



THE RESEARCH CENTRE ON THE IMAGINARY. TEXT, DISCOURSE, COMMUNICATION.
IMAGINES

**THE CENTRE OF CONTEMPORARY LITERARY, LINGUISTIC AND DIDACTIC STUDIES
(CCLLDS)
of the
FACULTY OF LETTERS**

LE CENTRE DE RÉUSSITE UNIVERSITAIRE

UNIVERSITY OF PITEȘTI

in collaboration with

AGENCE UNIVERSITAIRE DE LA FRANCOPHONIE (AUF)
and the
ALBANIAN SOCIETY FOR THE STUDY OF ENGLISH (ASSE)

organize, between **June 12-14, 2015**

The Annual International Conference

LANGUAGE AND LITERATURE – EUROPEAN LANDMARKS OF IDENTITY

The theme suggested for this year:

IMAGE, IDENTITY, REPRESENTATION

Traditionally held under the title *Language and Literature: European Landmarks of Identity*, the 12th edition of the annual conference organized in 2015 by the Faculty of Letters, University of Pitești continues its research and debate series initiated in the previous editions on the paradigms of the imaginary. The present edition sets as its fundamental aim the rethinking of the concepts of *image, identity* and *representation* against the background of the contemporary climate of ideas.

Contemporary society is a society of the image, thus we are witnessing, more than ever, an abundance of images that invade our daily lives from everywhere: the image shapes and mediates social relations, thus playing a central role in building social life, and meanings and significances in general.¹ However, history reveals that the valuing of the image is a phenomenon of recent date. Making a remarkable effort to rehabilitate the imaginary, Gilbert Durand² wrote that, ever since its origins, Western civilization devalued image: it is enough to think of Byzantine iconoclasm, of Protestant iconoclasm or of the iconoclasm promoted by the French Revolution. Here are, then, two contrary movements, not to say contradictory, which have marked the relationship between image and society, between image and culture. Denying image, Western society kept it, explicitly or implicitly, repudiated it, but ended up accepting it.

¹ Rose, G., *Visual Methodologies*, London, Sage, 2001.

² Durand, G., *Structures anthropologiques de l'imaginaire*, Paris, Dunod, 1960.

In knowledge, a phenomenon cannot be controlled by itself, but only by reference to similar/different phenomena and also by referencing different situations through which it manifests itself. Sensitive knowledge is given the **image**, set mostly through differentiation markers. Rational knowledge is particularly given **identity** markers (similarities): absolute identity (controlled by truth tables); relative or actual identity in all other representations of language.

Any text is constituted under the sign of semantic consistency (making elements compatible by restrictions/selective affinities) and grammatical cohesion (compliance to literary language codes).

Literarity requires the representation of a new universe (activated by artistic creativity) by the laws of plausibility and the deixis of connotative-suggestive valences of words.

Image, identity, representation from a linguistic perspective

The **image, identity, representation** triptych makes reference to the epistemic concepts that are in a relationship of mutual dependence and record “l’homme de paroles”³ in language, through language and for language. In the centre of this trio lies the notion of discursive identity.

Indeed, **identity** first sends us to the subject-guarantor of the word and to his/her conduct, aimed at preserving his/her self-image, identical and different at the same time, depending on the circumstances of interlocution, an image through whose textual representation the locutor seeks the interlocutor’s adherence to his/her reasoning.

Secondly, this discursive and social identity is part of a collective identity whose presence is more or less perceptible in the declarative statement and activity of the subject-guarantor.

How can one perceive this individual and/or social identity and how can one analyze the diversity of the strategies and means through which the traces of the Self-image and of the image of the Other can be inscribed in a text, a representation of an identity discourse?

Participants in this scientific event are invited to focus their attention on the following directions of research: *an axis of the enunciative level* which connects the statement to referential relations; *an axis of the rhetorical-stylistic level* which encourages the heterogeneity of enunciative forms; *an axis of the semiotic level* which investigates how verbal/paraverbal/non verbal speech constructs its significance in relation to social traits; *an axis of the typological level* that connects the textual representation of image identity to the type of speech that produced this text.

Image, identity, representation from a literary perspective

Literature allows the “**visualisation**” of images, it “**shows**” them, sometimes cancelling, in its quality of a self-referential discourse, the indicative⁴ relation with the reality represented and creating a veridical, but not real world. In this respect, it would be interesting to analyze, in terms of identity and otherness, *the relationship between literary image and the image of the represented (real) world*. Moreover, we can dwell on *the relationship between cinematographic or television image and literary image*: can we talk about a cinematographic writing technique, or about a cinematographic technique of building images in literature? Equally, we can notice the role of image in creating a world, a literary world, and we can study the way in which the image functions in this fictional universe.

European literature has been marked by important moments of resistance of both the image and the imaginary. Literature has contributed to transmitting an important culture of the ecclesiastical or secular image. In addition, literature has conveyed a whole series of symbolic images - think, for example, of the symbolism of natural elements, brilliantly studied by Gaston Bachelard⁵ - and other manifestations of imagination: dream, reverie, visions, hallucinations, etc. We also propose, therefore, a research direction aimed at the literature of various periods and/or imaginary spaces in its relation with the imaginary: let us interpret, therefore, from this perspective, the Byzantine, Gothic, romantic, symbolist, surreal etc. cultures and literatures.

Image, Identity, Representation from the Perspective of Translation Studies

³ We refer to the title of the book of Claude Hagège, *L’homme de paroles*, Fayard, Publishing House, Paris, 1985.

⁴ Eco U., *Il segno*, Milan, Isedi, 1973.

⁵ Bachelard, G., *La Psychanalyse du feu*, Paris, Gallimard, 1938; *L’Eau et les rêves : essai sur l’imagination de la matière*, Paris, José Corti, 1941; *L’Air et les songes: essai sur l’imagination du mouvement*, Paris, José Corti, 1943; *La Terre et les rêveries du repos*, Paris, José Corti, 1946; *La Terre et les rêveries de la volonté*, Paris, José Corti, 1948.

In a society where the cultural and informational transfer increases, translation gains an essential role, of a lever of communication and transcendence of the linguistic borders. With a slightly ambiguous status as an art of approximation, but relying on precise techniques and strategies, we refer here to literary translation, it provides, metaphorically speaking, that “subterranean convergence of languages” that Paul Ricœur mentions recalling Walter Benjamin. On the other hand, translation as metacommunication (cf. LADMIRAL) preserves through those “culturèmes” an identity of utterance (*l'identité du même*), *la parole*, beyond the differences between languages (*les langues*)⁶, *l'autre du même*.

Translation has an undeniable importance in the triad consisting of **image - identity - representation** due to the relationships it establishes between the narrative and fictional identity of a particular linguistic space and the otherness brought about by the translating act in this journey from the representation of the Self to its reflection in a different linguistic and mental space. This duplication or even multiplication of the text by translation provides the author's exit/escape from the linguistic monologism and the engaging of the subjacent dialogue with his/her reader (*ideally*, cf. Eco) who semantically reinvests /(is reinvested in) the whole writing.

Translation provides the dynamics, implicitly the vitality of the languages by transferring and promoting the cultural referents through a series of influences and interactions, by inquiring the related disciplines, rebuilding a different identity of the original space into another, foreign one.

It is in this game of identity and otherness, of linguistic and cultural interference that the challenge of translation as a way to recover the original ontological integrity consists of, whilst falling in that unique dimension of Édouard Glissant's “Tout-Monde”.⁷

Translation as an intercultural dialogue, translation as the phenomenology of the quest of identity, translation as praxeology (cf. J.R. LADMIRAL), a “practical theory” (cf. Jean RICARDOU), *translation in the encoding-decoding approach in order to achieve a “meaningful effect”* – these are as many approaches to translation as an interdisciplinary anthropology. The linguistic, hermeneutic or poetic perspectives come to suggest other ways of exploring this ever developing field.

Image, Identity, Representation from a Sociological and Communicational Perspective

Image, identity, representation - three fundamental (inter-, trans- and multidisciplinary) concepts for any research that aims at the study of the individual and of social life. The human being goes beyond the social determinations, (s)he is a strategic actor, an individual who reacts to the permanent interactions, but, what is more important, (s)he is also a subject able to interfere and contribute to the building-up of the society whose product (s)he is.

Building the image of the Self, decoding the Other's image, the representations of the multiple identities of the social actors and their circulation through various types of communication are processes that characterize our contemporaneity.

I and the Other: image/images, representation/representations, identity/identities in continuous change, modelling, adaptation, affirmation and recognition – these are just a few axes of reflection which raise many original approaches in the current research trying to decipher the complex society we live in.

Image, Identity, Representation from the Perspective of the Didactics of Languages

The research on the teaching and learning of languages, native and foreign as well, often makes reference to the concepts of **image, identity** and **representation**. The multitude of approaches to these concepts, but also the multitude of meanings that they have make them difficult to manage. JODELET defines representation as a “socially developed and shared form of knowledge, with a practical purpose and contributing to constructing a common reality for a social whole”⁸. In this context, representations are essential in order to manage the social relationships, both in terms of behaviour and in terms of communication, as these elements are highly visible within the teaching process.

On the one hand, there is the image we have of ourselves, the way we perceive and construct our own identity and the representations that we make about us. On the other hand, there is the way we perceive the

⁶ Popescu, T., *Știința sau Și arta traducerii*, Limes Publishing House, 2003.

⁷ *Meta : journal des traducteurs*, 29/2001, Les Presses de l'Université de Montréal.

⁸ Jodelet, D., *Les représentations sociales*, Paris, Presses Universitaires de France, 1989, p. 53, *our translation*.

others, the way we represent them or the representations that we use to reach them (e.g., artwork representations in teaching). Furthermore, if we change the perspective, placing ourselves in the learner's position, we notice the fact that sometimes the motivation to learn and his/her performance depend on the image he/she constructs about the one that teaches (*teacher, enseignant*) or about the subject matter that is taught, in our case, the native of the foreign language; particularly in language teaching, we deal with the image that the learner has of the culture or the people whose language he/she tries to acquire. Also, given that, in teaching the mother tongue, together with the formation of linguistic competence, the formation of the cultural competence occurs as a subsequent finality, the mother-tongue class should be valued for the essential role it plays in shaping both individual identity, through personal, intellectual, emotional and moral development, and national identity and its integration in the context of culture.

The relationship between the image that we have of ourselves and the image that the others have of us is also relevant for didactics, bearing in mind that both teachers and students sometimes play different roles, they create an identity that they may not have outside the school. "Effective teacher personality is a blend between who we really are, and who we are as teachers."⁹

Therefore we propose the following axes of reflection, indicating that the list is not exhaustive: *the development of identity in language classes, the construction of the teacher's and the student's identity, the image-identity relationship, personal identity vs. professional identity, the representations of the peoples / languages / cultures in language teaching, teaching methods based on representations.*

The debates are organized into several sections, managed as follows:

1. Romanian Language; Romanian Literature; Comparative Literature; The Didactics of the Romanian Language; Communication and Cultural Studies; Performing Arts - Lavinia GEAMBEI (geambeilavinia@yahoo.com)

2. French Language; French Literature; Francophone Literatures; French Cultural Studies; Canadian Cultural Studies; The Didactics of the French Language; Translation Studies (French) - Liliana VOICULESCU (lilgoilan@gmail.com)

3. Spanish Language; Spanish Literature; Hispano-American Literature; Spanish and Hispano-American Cultural Studies; The Didactics of the Spanish Language; Translation Studies (Spanish) - Diana LEFTER (diana_lefter@hotmail.com)

4. English Language; English Literature; Anglophone Literatures; British and American Cultural Studies; The Didactics of the English Language; Translation Studies (English) - Paula PÎRVU (paulapirvu.eli@gmail.com)

5. Language for Specific Purposes (French, English, German); Legal Linguistics (French, English, German) - Marina TOMESCU (ana_marina_tomescu@hotmail.com).

THE CALENDAR OF THE CONFERENCE

- **May 10, 2015** - submission of the registration form;
- **May 15, 2015** - confirmation of the acceptance of the paper;
- **May 25, 2015** - sending the registration fee;
- **June 12-14, 2015** - proceedings of the conference;
- **July 25, 2015** - sending the paper in extenso.

NOTE: The papers will be written in **English, French, Spanish, German, Italian or Portuguese**. Only the papers that have been presented and accepted by the peer review committee will be published in the journal (*Language and Literature – European Landmarks of Identity*, IDB-indexed and CNCS-classified). The time allotted to the presentation of a paper is **15 minutes**.

After the papers are accepted, the authors will receive accommodation-related information, as well as the bank coordinates for tax payment purposes (**50 €** for the foreign participants, respectively **200 RON** for the Romanian participants).

⁹ Harmer, J., *How to Teach English*, Longman, 2007, p. 24.

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