



FACULTY OF THEOLOGY, LETTERS, HISTORY AND ARTS

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

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 15-17, 2018**

The Annual International Conference

***LANGUAGE AND LITERATURE – EUROPEAN LANDMARKS OF
IDENTITY***

The theme suggested for this year:

ARCHITECTURES OF THE IMAGINARY

Belonging to a community or to an individual, defined as a modality in which the subject interprets the world, the concept of the imaginary, which conjugates linguistic, social and cultural facts, finds prolific applications in the fields of literature, of language sciences, in social and educational sciences.

This concept transposes the dual relation between humans and language: a) humans relate to the environment, evaluate it and constantly re-create it by means of speech; b) at the same time, humans relate to themselves and to one another, defining, evaluating and (re)constructing themselves according to their own representations of themselves, of the others and of the world. In other words, alterity is always part of this process of (re)construction. Language proves to be an architectural shaping of information which actually transposes the way humans relate with the word, through the word and for the word.

How can we understand the dynamics of this dual relation?

In linguistics, the concept of imaginary comprises representations that will develop architectures of language at all levels of description, either the description of the system or its usage: phonetic, lexical, morpho-syntactic, semantic and pragmatic. The linguistic imaginary also refers to the locutor's subjectivity which is deployed into discourse and puts into relation the self, the interlocutor and the intra- and extra-locutionary context.

The idea that the human imaginary, as well as its productions, are not monolithic, but complex structures functioning according to a ***logical architecture*** is not a new one. In the first decades of the 20th

century, Vladimir Propp demonstrated that there is a common structure of tales¹. In the '60s, the structuralist theory brought a new approach to myths, whose structural nature was masterfully presented by Claude Lévi-Strauss². Later on, in the '90s, Gilbert Durand³ showed that the human imaginary is articulated by irreducibly plural structures, yet limited to three great classes and which gravitate around the matricial schemes of "separation", "inclusion" and "dramatisation". Mention should equally be made of Sartre⁴ who stated that the image – which is an act, not a thing – has an intentional structure, being the result neither of a confused thought, nor of a faded sensation.

At a poetic level, the author, with himself/herself, exploits the force of suggestion of lexical combinations, thus passing from letter to literariness. The fictional also takes place at the level of the epic, when the author, no matter if (s)he places his/her stake on himself/herself or on the characters' behaviour, becomes an apprentice of Shakespeare and Molière. So, in literature, what transforms and moulds both the characters (products of his/her imagination) and the auctorial imaginary is the way in which the writer has his/her story narrated. The rational is defeated by emotional logic and together they go beyond the rigors of truth, passing into its most profound areas, the existentialist areas, i.e. what the aestheticians call „beautiful". Thus, the author becomes the demiurge of his/her own world and assumes the freedom to eternalize his/her existence; which has really happened most times, in spite of the mutations of aesthetic values.

The structural nature of the image, of the imaginary and of the productions of the imaginary is, therefore, unquestionable. It deals with constructions of the human spirit which prove, on the one hand, the existence of some common elements of the psyche – the collective unconscious theorised by Carl-Gustav Jung⁵ – and, on the other hand, the multiple, yet not infinite possibilities to combine these minimal units of the imaginary.

The concept of imaginary falls into relation with notions such as norm⁶, grammaticality, acceptability, which leads to its wide range of applications, including research in the field of educational sciences, more precisely in the didactic process. In fact, in a society in which plurilingualism and multilingualism have been more and more present in the classroom recently, it would be pertinent to take a "reflexive look"⁷ upon the linguistic/social relation in teaching foreign languages. As a matter of fact, dissimulation is not a purpose for itself during the language class, a modality to indulge oneself into the language games; it additionally offers the user a strong weapon – *inventio* – and contributes to the development of the student's expression and creativity. Once the learner's creativity is triggered, this leads to the affirmation of his/her own autonomy and personality, thus ensuring the development of the communicative competence and the success of the teaching/learning process.

Laying no claim to comprehensiveness, the set of topics proposed for this year's conference meetings invite you to reflect in a plural manner to the already mentioned aspects of the imaginary and of its architecture.

As regards the sciences of language and communication, we invite papers that should plunge into the description and functioning of the language system, at various levels of analysis (the imaginary and its phonetic/lexical/semantic representations etc.), as well as into the relation between collective functioning of language and individual experience which is rhetorically and stylistically transposed into discourse(s) (of the quotidian, of media, politics, plastic arts, sacred arts).

¹ Propp, Vladimir, *Morphologie du conte*, Paris, Seuil / Points, 1965. The book had been published in Russian in 1928.

² Lévi-Strauss, Claude, *L'Anthropologie structurale*, Paris, Plon, 1958.

³ Durand, Gilbert, *Structures anthropologiques de l'imaginaire*, Paris, Dunod, 1992.

⁴ Sartre, Jean-Paul, *L'Imagination*, Paris, PUF, 1981; Sartre, Jean-Paul, *L'Imaginaire. Psychologie phénoménologique de l'imagination*, Paris, Gallimard, 1986.

⁵ Jung, Carl-Gustav, *Aïon, études sur la phénoménologie du soi*, Paris, Albin Michel, 1983.

⁶ The norm is a concept which comprises an intermediary materiality between the abstraction of the language system and its usage in discourse conceived as a "social model" (see Aziza Boucherit, „Norme, représentation, idéal, imaginaire linguistique?", in *L'Imaginaire linguistique*, A. M., Houdebine-Gravaud (ed.), Paris, L'Harmattan, p. 25-30).

⁷ Idem, p. 27.

As far as literature is concerned, what we have in view are theoretical contributions in the fields of psycho-criticism, myth analysis, thematic criticism, as well as punctual, analytic studies upon the autobiographical and autofictional writings, upon fiction as a genre of choice of the imaginary, upon the explicit or dissimulated presence of myths in literature, upon the theatre imaginary.

In the field of language didactics, we shall privilege theoretical and applicative contributions that should take into account the constructions of the imaginary (games, symbolic verbal and non-verbal games etc), praxis and usage of the imaginary in the process of teaching/learning languages in general and specialised languages, in particular.

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** – 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)** – Cristina MIRON (cristinamironn@gmail.com).
- 5. German Language; German Literature; Didactics of the German Language** – Cristina MIRON (cristinamironn@gmail.com).
- 6. Civilisation, Society, Culture** – Liliana SOARE (lilianasoare2006@yahoo.com).
- 7. Language for Specific Purposes (French, English, German);** - Marina TOMESCU (ana_marina_tomescu@hotmail.com).
- 8. Performing Arts** – Lavinia GEAMBEI (geambeilavinia@yahoo.com).

THE CALENDAR OF THE CONFERENCE

- **April 2, 2018** - submission of the registration form;
- **April 16, 2018** - confirmation of the acceptance of the paper;
- **May 30, 2018** - sending the registration fee;
- **June 15-17, 2018** - proceedings of the conference;
- **July 30, 2018** - sending the paper in extenso.

NOTE: The papers will be drafted 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 - ErihPlus, EBSCO, CEEOL, IndexCopernicus, DOAJ etc.- 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).

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