



**ANALELE ȘTIINȚIFICE ALE UNIVERSITĂȚII „ALEXANDRU IOAN  
CUZA” DIN IAȘI  
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**VARIETADES LINGÜÍSTICAS EN LA COMUNICACIÓN ORAL EN ESPAÑOL**

**Abstract:** Linguistic form serves a variety of functions, but one of its primary functions is to enable communication. One of the fundamental principles of sociolinguistics is that language is not homogeneous and that no single person speaks in the same way all the time. This paper aims to present an overview about the linguistic variation in oral communication in Spanish in order to determine the dialect and function variables involved in this process and their relationship with more traditional sites of linguistic change such as the pronouns of address (tú / usted), with a particular focus on the historical development of address terms in Spain. The results indicate that the speakers show linguistic variation in their Spanish across registers.

**Keywords / Palabras-clave:** comunicación, dialecto, registro lingüístico

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**ENGLISH - A CULTURALLY INTEGRATED LANGUAGE**

**Résumé :** La diversité linguistique est devenue, ces derniers temps, un thème de recherche pour beaucoup d'approches théoriques. En même temps, l'utilisation de la langue anglaise dans la communication internationale implique beaucoup de défis pédagogiques. Cet article plaide principalement pour une étude appliquée et approfondie de la diversité linguistique. Une analyse de la nouvelle orientation dans l'enseignement de l'anglais comme langue internationale peut mener à de remarquables conclusions concernant les plus récentes variétés de la langue anglaise, avec des implications dans la perception de la diversité linguistique et dans la pédagogie.

**Mots-clés / Keywords:** linguistic variety, non native varieties of English, international settings, pedagogical models, standardization.

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**NORDWESTDEUTSCHLAND – EINE EIGENSTÄNDIGE NAMENLANDSCHAFT.  
FALLBEISPIEL HORSTMANN**

**Abstract:** The purpose of our research is to describe the independent region of the surnames which end in *-mann* in north-western Germany and their characteristics, starting from the geographic spreading of the name *Horstmann* (see Map 1), a surname which is part of the sphere of family names ending in *-mann*, such as *Brinkmann*, *Münstermann*.

The surname *Horstmann* is to be found in north-western Germany, in the region called Westphalia. Here, in the area of isolated households, the surname *Horstmann* can refer to someone who lives near a thicket, mhd. *hurst*, but also to someone whose origin is in a locality called *Horst* or ending in *-horst*. The permanent separation of the meanings of this name is not possible based on the papers that we offer; the occurrence of surnames based on the residence and of family names having a certain origin is specific to the names in *-mann* from north-western Germany.

The alternation, in the area of Westphalia, of the onomastic suffix *-mann* with the suffixes *-hoff* and *-meier* (see Map 2), specific to surnames in *-mann* from this region, indirectly offers the significance of the occupation name to the surname *Horstmann* (*maier* having the meaning "tenant" or "administrator" or owner of a country household).

**Keywords / Mots-clés / Schlüsselwörter :** geographic linguistics, onomastics, German surnames ending in *-mann*: *Horstmann*, digital onomastic geography, lexical onomastics, onomastic occurrence (residence surname, origin surname, names of occupations).

**Hans NEUMANN**

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## **DER TEMPELORDEN UND DIE TEMPLEISEN IN WOLFRAMS VON ESCHENBACH „PARZIVAL“**

**Abstract:** The so-called Templeisen have a special significance and a special function as guardians of the Grail in Wolfram von Eschenbach's work *Parzival*. Although the Templeisen are not identical to the historical Templars, they bear a striking resemblance to the monastic-military orders of the time that goes far beyond the name resemblance. In this paper we undertake the investigation of this special significance and this special function of the fictional Templeisen within the framework of the poem in comparison to the actual Order of the Temple arriving at the conclusion that the aforementioned resemblance, far from being circumstantial, serves a very specific purpose.

**Keywords / Mots-clés / Schlüsselwörter :** Wolfram von Eschenbach, Parzival, Tempelritter, Gralsgesellschaft, Kreuzzüge, höfischer Roman.

**Cristina SPINEI**

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## **ERZÄHLEN UNTER TRÄUMEN, TRÄNEN UND TRAUMA: GREGOR VON REZZORIS ROMANE AUS DER SICHT EINES STREIFZUGES DURCH DIE GESCHICHTE DER BUKOWINA**

**Abstract:** The article reviews some episodes in the history of the cultural, demographic and socio-economic Jewish communities in the Bucovina, during the time of the province's belonging to the Habsburg Empire, as they are reflected in Gregor von Rezzori's 'Bucovinean' novels. The writer highlights the positive role of the Jewish population in the cultural and economic development of the Romanian historical province, a constellation that results also from the historical data. This approach ends with an illustration of the typical occurrences for this region, including antisemitism and segregations, together with some exemplifications of the "Bucovinean model" of a multiethnic, multidominational climate of togetherness and tolerance.

**Keywords / Mots-clés / Schlüsselwörter :** Kosmopolitischer Geist, Pluriethnizität, Plurilingualismus, Toleranz, jüdische Präsenz, Vertrauen in die Werte der Zivilisation und der Kultur.

**Delia EȘIAN**

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## **DIE GOLL-AFFÄRE ODER ZUM RAFFINEMENT DES VERBRECHENS NACH AUSCHWITZ**

**Abstract:** The philosopher and sociologist Theodor W. Adorno admits, in his *Meditations on Metaphysics*, that Auschwitz, in its negativity, must be viewed as the exact copy of the capitalist-alienated society. What once was done to the Jewish people, will overcome the whole mankind in the future. "Absolute negativity is in plain view", it is the "perennial suffering" of the individual persons, their self was destroyed by a world "which delivered its first test case in the camps." Adorno's thesis of absolute negativity must be discussed here by reference to the so-called Goll affair, the campaign of defamation against the German Jewish poet Paul Celan.

**Keywords / Mots-clés / Schlüsselwörter :** Adorno – Auschwitz – absolute Negativität – Celan – Goll-Affäre

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## **EDUARD MÖRIKES GEDICHT JOHANN KEPLER. VERSUCH EINER INTERPRETATION**

**Résumé :** Ecrite dans une phase tardive de la création d'Eduard Mörike, la poésie *Johann Kepler* se constitue dans un hommage pathétique rendu à l'astronome qui a élaboré les lois du mouvement des planètes autour du Soleil. Son moi lyrique et insomniaque contemple une étoile rougeâtre : la planète Mars dont le déplacement sous le ciel a offert à Kepler la certitude mathématique de l'orbite elliptique. A partir de ce moment, la poésie configure une succession d'associations d'idées qui reconstituent, dans une transfiguration poétique, les étapes emblématiques de la vie de Johann Kepler.

**Mots-clés / Keywords / Schlüsselwörter :** Mörike-Kepler-Astronomie-Mars-Orbites

**Iulia Elena ZUP**

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## **DER ‚CHARAKTER‘, EINE EINFACHE FORM**

**Abstract.** This article aims to demonstrate that the ‘character’ as genre, with the meaning of the sketches wrote in antiquity by Theophrastus and in the 20<sup>th</sup> century by Elias Canetti, corresponds to the *simple form* character. The theory of *simple forms* was introduced in the theory of literature by the German-Dutch scholar André Jolles in his book *The Simple Forms* (1929), in which he identifies nine preliterary forms of the existing literature. A *simple form* is characterized by some intellectual occupation which determines the selection and use of words (speech acts). Many critics and scholars argued that Jolles’ system shouldn’t be regarded as a closed one, and this is what I try to demonstrate in the present article by identifying the genre ‘character’ as a *simple form*. The research begins with the analysis of the use of words in Theophrastus’ and Canetti’s sketches and continues with the identification of intellectual occupation for this *simple form*. In my opinion the ‘character’ is a *simple form*, the basis for the complex form personage.

**Keywords / Schlüsselwörter:** Einfache Form, Geistesbeschäftigung, Charakter, Sprachgebärde, Vergegenwärtigung

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## **SOBRE EL DICTADOR Y LA DICTADURA EN EL ROMANTICISMO HISPANOAMERICANO**

**Abstract :** This paper examines the image of the dictator as reflected in the prose writings of Spanish-American Romanticism, which have a definitive political quality and a primarily denunciatory function, representing likewise a utilitarian literary tool whose main character has absolute power. It is a fictional creation based on a historical figure, namely the Argentine despot Juan Manuel de Rosas, depicted as a violent, cruel, inhuman, cold, calculated, callous and barbaric being, symbolizing altogether the strong, abusive and demonic facet of Romantic universe. The Romantic dictator is outlined in the novels *La hija del mashorquero* and *Los misterios del Plata* and brought to characterological completion in the story *El matadero* and the novel *Amalia*. Circumscribed to Romanticism traditional system of binary oppositions, the works are structured around three basic irreconcilable conflicts: ideological, historical political and axiological, whereby the two antipodal groups, embodying the contradictory doctrines, are represented by Unitarians and Federalists – victims and victimizers. On the other hand, the essay *Facundo* deals with the theme in deterministic terms as the dictatorial figure is intrinsically linked to geographical environment and national history, contemplating a world of antagonisms where the despot, a product of the clash between civilization and barbarism, epitomizes the ultimate malignancy.

**Keywords / Palabras-clave:** Romanticismo hispanoamericano, dictador, Juan Manuel de Rosas, Argentina.

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## **DIALOGO E RELAZIONE. LA RISPOSTA DI MARTIN BUBER ALLA CRISI DELL’UMANIT  CONTEMPORANEA**

**R sum  :** Ce texte suit la pens e de Martin Buber, un philosophe juif qui propose le dialogue comme moyen de d passer la crise de l’homme contemporain. Martin Buber est consid r  le cr ateur de la philosophie de la relation, la soi-dite philosophie dialogique. L’homme peut  tre d fini et contour  seulement par rapport   l’alt rit . Pour l’auteur dont on parle ici, le dialogue repr sente la non-indiff rence vers un tu et la relation n’est pas un probl me  thique ou de bienveillance vers l’autre, mais elle a plut t une nature ontologique.

**Mots-cl s / Parole-chiave:** Martin Buber, dialogo, relazione, filosofia dialogica, ebraismo.

**Mihaela M RȚU**

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## **FICTION ET HISTOIRE, UNE ANALYSE A DOUBLE REGISTRE**

**Abstract :** At J.-P.Belmondo’s request, E.E.Schmitt wrote a postmodern answer to J.P.Sartre’s Kean. The myth of the romantic actor is reinstated in Fr d rick Lema tre’s personality. The alterity of the actor is accepted as simple difference and the play fully asserts his actively social identity. The relationship between history and fiction is playfully explored.

**Keywords / Mots-cl s:** geste/acte; alt rit /diff rence; romantisme-postmodernisme.

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### **AUTOMATES ET RÉVOLUTION. NOTES SUR LE ROMAN “FILS UNIQUE” DE STÉPHANE AUDEGUY**

**Abstract** : A radiography of Stéphane Audeguy's novel "Fils unique".

**Keywords** : Automates, Révolution, Jean-Jacques Rousseau, XVIII<sup>e</sup> siècle, Sade.

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### **LA DUALITÉ DISCURSIVE DE LA PROSE POÉTIQUE CHEZ JACQUES CHESSEX**

**Abstract** : Swiss Romande literature asserts itself as such only after the passage of several centuries of turmoil, hesitation and questioning about its paradoxical identity. Considered by the critique Jean Starobinski as a "fertile gap" compared to the French literature, Swiss literature remains true to her own literary values and seems to be very proud of being its own master. Jacques Chessex (1934-2009) is one of the most representative figures of this literary universe that builds its own system, establishing its own rules. His literary production counts around fifty titles (including novels, short stories, poetry, literary essays, chronicles, and some books for children and some texts concerning painting). His books place him at the boundary between different literary genres and species being a *mélange* between narrativity and poeticism. His books prove the existence of a complementary, symbiotic relationship between these two notions considered for a long time to be opposed, rejecting one another. This duality maintains itself at the level of his poetic prose also and reveals itself by means of poetical features that poetize the text and by embedding a historicity of events and feelings which place these texts in the sphere of narrativity. *Feux d'Orée* and *Dans la buée de ses yeux*, viewed as fragmentary literature, represent an example of poetic prose; the descriptive passages presented by the author situate themselves in the sphere of the lyrical register.

**Key-words / Mots-clés**: littérature suisse romande, Jacques Chessex, prose poétique, dualité discursive, narrativité, poéticité.

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### **FERNANDO PESSOA, HETEROGENEITY AND DISQUIET DECONSTRUCTING ONE'S SELF THROUGH WRITING**

**Résumé**: Cet essai analyse la singularité d'un écrivain portugais bilingue (lusophone et anglophone), parlant français couramment, qui a effacé son moi « réel » pour le multiplier par le truchement de plus de soixante-dix hétéronymes, illustrant ainsi différents genres et styles. C'est ce qui explique son hétérogénéité scripturale, caractéristique intéressante d'un auteur qui a été le représentant type du modernisme tout en anticipant sur le postmodernisme avec sa sensibilité schizoïde.

Inconnu ou méconnu de son vivant, maintenant Pessoa est paradoxalement une personnalité que sa propre obscurité a rendue célèbre. Cet essai porte sur *Le livre de l'intranquillité*, qui a été publié par Pessoa sous le nom de Bernardo Soares. De tous les livres signés par Pessoa et ses doubles, celui-ci exprime l'intranquillité comme le *Zeitgeist* du début du 20<sup>e</sup> siècle et comme un état d'esprit que l'un des artistes les plus singuliers a partagé avec ses contemporains. Le legs écrit de Pessoa à propos de l'intranquillité en appelle à nos sensibilités post-modernes, ce qui explique pourquoi Pessoa est un auteur de son époque ainsi que de la nôtre.

La multiplicité de Pessoa est une forme radicale de déconstruction, un emblème d'un postmodernisme avant la lettre, tandis que de nombreux aspects de son écriture englobent le modernisme étant mis en rapport avec des figures très appréciées comme Kafka, Borges et Joyce. Cette approche de Pessoa associe cet écrivain portugais à Virginia Woolf (surtout *Les Vagues*), à T. S. Eliot (*La terre vaine*) et à Aldous Huxley (*Contrepoint*). Elle montre également comment Pessoa a pénétré dans l'espace anglo-saxon grâce aux traductions remarquables de Richard Zenith, son éditeur et traducteur, qui s'est également occupé de ses archives. En effet, Pessoa confirme l'affirmation implicite de son essai, conformément à laquelle le modernisme était (et il l'est toujours) « une affaire internationale » (pour reprendre la formule de Malcolm Bradbury). En fait, il avait fait éclater les frontières de plusieurs autres manières.

**Mots-clés / Keywords**: heteronyms, heterogeneity, multiplicity, person/a, mask, avatar, alter ego, identity/self, author, disquiet, deconstruction, *différance*, dissemination, bibliocosmos, writing, reading, language, style, text, genre-boundary-breaking, *scriptible*, anti-literature, chaos, fragment, miscellanea, marginalia, modernism, postmodernism

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### **AUTOBIOGRAPHICAL TROPES IN A HISTORICAL PERSPECTIVE**

**Résumé** : L'étude de l'autobiographie a gagné constamment en légitimité critique pendant les dernières décennies. Cet accroissement de l'intérêt scientifique pour l'autobiographie a élargi les perspectives critiques et les approches. Cet article poursuit l'évolution historique et l'institutionnalisation de l'autobiographie en Europe et aux Etats Unis, en insistant sur les faits qui ont mené à la constitution du canon autobiographique et sur les prémisses théoriques utilisés pour l'investigation critique de l'autobiographie en tant que genre littéraire et phénomène culturel.

**Mots- clés / Keywords**: autobiography, institutionalization, canon, poetics, autobiographical tropes.

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### **CREOLE IDENTITY IN KATE CHOPIN'S FICTION**

**Résumé** : L'oeuvre de Kate Chopin est maintenant revalorisé, après avoir été, pendant longtemps, marginalisée et regardé comme exotique ou sentimental. Les critiques commencent à découvrir, dans sa représentation des personnages féminins, une subtilité unique qui change la perspective à propos de son importance dans le contexte du XIXe siècle et de la prose réaliste américaine. Cet essai analyse une série de textes qui mettent l'accent sur des types différents de personnalités féminines dans des situations particulières qui marquent la formation de leurs identités (sexe, les constructions sociales et raciales). Ainsi, au-delà de l'exotisme et du sentimentalisme apparent de ses écrits, Kate Chopin soulève des questions sérieuses en ce qui concerne la vie et le rôle des femmes au XIXe siècle, dans le Sud des États Unis, où elles sont soumises à une marginalisation sociale ou raciale.

**Keywords / Mots-clés** : Female identity, Creole, Cajun, black identity.

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### **THE GREAT DEPRESSION AS MORAL CATASTROPHE IN ARTHUR MILLER'S PLAYS**

**Résumé** : Pour Arthur Miller, la Grande Dépression est restée le souvenir d'une attente sans fin, d'une obsession des hommes mûrs, désœuvrés, démunis, sans espoir de pouvoir gagner un sou. Mais la Grande Dépression a signifié plus que le manque d'argent. Elle a signifié aussi un grand désillusionnement. Les gens qui croyaient vraiment au « rêve américain » ont perdu le sens de leur propre identité le jour où ce rêve a cessé de fonctionner. Selon Miller, la culpabilité pour cette situation n'a pas été imputée au système, car les gens n'en étaient même pas conscients. Les gens ont cru que c'était bien leur faute. Cet article analyse les représentations des années de la Grande Dépression dans quelques pièces de théâtre d'Arthur Miller - *A Memory of Two Mondays* (1955), *After the Fall* (1964), *The Price* (1968), *The American Clock* (1980) - qui traitent des tensions familiales et des déchirements individuels causés par cette culpabilité assumée.

**Mots-clés / Keywords** : Arthur Miller, The Great Depression, guilt, American Dream, family, loss of identity.

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### **CARMEN ELISABETH PUCHIANUS *FRÄULEIN HANNA* (2007). TRADITIONELLE GESCHLECHTERROLLEN IN DER GESELLSCHAFT UND IHRE UNTERWANDERUNG**

**Abstract** : The following article applies gender theories (especially J. Butler) to one of the stories of Carmen Elisabeth Puchianu, discussing and questioning role models and the protagonist's silent resistance against society's demand of fulfilling these.

**Keywords / Mots-clés / Schlüsselwörter** : Gender Studien – C.E.Puchianu – Deutschsprachige Literatur aus Rumänien – Zeitgenössische Literatur

**Markus WINKLER**

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### **NATHAN BIRNBAUM IN CZERNOWITZ: IDEENWELTEN UND PUBLIZISTIK**

**Abstract** : Nathan Birnbaum is certainly one of the most interesting figures of 19<sup>th</sup> and 20<sup>th</sup> century Jewish history, reflecting strongly many of its political currents and cultural changes. Initially known for his support of a Hebrew language based political Zionism, he went on to involve himself with the Yiddish language movement, before finally turning towards religious orthodoxy. Despite being today overshadowed by Theodor Herzl, Birnbaum initiated some of the first Jewish-national and Zionist projects in Vienna in the 1880s and has subsequently affected several different Jewish groups. Aside from Vienna, Czernowitz (Bukowina) was one of the places where his ideas attracted wide interest among Jewish intellectuals, not least due to his judgement – made from a certain point on – that only East European Jews could lay claim to an autonomous Jewish nationality. This article focuses on the impetus Birnbaum gave to the political and early Zionist processes as well as the cultural and linguistic developments of Czernowitz Jews. It thus evaluates his press projects, conferences (the very first Yiddish language conference, for instance), public meetings and the foundation of clubs and associations.

**Keywords / Mots-clés / Schlüsselwörter** : Nathan Birnbaum, Czernowitz, Zionism, Galuth, Jiddisch, Pressewesen, Habsburger Monarchie

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### **VERFAHREN DER ANPASSUNG IN MICHEL FOUCAULTS *DER WILLE ZUM WISSEN: SEXUALITÄT UND WAHRHEIT I* UND THOMAS JONIGKS *DU SOLLST MIR ENKEL SCHENKEN***

**Abstract**: The following article shows to what extent Michel Foucault theories on sexuality and power have influenced Queer Theory and why Thomas Jonigk's play "Du sollst mir Enkel schenken" can be termed "queer". It further analyses the different ways in which the main protagonist of the play is forced to adjust to a heteronormative lifestyle.

**Keywords / Mots-clés / Schlüsselwörter** : Michel Foucault – Thomas Jonigk – queer Theater – queer Theorien – Heteronormativität.

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### **SÜDOSTEUROPÄISCHE „EUROPA“-KONSTRUKTIONEN IM ZEITALTER DER GLOBALISIERUNG**

**Abstract** : The article focuses on the identity paradigm in the Southeast European context, trying to give a panoramic view upon discourses in both German and Romanian discussions of prominent contemporary intellectuals. The author starts with the question whether there is something that one may define as common over-arching European identity, whose roots she aims to explore. What is the place the Southeast European identity takes within the broader scope of globalization tendencies, and to what extent might a regional particular identity find its home within a central one?

**Keywords / Mots-clés / Schlüsselwörter**: Südosteuropäische Identität, Balkan, Demokratie, ehemalige kommunistische Staaten.

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### **DAS CZERNOWITZER THEATER UND DESSEN REZEPTION IM JAHRBUCH DER GENOSSENSCHAFT DEUTSCHER BÜHNEN-ANGEHÖRIGER (1891-1923)**

**Abstract**: After the first Russo-Turkish War, the northern part of Moldavia comes, in 1775, under Austrian administration. The German language becomes, next to Romanian and Ukrainian, the official language of the Province, but less and less the language in which literature was written or performances given. Our article describes the development of public life in general and of the theatre in particular in the easternmost region of the Hapsburg Empire. Because of the scarcity of newspapers in the region, the first source of information on the local

theatrical life was the *Jahrbuch der Genossenschaft Deutscher Bühnen-Angehöriger*, from Berlin. It has permanent theatre chronicles according to which, today, we are able to reconstruct an image of the German theatre in Bukowina.

Keywords / Mots-clés / Schlüsselwörter : Theater, Presse, Deutsch, Bukowina.

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***LA TRADUCTION A LA QUETE DE L'IMPROBABLE EQUILIBRE  
DE L'ADEQUATION ET DE L'ACCEPTABILITE***

**Abstract:** The present paper analyses the concept of translation universals and the way they influence, consciously or unconsciously, the work of the translator. For this, we investigated how the universals of translation interfere with the translator's decisions in the French version (published in 2002) of a Romanian novel written by Mihail Sebastian (1907-1945).

Keywords / Mots-clés: Traduction, universaux, intentionnalité, normalisation, linéarisation, éthique.