opposition is in itself a novel structuring method, anticipating techniques which will be widely used by postmodernists in a luxurious unfolding of "possible worlds". However, Bulgakov stands out by creating unique doses of unmatched interlacing between charged humour, ruthless satire and fantastic vision.

DELIA EȘIAN  
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***»Wohin mir das Wort [...] fiel« Gott und Gottlosigkeit in der Dichtung Paul Celans***

***“Where the Word [...] Fell”: God and Godlessness in Paul Celan's Poetry***

**Keywords:** Celan, word, God, Godlessness

**Abstract:** The analysis of the relationship between Word and God in Paul Celan's poetry is, obviously, the purpose of this study. The starting point of my reflections is the prologue of the Gospel according to John 1:1: "In the beginning was the Word, and the Word was with God, and the Word was God." The question is: in Celan's poems, does the loss of Word at the logical-semantic level implicitly conduct to the loss of God?



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### ***Manières de créer d'autres mondes : Quelques récits de Stanislas Lem***

#### ***Ways of (Other) Worldmaking: Some Narratives by Stanislaw Lem***

**Keywords:** narrative, science fiction, demiurge, unknowable, version.

**Abstract:** This paper tries to show how the science fiction writer Stanislaw Lem develops, through his novels, other worlds that are “versions” of ours, according to Nelson Goodman’s terminology. Lem creates several demiurge characters and also panoramas of a strange planet in *Solaris* and of a changed Earth in *Return from the stars*. These worlds are built and described in much detail; they are given even a specific language and are placed in extensive contexts. However these ways of “worldmaking” (Goodman) generate a strong feeling: these worlds, and as a result ours, are impossible to know. Against “neo-positivism’s aggressive reductions of science fiction” (Lem), novels can make up *real* other worlds.

DOINA GHEORGHIU

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### ***Nuestros silencios***

#### ***Nos silences***

**Mots clés :** silence, monde, message, communication, compréhension, sculpture, artiste, Rivelino, actualité, œuvre, diversité.

**Résumé :** *Nos silences* inclut dix sculptures monumentales en bronze qui, vues dans leur ensemble, évoquent un thème de grande actualité: la communication entre les personnes et les communautés, en dépit de leur diversité. Elles peuvent être considérées comme un point de départ pour réfléchir sur le besoin de compréhension mutuelle dans des mondes tellement variés et pluriels. Ce qui est sous-jacent dans *Nos silences*, c’est l’énorme impulsion pour la liberté d’expression. De tout temps, il y a eu dans l’histoire de l’humanité des personnes engagées pour leurs idéaux et qui ont ressenti le besoin de s’exprimer et, pour cela, ils ont du briser les barrières du silence et, implicitement, les barrières entre les différences, entre les mondes.

Partant de cette œuvre monumentale de l’artiste plastique mexicain Rivelino, qui lance un message de coopération solidaire entre les mondes et surtout d’abandonner les silences et les barrières des préjugés, afin de construire un monde de paix et de bien-être, partant, donc, de ce message artistique, on a évoqué le besoin de sortir de nos silences pour crier au monde ou aux mondes les injustices, les choses qui passent, apparemment, loin de nous, dans d’autres mondes, message présent cette fois dans la parole écrite. Pour illustrer ce parallélisme, on a fait référence à une revue espagnole – supplément de fin de semaine – très appréciée par les lecteurs, où les reportages, les articles et les commentaires sur des réalités touchantes, bouleversantes, et, plusieurs fois, ignorées – parce qu’elles se passent dans d’«autres mondes» – complètent le message de l’artiste Rivelino sur la nécessité de sortir «des silences» de l’humanité. Et qui mieux pourrait-il le faire que la littérature, l’art, la musique, ponts permanents entre les mondes?

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***Entre Occident et hindouisme:***

***Queen of Dreams de Chitra Banerjee Divakaruni***

***Between Western Culture and Hinduism:***

***Queen of Dreams, a Novel by Chitra Banerjee Divakaruni***

**Keywords:** India, America, Hinduism, spirituality, Uroboros, feminine.

**Abstract:** Chitra Banerjee Divakaruni is an English-speaking writer who was born in India in 1957 and has been living in the USA since 1977. In *Queen of Dreams*, a novel published in 2004 dealing with self-discovery, Hinduism and psychoanalysis, she draws the portrait of a young divorced American woman yearning both to discover and understand her Indian heritage and to bridge the gap between India and America.

It is her discovery of Hinduism through art and paintings that will help her understand what being Indian means and assert herself as a free, independent and self-assured woman of mixed cultural heritage.

That is why the novel is informed with Hindu symbolism and mythological references.

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***« Graal Flibuste » de Robert Pinget ou le voyage dans un monde à la fois imaginaire, mystérieux, merveilleux et fantastique***

***« Graal Flibuste » di Robert Pinget o il viaggio in un mondo nello stesso tempo immaginario, misterioso, meraviglioso e fantastico***

**Parole chiave:** Robert Pinget, viaggio, viaggiatore-scrittore, diario di viaggio, immaginazione, regno di Graal Flibuste, mondo meraviglioso e fantastico, animali e piante bizzarre, scrittura, riflessione critica.

**Riassunto:** *Graal Flibuste* si iscrive nello schema di una ricerca. È anche un romanzo sul romanzo che sta nascendo. L'« Io » narrativo si riferisce ad un viaggiatore-scrittore (senza nome né cognome, chiamato a volte « il maestro ») che esplora, in compagnia di un cocchiere (Brindon) e del suo cavallo (Clotho), la proprietà misteriosa di Graal Flibuste. Il regno che egli percorre non ha confini ben definiti: è un mondo nel contempo misterioso, meraviglioso e fantastico.

Il viaggiatore-scrittore tiene un diario di viaggio che diventa a tutti gli effetti un romanzo da leggere. Nella sua impresa, lascia libero corso alla sua immaginazione, accumula incidenti e storie inverosimili oppure fantastiche, introduce animali e piante bizzarre.

In questa relazione di viaggio, lo scrittore rimette in questione (con il procedimento della parodia) anche tecniche narrative obsolete e fa un'autocritica nello stesso tempo costernante ed umoristica. Pinget si serve allora del viaggio per raggiungere un altro scopo alla fine del romanzo. Attraverso l'immagine finale (« la porta aperta ») suggerisce che la sua concezione di romanzo, in quanto ricerca, si riferisce a tutta la sua opera. L'avventura, in quanto scrittura, non è mai finita, l'orizzonte si allarga a man mano che lo scrittore avanza.

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***Lumea poetică și disoluția realității: cazul Roland Giguère***

***Le monde poétique et la dissolution de la réalité: le cas de Roland Giguère***

**Mots-clés:** littérature canadienne de langue française; modernité poétique canonique/européenne; surréalisme; œuvre poétique – œuvre d’art totale

**Résumé:** *Le monde poétique et la dissolution de la réalité: le cas de Roland Giguère* s’intéresse tout d’abord à la spécificité de la lyrique québécoise vers la deuxième moitié du XXe siècle. La littérature canadienne de langue française représente un défi majeur pour le lecteur de nos jours: en découvrant une nouvelle culture et ses idoles esthétisants, il arrive à réinterpréter la condition de la modernité poétique canonique, à voir européenne. Roland Giguère – le poète-illustrateur, le poète-peintre surréaliste, l’éditeur et l’imprimeur de Montréal – constitue un bon exemple pour ce genre d’étude: la manière dont il transforme l’œuvre poétique en œuvre d’art totale, accablante doit être aussi prise en compte par le public roumain.

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***Les espaces en conflit dans le discours romanesque de Leïla Sebbar***

***Conflicting Spaces in Leïla Sebbar’s Novels***

**Keywords:** immigration, confinement, exclusion, nostalgia, *métissage*, interculturality.

**Abstract:** Positioned at the crossroads of Eastern and Western cultures, Leïla Sebbar, a writer born to an Algerian father and a French mother, uses her own experience to describe the isolation, marginalization, rejection, and frustration resulting from immigration. Her protagonists belong mainly to the second generation of North African immigrants in France, commonly called the Beur generation. Her novels, essentially inspired by the established relationships – following colonialism – between France and its former colonies, set forth several opposing worlds and spaces: community confinement, racial exclusion, the idealized world of childhood, and the space of resistance which is multicultural and populated by adolescent Beurs who are determined to escape the control and the confinement strategies of both their community of origin and the host country with a view to asserting their specifically mixed identity.

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***Constructorul Solness și Clopotul scufundat: alte lumi de împlinire a idealului la Ibsen și Hauptmann***

***The Master Builder and The Sunken Bell: Other Worlds for the Fulfilment of the Ideal in Ibsen and Hauptmann***

**Keywords:** Norwegian drama, German fairy tale, fantasy, idealism, mythology, allegory, symbolism

**Abstract:**

In contrast with the dense detail of the realism and naturalism in the previous plays of the authors Henrik Ibsen and Gerhart Hauptmann, *The Master Builder* and, respectively, *The Sunken Bell* convey novelty to their contemporary audience, especially through the mysterious worlds that appear in the two works. The playwrights make use of mythology, folklore, dreams, symbols and allegory, of a whole fantastic world, parallel to the real, ordinary one. Only here may the ideal be fulfilled. The skilful movement between the real world and the fantastic one (where the latter evokes fairy tales and paganism suggesting flight and fall), between ancient and modern times, between reason and madness, between life and death, is fascinating to the spectator of the two plays.

ION LIHACIU

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***Die literarische Zeitschrift Im Buchwald (Czernowitz 1890-1891)******The Literary Review Im Buchwald (Chernovits 1890-1891)***

**Keywords:** literary review, press, German language, Bukovina, Chernovits.

**Abstract:** The present article consists of an analysis of the literary review *Im Buchwald*, one of the most important German language literary reviews in Bukovina during the Habsburg monarchy. An account of the authors, of the important articles and chronicles and of the history of this review leads to a realistic image of the cultural scene – and especially of the literary one – in Chernovits around 1890.

ATINATI MAMATSASHVILI-KOBAKHIDZE

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***La couleur-lumière comme moyen de déconstruction de l'espace homogène dans d'autres mondes. De Delacroix à Le Clézio******Colour-Light as a Means of Deconstructing the Homogeneous Space into Other Worlds: From Delacroix to Le Clézio***

**Keywords:** colour, light, other worlds, Wittgenstein, pseudo-Aristote, deconstruction, dazzling, hallucination, dream.

**Abstract:** The phenomenon of the luminous colour, discovered by the artists during their journeys in the Southern countries, appears to us as a means of delineating the known world from the space beyond it. According to the conception of this *other world*, the colour related to the light creates its proper place, where the human being is condemned to subsist.

Pseudo-Aristotle, in his treatise *De coloribus*, was probably the first to write about the importance of light in the formation of colours and the ability of the solar light to change all colours into golden shades. The “dazzling” world of the sunny countries is characterized by its uniformity of chromatics, which has the property to make the human beings dive into the land of dreams (Delacroix, Le Clézio) and to turn the reality into illusion (Gautier). Moreover, it is this very world “suspended” in the void, this very space in which time is calculated according to specific rules, that leads to the revelation of truth.

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### ***A. Soljenișin și lumile reclusiunii***

#### ***A. Soljénitsyne et les mondes de la réclusion***

**Mots-clés:** les mondes de la réclusion; littérature des camps; témoignage; l'enfer concentrationnaire; ascèse.

**Résumé:** Les mondes de la réclusion que Soljénitsyne a connus et reconstitués dans son discours littéraire sont: le camp, la prison, la déportation et la clinique d'oncologie, mais sa vision sur la réclusion couvre l'état soviétique dans son ensemble. Ces mondes clos sont cachés et la vérité est dissimulée pour les personnes de l'extérieur à l'intermédiaire du système pénitentiaire, qui est fondé sur le mensonge. Les mondes de la réclusion sont des cercles de l'Enfer concentrationnaire (la privation de liberté implique la souffrance), et la transition d'un monde à l'autre – d'un cercle de l'Enfer à l'autre – est possible. Toutefois, dans l'œuvre de Soljénitsyne, le sens profond de ces mondes est donné par la lumière de la foi en Dieu, qui rend le bonheur possible.

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### ***Cicero și imaginarul lumii de dincolo: note pe marginea dialogului Hortensius***

#### ***Cicero and the Imaginary of the After-World: Marginal Notes on Hortensius***

**Keywords:** philosophical protreptic, consolatory literature, after-world, retribution and punishment, contemplative life.

**Abstract:** Cicero's *Hortensius* is considered to be the most prevalent and appreciated philosophical protreptic from the whole of Latin literature. The following article aims to take into account some fragments in which the argumentation in favor of philosophy is sustained by a series of motifs which are borrowed by Cicero not necessarily from the Greek protreptic writings, but from writings whose elaboration had a consolatory purpose. Based on these reasons, most of which are related with the imaginary of the after-world, the *Hortensius* dialog can be interpreted not only as a philosophical protreptic, but also as a consolation, making it possible to delimitate more accurately its literary status.

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### ***Jean Barbeau et l'échologie***

#### ***Jean Barbeau and Echology***

**Keywords:** Jean Barbeau, Canadian theatre, intertextuality, parody, echology.

**Abstract:** In the 1970s, the postcolonial movement of questioning the past and claiming a realistic modern present for French Canadians is often radical. In the 1980s, the Quebecois playwrights lead heavy attacks against social and political failure. As a representative of the

New Quebecois Theatre, one of Jean Barbeau's main goals is the decentralization of this genre, mostly based in Montreal. Barbeau likes allusive titles and stories: his plays compose a complex network of cultural references, the same way *echology* is interested in links, in similar changes and contents of various domains and structures. A list of titles, with corresponding details, illustrates this obsession for intertextuality seen as the shaping of the Quebec mind by European or local motifs and practices.

ECATERINA PĂTRAȘCU

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### ***Foreign Home and Familiar Abroad in Salman Rushdie's The Satanic Verses***

**“Hogar” foráneo y extranjería familiar en *Los versos satánicos* de Salman Rushdie**

**Plabras clave:** humanismo, inmigrante, identidad, India, postcolonialismo, realidad

**Resumen:** Saladin Chamcha, el personaje principal de la novela de Salman Rushdie, *Los versos satánicos*, podría ser considerado un ejempló típico del ‘viajero’ entre mundos distintos, del inmigrante para el cual, el proceso de adopción por el nuevo país implica, de modo necesario, el rechazo sin derecho de apelación del país de origen. No obstante, la asimilación de los nuevos valores sin una previa comprensión y apropiación de los mismos, conlleva inevitablemente al conflicto dramático entre el personaje y la realidad del mundo que había idealizado, así como al rechazo del personaje como mero ‘extranjero’. Cuando Saladin Chamcha se da cuenta de que la identidad se construye a base de unos valores asumidos como personales y adquiridos tras un proceso individual y no a través de una sencilla imitación, su regreso a India, su país natal, deja de ser un proceso frustrado o un rechazo orgánico, para convertirse en un auténtico proceso de reevaluación integradora.

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### ***Tous les Enfers ne sont pas pareils. Réécritures (post)modernes d'un mythe à l'ancienne***

***Hells Are Not All the Same. (Post)Modern Rewritings of an Ancient Myth***

**Keywords:** myth, intertextuality; “the descent into Hell” (*descensus ad Inferos*), “the golden bough”; soteriology; Dante, Thomas Mann, Mikhail Bulgakov, Mikhail Sadoveanu, Doris Lessing

**Abstract:** Lead from the combined perspectives of the anthropology of the imaginary and comparative literature, our present investigation focuses on two dominant motives of the European imaginary – “the descent into Hell” (*descensus ad Inferos*) and “the golden bough” – as they appear in a body of texts from different periods and different national literatures. The texts referred to do not exhaust the subject, but only illustrate it: Virgil's *Aeneid*, Dante's *Divine Comedy*, Thomas Mann's *Der Zauberberg*, Mikhail Bulgakov's *Master and Margarita*, Mikhail Sadoveanu's *Golden Bough* and Doris Lessing's *Briefing for a Descent into Hell*. As it is well-known, before becoming “literary”, “the descent into

Hell” and “the golden bough” have had a long mythical career as initiation motives. Most of the selected texts develop around the initiation theme of salvation: escape from the hell of the world and from suffering, alluding to the soteriologic foundations of certain important universal religions.

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***Littérature et interculturelité: Le dialogue interculturel dans le roman africain de langue française***

***Literature and Interculturality: The Intercultural Dialogue in the French Language African Novel***

**Keywords:** interculturality, cultural globalization, identity, cultural diversity, alienation

**Abstract:** The French language African novels give voice to different forms of cultural dialogue. As French is, in this case, only an adopted language, it proves unable to express the whole of the writer’s personality. Since African languages are on their way to extinction, the following question becomes imperative: how do African novelists intend to participate in the process of a genuine cultural revival?

The intercultural dialogue in the African novel goes hand in hand with the evolution of the ideological trends, that may be expressed through the following typology: an imperialist aesthetics, an aesthetics of the antagonism based on the expression of the racial sense of identity, and, last but not least, an open aesthetics, symbol of the cultural merger.

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***Rusia lui Vladimir Sorokin, un an mai târziu***

***Vladimir Sorokin’s Russia, One Year Later***

**Keywords:** dystopia, diptych, violent man-made history, Russia, Sorokin.

**Abstract:** Unlike pure fiction, literary utopia not only creates a world, but displays it as being some other than the real one. It’s still fictive, but while absorbing its reader it also pressurizes him into recalling reality. He who may consume this kind of literature always remains aware of the act of reading. This type of fiction is by its very tradition a comment on the present its author lives in. Moreover, if it’s a dystopia we deal with, it will surely – if not all the more – contain an incrimination of the status quo. In his *Sugar Kremlin* (2008), Vladimir Sorokin gives this accusation a skilful and profound expression: on the one hand, he takes on the conventions of a particular utopian configuration, he compels himself additionally by establishing a continuity line between this work and a previous one, but strains the novel’s conventions to the point where he endangers the classification of the work as such; on the other hand, he points out that the reality being reflected on in and by fiction is not limited to the present and thus he makes the text’s horizon expand: the perfectly documented accusation becomes the starting point for a lucid and frightful questioning that transcends the focused area and signals flaws in Russian identity, eventually even risks that the world itself and our human condition expose us to.

SYLVIE SIBRA

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### *L'énigmatique monde du chaos fellinien*

#### *The Enigmatic World of the Fellinian Chaos*

**Keywords:** cinema, aesthetics, psychoanalysis, poetics, ongoing work, sensible world, atmosphere, chaos, mystery, journey, discovery, light, passage, transformation

**Abstract:** This other Fellinian world is meant to be the work of a sensible chaos to reach the unfathomable parts of human perception. Fellini would be this poet constantly improvising an orchestrated unit of notes which tends the horizon as much as possible and makes us fall over to the other side. An overwhelming space which carries the scars of an intimate profoundness that questions us. What would the interpretation of this mysterious chaos generating universes be? Its reasons? Its announcing phenomena? We will study three aesthetic forerunning signs of modified condition: the circle; the wind, the struggle between the visual and the audible. Guiding points to the Fellinian worldmap, with scenes which cannot be overlooked and accompany us in this wonderful film journey. An exploration in the heart of an invention which, in the beginning of the picture, submits us to the harmonious rhythm of someone else, to its universal cosmic humanity.

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### *Insula vrăjită*

#### *L'île enchantée*

**Mots-clés:** île, idylle, monde, nature, utopie, paradis, exotisme, description.

**Résumé:** Selon le mythe de l'« île enchantée », très répandu en littérature depuis l'Antiquité, la surface terrestre entourée d'eau signifie le lieu privilégié de l'Eden possible, monde autarcique où l'homme peut revenir à son état de bonheur primordial. Refuge sécurisant, l'île est théoriquement protégée contre toute contamination sociale. Le petit groupe d'exilés du roman *Paul et Virginie* (1788) de Bernardin de Saint-Pierre y cherche abri contre le dehors hostile.

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### *Lumea celuilalt ca „lumea cealaltă”: de la imaginarul Europei pre-moderne la imaginarul secolului XXI*

#### *“The World of the Other” as “The Other World”: Pre-modern and 21-st Century Images*

**Keywords:** identity, ethnocentrism, centre and periphery, mythical images, representations of space, The New World, The Third World, The Other World



**Abstract:** In our sophisticated world, modern man still appeals to traditional images in order to communicate old as well as new ideas. We know that literally there can be no “centre”, nor such a thing as “the end of the world” on a ball-shaped Earth, but our mind and our discourse have accommodated themselves to the major contradictions between archaic images and recent knowledge. “The other world” is one such perennial image that has made an impressive career in mythology, metaphysics and... the social sciences discourse. Its prehistory as a sociological and political concept passes through several stages: from the mediaeval (imaginary) Antipodes, through the Renaissance image of “The New World” (as opposed to “The Old World”), through “The Third World” (image born as an appendix of the clash between the Eastern and Western hemispheres during the Cold War) to the nowadays Western image of “The Other World” as “the world of the other”.

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***Non-teologia oglinzii. Simbol și alteritate***

***The Non-Theology of the Mirror. Symbol and Alterity***

**Keywords:** mirror, non-theology, symbolism, identity, alterity, mirroring, Middle Ages, modernity, simulacrum, other worlds

**Abstract:** The mirror, beyond the physical object, is a presence that speaks loud our truth. It can be approached from different angles: historical, mythic-symbolic, dichotomic etc. As an equivalent for simulacrum, the mirror could be taken as part of a non-theological category. There are different ways of perceiving the mirror, from the medieval perspective to the modern one. The mirror makes reference to alterity, to self-consideration, which, through *mirroring*, transcends our world. Accordingly, the mirror configures another world.