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INTRODUCTION

Le présent volume réunit les articles issus des communications faites par les doctorantes francophones de troisième année dans le cadre des doctoriales organisées en 2011 – 2012 par l'école « Etudes littéraires et culturelles » de la Faculté des langues et littératures étrangères de l'Université de Bucarest. La thématique du volume est bien variée : l'univers masculin de Pierre Mertens, le paysage sublime chez Hugo, les représentations de l'espace chez Vintilă Horia, la réception du Deuxième sexe de Simone de Beauvoir, l'espace de la mort dans le théâtre de Matéi Visniec, etc. S'il en est ainsi c'est parce que les communications dont ces articles sont issus n'ont pas porté sur le même thème, comme par le passé, mais ont été en fait des pages du journal de bord de chaque doctorante, des pages présentant l'état d'avancement de leurs travaux en vue de la thèse.

Nous sommes donc devant des fragments des thèses que leurs auteurs, qui ont participé au programme structurel EDUCATI 2, soutiendront bientôt. Si les méthodes utilisées dans les dix articles qui suivent sont elles aussi bien variées (allant de la narratologie ou l'analyse thématique à la sociologie ou l'histoire des controverses), c'est que leurs auteurs ont dû se plier à l'objet de leurs recherches, chaque objet demandant une certaine méthode et non pas une autre.

En lisant le présent volume, on pourra donc se faire une image de ce que seront les futures thèses ; en comparant ces textes avec les articles publiés dans les volumes antérieurs, on aura une image du parcours, bien sinueux, de leurs auteures qui, maintenant, semblent bien maîtriser l'objet qu'elles se sont donné et les outils leur permettant de répondre aux hypothèses de travail.

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Représentations de l'espace chez Vintilă Horia dans La septième lettre

Manuela Alexe

Directeur de recherche : prof. dr. Dolores Toma

Abstract

The novel, based on the only letter of Plato considered authentic, rebuilds from a Horian perspective the life of the philosopher. His itinerary opens at the time of youth by the meeting of Socrates - his teacher, who will teach him wisdom, in order to be capable of saving Athens - and ends with the death of Dion, his disciple, who does not have any more time to implement the Platonic thought. This course of Plato who “read everything and saw everything” presents also his three voyages to Syracuse, where he tries to build what the history of its country prevented him to do in Greece: a city of beauty, governed by better laws for the good of its citizens. So understanding this space and the world where he lives means, ultimately, understanding his inner construction, his identity, because physical/geographic spaces are lived at multiple levels, simultaneously, because Horia propose an indivised man who lives in an indivisible space.

Key words : beautiful, city, identity, initiation, Platonic, space, voyage, wise, world.

Représentations de l'espace chez Vintilă Horia dans Les Clefs du crépuscule

Manuela Alexe

Directeur de thèse : prof. dr. Dolores Toma

Abstract

The novel based on actual episodes from Rainer Maria Rilke's life, including his trip to Spain aiming at discovering the paintings of El Greco, offers a view of the empire. It is a dual perspective: that offered by El Greco as a witness of the decline of the Spanish Empire and that of the modern commentator, Rilke, resident in several European countries and witness to the extinction of the Austro-Hungarian Empire. Therefore, understanding the living space – a suicidal Europe – or the pictorial space – that of a painting through which someone can feel the loss of an empire – spaces announcing the end of a civilization, raises a question: what is our chance in such a world? But one key does exist: there is always the chance of individual salvation, under the sign of love, of the Rose.

Key words : empire, end of cycle, space, painting, pictorial, rose.

Le paysage sublime dans les notes de voyages de Victor Hugo

Ilona Cristina Dincă

Directeur de thèse : Professeur dr. Dolores Toma

Abstract

Among the descriptions of landscapes, that play an important part in the Victor Hugo's travel notes, a certain type of a landscape comes to the front, one of a special expressiveness, which tends to become an exempt space. It is about the sublime landscape. In Hugo's works, the descriptions of this kind of a landscape fascinate by an aesthetics of the contraries: beauty/ugliness, magnificence/simplicity, lightness/darkness and by an unceasing play of reality and imagination that allows the access to the universe of significances of the nature. By the power of the word, which induces the power of image, Hugo succeeds in arousing powerful sensations to the reader, giving him the idea that he himself is the one acceding to this universe.

Key words : sublime landscape, sublime sensation, sublime of terror, sacred sublime, sublime of the resplendence.

Les ruines dans les récits de voyages de Victor Hugo

Iona Cristina Dincă

Directeur de thèse : Prof. dr. Dolores Toma

Abstract

The representations of the ruins in Victor Hugo's travel works acquire a special value. The images of the ruins exert on Hugo a special fascination, appearing almost obsessively in his works. Noticing a smooth fusion between present and past, architecture and nature of the ruins, between whole and fragment, new and ancient, strength and fragility, animated and inanimated, it becomes interesting to analyse ruins as an assembly of harmony and contradictions.

Key words : national ruins, ruins as monuments, fusion of natural and human element in ruins.

Problèmes de la réception en traduction du Deuxième sexe de Simone de Beauvoir

Simona-Mihaela Necula

Directeur de thèse : professeur dr Radu Toma

Abstract

The Second Sex is Simone de Beauvoir's book which has sparked the greatest number of controversies worldwide. It has been translated into 33 languages and many times retranslated into the same language. The problems engendered by the book's translation and the ways in which it was understood have given rise to many colloquies, in the wake of which many series of articles have been published. In this paper I intend to take into account these problems and to emphasize the fact that the reception of Beauvoir's book is strongly connected to its translations into other languages and influenced by space-time changes, economic, political, cultural factors and by actors/decision maker factors in the translation and the reception of the book. Thus, the transgression of the book from one culture to another brought about a new product, different from the one created by Simone de Beauvoir and that determined important transformations in the social world by its translation.

Key words : cultural transfer, feminism, religion, dictatorship.

Représentations de la femme de 1949 à 1956. Réactions à la parution du Deuxième sexe

Simona Mihaela NECULA

Directeur de thèse : professeur dr Radu Toma

Abstract

The publication of Simone de Beauvoir's *The Second Sex* in 1949 had the effect of a bomb, declared Ingrid Galster. However, in the era after the Liberation, several other books caused important disputes between intellectuals. The historical context, the struggle for legitimacy and the topics approached make the cultural, political and religious scandals of the time easily fathomable. The reasons repeat most of the time: left- and right-wing intellectuals defend values (morality, nation, family, maternity, etc.) that some philosophers like Beauvoir dare to criticize, even overthrow. The questions we intend to answer in this article are why *The Second Sex* is so vehemently attacked and which the representations of women revealed by the intellectuals' reactions to this book are. Our conclusion is that although Beauvoir addresses taboo subjects (social condition of women, sexuality, motherhood, abortion, homosexuality, etc.), they are actually not new. The scandal's extent comes from the combination of several "problems" among which we remind three. First, Beauvoir clearly associates, for the first time, sexuality and feminism. Second, the sexuality and the eroticism, themes generally approached by men, are now disputed by a woman. And last but not least, the philosophy of *The Second Sex* is associated by critics with the Existentialism, virulently criticized by many intellectuals.

Key words: *decadence, sexuality, maternal function, abortion, contraception, homosexuality*

Saisir la différence : masculin – féminin dans Les bons offices de Pierre Mertens

Cristina Petrache

Directeur de thèse : prof. dr. Radu Toma

Abstract

This article is an examination of how masculinity and femininity are created and (re)presented in the Belgian novel *Les bons offices*. My intention is to provide an analysis of the mechanisms involved in the construction of masculinity as opposed to femininity. Pierre Mertens explores the contemporary masculinity, which appears in crisis and in a state of redefinition and reformulation. The male as the unquestioned authority is

no longer a valid image. The basic characteristics of masculinity which include physical prowess, courage, and wisdom, honorable or righteous behavior are not available to Paul Sanchotte. Mertens's novel dramatizes the process by which men can choose to forge a masculine identity that allows women a greater socially and publicly participatory role. Roxane and Léilah Khader are involved in humanitarian programs, they are courageous (Leilah is also involved in terrorist acts) and they assume risks. Man and woman appear now in the time of a largely redefined way of living.

Key words : Pierre Mertens, masculinity, vulnerability, identity.

Procédés de désignation du personnage dans l'oeuvre romanesque de Pierre Mertens

Cristina Petrache

Directeur de thèse : prof. dr. Radu Toma

Abstract

The proper names of fictional characters are often very important, as they can hide many meanings. This is the case of the names of several protagonists that appear in Pierre Mertens's novels. In this article, my intention is to provide to what extent the names of the characters can present their traits and how they put the mark on the fate of these. In the 8 novels I selected, we'll see how appellatives such as "Morales", "Raymond", "Sanchotte", "Saturnin" can help us characterize and understand men who are designated by them. In the same time, my objective is to analyze the role of some referential characters, having the names of real personalities, like Gottfried Benn or Alban Berg. An analysis around the concept of autobiography is necessary to be done. To conclude, this article seeks to reveal the meanings behind a name that might seem the most common and, on the contrary, that proves to be the most inventive and having the greatest influence upon the character's life. I will also analyze the situation of the unnamed characters and I will argue this choice of the narrator.

Key words : Pierre Mertens, fictional character, interpretation of name, proper names, pseudonyms, autobiography.

Figures d'Hermès dans le théâtre de Matéi Visniec

Mariana-Simona Tomescu

Directeur de thèse : professeur dr. Radu Toma

Abstract

This paper sustains the idea that, in his plays, Matei Visniec attaches different representations to the mythological Hermes. In order to illustrate this idea, the referential character in *Hécatombéon*, as well as the messenger in *Les Chevaux à la fenêtre* and the character of the thief in *Les Dents* will be discussed. We are most interested in Hermes's intermediary position between the realm of death and the realm of life. In *Hécatombéon*, the playwright operates with a major transformation; the referential Hermes is presented in a human spot. Thus, he usually fails or has difficulty in delivering messages, his main duty. Yet, he keeps some of his traditional representations; he is a trickster, he sustains his father in his illicit love affair. The other two characters that stand for Hermes, the messenger and the thief, are dealing with identity problems, as they perform in antagonist places. The frontier between life and death is imperceptibly transgressed in all the three dramas, as the author inserts some ridiculous and playful situations that fade away the gravity of this act.

Key words : Hermès, referential character, messenger, trickster, transgressor.

Espaces de la mort dans la pièce La Femme comme champ de bataille ou Du sexe de la femme comme champ de bataille dans la guerre en Bosnie

Mariana-Simona Tomescu

Directeur de thèse : professeur dr. Radu Toma

Abstract

By choosing the Bosnian war as framework for his play, Matei Visniec pronounced his divorce from the theatre of the absurd to which he has been long time associated with. This paper presents the way Visniec transposed the actual facts and the actual places and dealt with them. I will insist upon the relation between space and the representations of death, based on the observation that Visniec operates with a horizontal disposal of nature, objects and people. This is a semantic correlation to death and destruction and it opposes to the ordinary vertical geography that stands for a symbolic dimension of moral, spirituality and the relation to God. The hospital, the country, the mass grave, the house, the womb and the woman body will be analyzed in order to illustrate the various spatial units and their connection to death.

Key words : space of death, representations of death, symbolic violence.