



FACULTY OF THEOLOGY, LETTERS, HISTORY AND ARTS

THE RESEARCH CENTRE ON THE IMAGINARY *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 12-14, 2020**

The Annual International Conference

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

The theme suggested for this year:

**Representations of reticence**

The term **reticence**, just like hesitation, covers a wide variety of semantic areas ranging from speech to non-speech/silence. Representing at the same time a figure of construction and thought as well as a process of suspension of the enunciation and action<sup>1</sup>, this concept finds in communication – be it verbal or non-verbal - its thorough operational function, that of acting on discursive action-wise reality, allowing the transmitter to establish a four-fold relationship between saying and doing<sup>2</sup>.

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<sup>1</sup> See Paola Paissa's article « Rhétorique et dictionnaire : éléments de la réticence », in *Cahiers de recherche de l'École Doctorale en Linguistique*, no. 6, 2012, pp. 173-195.

<sup>2</sup> During his action-related activity, the transmitter places himself at the same time: 1. - In relation to his/her own act 2 - In relation to the result of his/her act, closely related to past and future actions 3 - In relation to the world, 4 - In relation to the interlocutor.

Embracing the approach suggested by Fontanier, who sees **reticence** as an interruption or a sudden stop within a sentence, “in order to let you understand, by the little that has been said and based on the known circumstances, what was hidden by suppression and often even more than that,” we propose opening this concept towards other areas beyond stylistics: cultural studies, performing arts, music, teaching, history.

The reflections on various representations of the concept can refer both to how **reticence** is rendered in the text and in speech, on stage, in picture and in action, etc., and to re-visit the concept of **reticence**, that is achieving a *re-presentation* of it.

As a more strongly marked form of silence, the concept of **reticence** is closely related to other concepts in pragmatics, such as *unuttered* and *inferential*. From this perspective, **reticence** can be addressed in its occurrences and manifestations in texts, stretches of discourse or in other contexts: representations on stage, in music, in painting, briefly action-related representations.

As a matter of fact, any creative activity requires a certain degree of **reticence** from the part of the creator, that is, as Joëlle Gardes-Tamina says, “(s)he talks only to immediately stop”<sup>3</sup>. By extrapolating the verb “to speak”, this **reticence** may be manifest in any type of artistic creation, acting as a vector of openness in the act of interpretation. We are referring here to the concept of *openness*, theorized by Umberto Eco<sup>4</sup> and defined as a “controlled” multiplicity of the meaning of a text (and, by extension, of a product of any art), which occurs because of its open character. Thus, to say everything or too much would limit the range of possible interpretations, resulting in the limitation of semantic and symbolic wealth of artistic works<sup>5</sup>. So, reticence in the creative process opens the door to a plurality of potential ways of “reading”, therefore of decoding literary texts, theatrical stagings, musical scores or paintings.

This **reticence** in the creation process may be either the producer’s choice, aiming to stimulate the receiver’s imagination, or the result of an external constraint, in order to spare the average consumer’s taste or sensitivity, who is accustomed to certain prototypes, formulas, taboos. Thus, there may occur a hesitation of the producer-transmitter to fully disclose himself/herself, which can be represented, for example, by wearing a mask in order to hide, veil or filter the message, to “keep the negative face”<sup>6</sup>. At the same time, we can think of the example of *decorum* in the 17<sup>th</sup> century, a set of tacit literary and theatrical rules requiring

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<sup>3</sup> *parler pour s’arrêter aussitôt* (our translation) Gardes-Tamine, Joëlle, *La Rhétorique*, Paris, Armand Colin, 1996, p. 142.

<sup>4</sup> Eco, Umberto, *The Open Work*, Cambridge, Massachusetts, Harvard University Press, 1989.

<sup>5</sup> *A work of art, therefore, is a corn piece and closed form in its uniqueness as a balanced organic whole, while at the same time constituting an open product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity. Hence, every reception of a work of art is both an interpretation and a performance of it, because in every reception the work takes on a fresh perspective for itself.* (Eco, Umberto, *The Open Work*, Cambridge, Massachusetts, Harvard University Press, translated by Anna Cancogni: with an introduction by David Robey, 1989, p. 4.)

*In tale senso, dunque, un’opera d’arte, forma compiuta e chiusa nella sua perfezione di organismo perfettamente calibrato, è altresì aperta, possibilità di essere interpretata in mille modi diversi senza che la sua irripetibile singolarità ne risulti alterata. Ogni fruizione è così una interpretazione ed una esecuzione, poiché in ogni fruizione l’opera rivive in una prospettiva originale.* (Eco, Umberto, *Opera aperta*, Milano, Bompiani, 1962, p. 34).

<sup>6</sup> *in the wrong face* (Goffman, Erving, *Interaction Ritual*, Garden City, NY, Anchor Books, 1955, p. 339).

**reticence** in the verbal, and especially stage exhibitions of violence, cruelty, etc., which were meant not to destabilize the moral and aesthetic principles of the audience.

The translator, who is also an interpreter of the text, must manifest **reticence** by hiding his/her own voice behind the source-author as voice. However, both a performer and a creator, the translator limits interpretations by his/her non-abusive version of the source-text and creates, in turn, new openings, by recreating the text in the target language. Theatrical staging can equally be considered an act of translation, a transposition from a system of communication (verbal, literary) to a different system (visual, gestural), the director being able to choose between faithfully following the text, and thus disappearing behind it, and subjectively re-creating it, which provides him/her with freedom of interpretation.

Going on to take into account the thought-action or the thought-speech binomials, *silence*, which is an inherent feature of **reticence**, can lead to a break in the operation of these binomials. There *forgetfulness* or *lying* can be hidden, which Claude Lévi-Strauss<sup>7</sup> defined as a communication hiatus with oneself or with the other. History, cultural history and mythology provide us many examples of forgetfulness or lying resulting from **reticence**, which changed the course of events. Capitalizing on the various types of discourse, be it literary, historical, mythological, artistic, political, legal, can therefore be very productive in this respect.

In action-related didactics, **reticence** is a founding phenomenon<sup>8</sup> as part of the triad teacher-student-knowledge to be shared. Indeed, in the action-based strategy, many of the teacher's actions aim to inductively lead the student to his/her full involvement in the construction of knowledge that (s)he will discover and accumulate. Since, the concept of **reticence**, underlying this inferential process, proves unavoidable in the teaching contract.

Without any claims of completeness, the theme proposed for this year's meeting calls for a plural reflection on various aspects of the concept of **reticence** in the above-mentioned areas.

**The debates will be organized in sections**, managed by the persons mentioned below. They will receive your proposals for communications and can provide you with all the necessary information:

**1. Romanian Language; Romanian Literature; Comparative Literature; The Didactics of the Romanian Language; Communication and Cultural Studies** – Lavinia GEAMBEI ([geambeilavinia@yahoo.com](mailto:geambeilavinia@yahoo.com)).

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<sup>7</sup> Forgetfulness is, according to us, a syncopation in the communication with oneself and with the other [...] forgetfulness would thus constitute a system together with the lack of understanding, defined as a syncope in the communication with the other. (our translation)

*L'oubli nous apparaissait comme un défaut de communication avec soi-même [...] l'oubli formerait système avec le malentendu, défini comme un défaut de communication avec autrui* (Lévi-Strauss, Claude, *Mythe et oubli* in « Le regard éloigné », Paris, Plon, 1983, p. 253)

<sup>8</sup> Cf. Sansevy, Gérard, Quillot, Serge, « Le discours du professeur. Vers une pragmatique didactique » in *Revue française de pédagogie*, no. 141, October-November-December, 2002, pp. 47-56.

2. French Language; French Literature; Francophone Literatures; French Cultural Studies; Canadian Cultural Studies; The Didactics of the French Language; Translation Studies (French) – Adriana APOSTOL ([adriana.apostol@upit.ro](mailto:adriana.apostol@upit.ro)).
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](mailto: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](mailto:cristinamironn@gmail.com)).
5. German Language; German Literature; Didactics of the German Language – Cristina MIRON ([cristinamironn@gmail.com](mailto:cristinamironn@gmail.com)).
6. History, Civilisation, Society, Culture – Liliana SOARE ([lilianasoare2006@yahoo.com](mailto:lilianasoare2006@yahoo.com)).
7. Language for Specific Purposes (French, English, German) - Marina TOMESCU ([ana\\_marina\\_tomescu@hotmail.com](mailto:ana_marina_tomescu@hotmail.com)).
8. Performing Arts, Music – Diana LEFTER ([diana\\_lefter@hotmail.com](mailto:diana_lefter@hotmail.com)).

#### **THE CALENDAR OF THE CONFERENCE**

- April 3, 2020 - submission of the registration form;
- April 17, 2020 - confirmation of the acceptance of the paper;
- May 29, 2020 – payment of the registration fee;
- June 12-14, 2020 - proceedings of the conference;
- July 31, 2020 - 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 other papers will be published in a collective volume, with ISBN, at a recognized publishing house. 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 LEI** for the Romanian participants).

For further information, please contact us:

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