

Foreword

Par Selena Stanković and Ivan Jovanović

Publication en ligne le 18 février 2015

Texte intégral



The fourth issue of the *Revue du Centre Européen d'Études Slaves* [Review of European Center for Slavic Studies] contains, for the most part, communication presented during the Study's day *La France dans l'imaginaire slave* [France in Slavic Imagination] that took place on July 27th and 28th 2014 and organized by the CEES at the MSMS of the University of Poitiers.

Besides the contributions from the Study's day (11) this issue also contains other (3) carried out subsequently, but they linked up perfectly with the subject proposed. French texts' authors (10), in Russian (2) and in Ukrainian (1) are teachers and linguistic researchers literary coming from university of Poland, Russia, Serbia, Bosnia (Republic of Srpska), Ukraine, France and Slovenia.

This issue's volume is organized in three thematic chapters in which the main topic is general and analyzed in different ways.

The first chapter, *Imaginaire linguistique franco-slave* [French-Slavic Linguistic Imaginary], includes contributions which go in depth regarding many linguistic facts about French, Serbian, Polish, English and Ukrainian language. First of all, in his article talking about Polish translations from French linguistic texts, Witold Ucherek tries, himself, to dream up a temporary list of books, extracts from books and articles of authors like Benveniste, Guiraud, Kleiber, Martinet and Meillet, translated by qualified specialists. Basing his study on a corpus from dictionaries listing local idioms of South-east Serbia, Selena Stanković suggests to identify French borrowings and their derivations in the mentioned dialectical speaking area, putting the emphasis on morphological adaptation, lexical integration and morph-syntax of borrowings. Then Dragana Lukajić's text talks about the problem of the morphological encoding of the perfective and imperfective aspects of the Serbian language: the author examines the validity of this definition about verbal lexemes, examines the role of morphology inside the aspect pair and analyzes the link between aspect appositions and morphological encoding. In her side, Ljubica Vlahović realizes comparison between the repartition of the main clause and the subordinate one in the French language and in the Serbian language, then showing that their distribution is realized in the same way. Finally, in her article in Ukrainian, Kateryna Zunk, examines general characteristics of linguistic, scientific speech from material given by the French, English and Ukrainian language insisting on the following points: the article, the expression of author's opinion and ways of persuading the reader.

In the thematic part of *Imaginaire littéraire franco-slave* [French-Slavic Literary Imaginary], dedicated to literary links between the French world and Slavic world, some of text talks about the description of Paris. So, Tatiana Sirotchouk proves some particularities of the Paris' image carried by Ukrainian literature; she describes a contrast between the real Paris, the Paris of lights and shadows in one hand and a Paris of dreams which is nurtured by fleeting impressions in the other hand. In her article, Justina Bajda, is focused on the vision of Paris described in the roman of Bolesław Prus *The doll* analyzing how this Polish author has created specific and colored images, without knowing the French capital. Then, another image of Paris is studied in the contribution of Florence Gocoin-Marks where, through manuscripts of three Slovenian writers stayed between 1906 and 1960, the author shows with success how much Paris has faced big changes during this period.

Moreover, in his text French proverbs with lexemes *donkey* and *horse* and their Serbian equivalent, Ivan Jovanović, takes into account the experience and knowledge of some abstract concepts using metaphor.

Based on corpora of different genres that are examined in detail, the contributions of the last entitled *Imaginaire culturel franco-slave* [French-Slavic Cultural Imaginary] address

issues related to cultural and civilization issues, in confrontation between the French middle of a hand and the Russian middle or the other Polish. In this perspective, Hélène Menegaldo influence discusses the importance of the great Russian literature on French writers from the late 19th century, and its contribution renewal of the novel: the output of typical forms, interest in *exotic theme*, for the children's literature and the historical novel, the emergence of previously unknown themes, as well as other heroes and heroines, especially other, etc. In this regard, in her text a strong relevant text, Mariia Panina focuses her analysis on the images and stereotypes circulating in the Russian press and on the representations of France and the French in the imaginary Russian students of South Federal University.

Then Anna Koneva is interested in Glamour as a simulacrum of luxury, thus leading her study to giving us an insight into the various *stages* of the perception of Glamour in the post-Soviet social imaginary. Finally, try Enguerran Massis, for its part, to demonstrate how France and the French are perceived in contemporary Poland and proposes to interpret this vision through the press in the last few decades.

Articles of the fourth issue of the Review, well documented, provided new information and raise many questions about what France - its language, literature and culture - represents for the Slavic people, as well as its influence on the vast world and imaginary. While studying and describing many linguistic phenomena, literary and cultural, all three parts of this volume attempts to develop new hypotheses based on data from different types of materials.

Pour citer ce document

Par Selena Stanković and Ivan Jovanović, «Foreword», *Revue du Centre Européen d'Etudes Slaves* [En ligne], La revue, Numéro 4, mis à jour le : 18/02/2015, URL : <https://etudesslaves.edel.univ-poitiers.fr/index.php?id=982>.

Propriété intellectuelle

La reproduction et la représentation sont formellement interdites sauf autorisation expresse du titulaire des droits.