

Abstract

Oriental Food in French Cuisine: 19th Century

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This paper is the second part of a two-part paper, whose first part has been published in *Plume*'s 29th issue.

This paper deals with 19th century's cooking, following the first one, which was dedicated to 17th and 18th centuries. It aims at finding out the effect of Oriental cuisine, especially Persian cooking on French cuisine. Gastronomy is a French innovation in 19th century, and aims at establishing a standard of eating, based on the way of life of Parisian bourgeois society. Throughout the more popular recipe books and some dictionaries of foodstuff, it seems that Persian and Turkish fruit, vegetables, and more widely, foodstuff, spreads slowly in the rigid frame of high gastronomy. To make our explanation more explicit, we offer some so-called Persian recipes, from the cook Dubois's *Cuisine de tous les pays*, written in 1872.

Keywords: Food, Cuisine, 19th Century, Persian Cuisine, Gastronomy, Exoticism, Orient, French Cuisine.

Collaborative Learning of French Written Expression on Instagram

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Social networks have recently been widely used for educational purposes, including language learning, since they provide their users with virtual

environments for communication and information sharing, as well as academic and professional discussion, collaboration and interaction. This study, in which students participated in a course that focused on collaborative written skills on Instagram, aims to assess students' attitudes toward the use of social networks as a collaborative learning environment for improving advanced writing in French. Based on Davis's Technology Acceptance Model (1989), students completed two questionnaires about their attitudes toward Instagram's usefulness and ease of use at the beginning and the end of classes. Results indicate a significant difference in participants' attitudes towards the usefulness and ease of use of Instagram as a collaborative learning platform for improving written skills, which indicates a positive behavioral intention towards the use of this network for educational purposes.

Keywords: Collaborative Learning, Written Expression, Technology Acceptance Model, French As A Foreign Language, Instagram.

Teaching French as a Foreign Language (FLE) and rebuilding the link between Literature and Linguistics (part 1/2)

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The FLE (Français comme Langue Étrangère) learning (French Language for Foreigners) as managed nowadays by France and European CECR targets *usual language* instead of *cultural language*. This way is perhaps an ideal way for learning a foreign language, but it is not perfect and flawless and it may be caused by capitalistic and consumerism conceptions, which seems to be criticized from two aspects: the moral values and the efficiency, since almost all the students seem unable to assimilate durably the foreign

language and to study abroad for master degrees or PhD in French. In present study, following Kahnemouipour and Khattat works, Rastier's linguistics and Meschonnic's poetics, we propose to bind more deeply language learning and literature (theater and poetry), to initiate a new alliance between motivation and thought on one hand, and written and oral language, on the other hand. Therefore, we will study teaching foreign language as a second, also as an imaginary mother language, which is capable to improve the subjective and the intellectual background of the learners.

Keywords: FLE Learning, Oral, Cultural Language, Theater, Poetry, Motivation, Reflexivity.

The city, a kind of place for discovery and hostility in *Mondo* by Le Clezio and *Twenty-four hours in dream and consciousness* by Samad Behrangi; a comparative study

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Samad Behrangi, one of the most famous Iranian authors in the 60s in his short story, named *Twenty-four hours in dream and consciousness*, talked about the adaptation of a child who came from elsewhere to a modern city. Well-known JMG Le Clezio has spoken of the same subject in "*Mondo*."

Both of the stories have narrated two children who were not accepted by modern cities despite their inner desire. In both stories, at the beginning of the journey, the urban space seems charm and pleasant to them, but after a while, the city with violent behavior, shatters their dream of freedom and suppresses their innocent desires. So, two children, frustrated and rebellious, leave the modern cities with an angry memory

Despite the great cultural and geographical distance between two Iranian and French authors, there are a vast similarity between the spatial borders of

two stories, which play a crucial role in both. Therefore, the author, based on the comparative literature and Pierre Brunel's statements, has explained the role of the city in two stories. The charms of fame and especially destructive aspects of the city given in two stories are introduced in the present paper.

Keywords: Le Clézio, Behrangi, Modern City, Comparative Literature, Immigrant Child, Desire.

A Geocritical study of the Maze of Carpet in *Charhouz le voyant*

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Charhouz le voyant, written by the French author- painter R.-J. Clot and a rather unknown novel, is one of the few literary works that a foreign author has written and in which he has described the city of Tehran. Besides the original spatial setting of this novel, which would make it worthy of critical interest, there is another important fact: the undeniable role of the carpet in the narration but also in the content; so that the carpet becomes the spatial leitmotiv of *Charhouz le voyant*.

In this research, we have aimed to know what the role of the carpet in this novel is and what the semantical elements that result from it are. To do this, we have used the geocriticism of Bertrand Westphal as our research method. At first, we have looked at the representational characteristics of the carpet (visual most of the time), this is what we have studied under the subject of ekphrasis. In the second step, we have focused more specially on the carpet as an emanation center of fictional spaces and measured the degree of

compliance of each of them with the geographic reference and finally, we tried to contour the form of the fictional universe that the carpet has given to this work.

Keywords: Geocriticism Of Bertrand Westphal, Carpet, Ekphrasis, Chromatic Features, Interface, Referent, Representation, Heterotopic Interference, Utopic Excursus, Fictional World Form.

Women's writing in Iran

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The concept of “Feminine writing”, formalized by Hélène Cixous in 1975, has been frequently misunderstood in publications. The most common misconception merges it with the concepts of “women literature”, “feminine literature” and “women-writing”. In Iran, the concept has taken a new meaning to illustrate the traditional woman in writings. This article presents feminine writing as a separate concept from the other similarly-named theories and notions. Two Iranian novels are used as examples: *Things we left unsaid* (Zoyâ Pirzâd, 2013) and *Don't you worry* (Mahsâ MohebAli, 2008). While the former is considered typical feminine writing according to the common Iranian meaning, it doesn't possess the characteristics demanded by the original definition. Conversely, the latter isn't accepted as such in Iran, even though it could be considered as typical feminine writing according to Cixous.

Keywords: Women's Writing, Feminine Literature, Women Literature, Iran, Helene Cixous.

**“Transposition”, a process of oblique translation from
French to Persian: study based on the linguistic
contributions of Vinay and Darbelnet**

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In the present study, we will first point out that translation is a rather complex process and that translating literature is based on different rules regarding the translation of specialized texts. Then, we study the process of "transposition" as an oblique translation, based on the definition and the linguistic contributions of Vinay and Darbelnet. According to them, transposition is a process, which consists of changing the grammatical class of the lexical elements of the text expressed in the target language, in compare with the grammatical class of the elements formulated in the original text. Needless to say, this change does not affect the content of the translated text. At the end, we try to show how much the use of the transposition process could help the translator with preventing him from translating literally. Finally, we will show the way of applying this process by examples taken from a Persian translation of M. Sahâbi.

Keywords: Oblique Translation, Transposition Process, Vinay And Darbelnet, Literary Translation, French-Persian.

Poetics of Presence

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The attention paid by poets to the initial nudity of the world and of words is a requisite of both phenomenology and of semiotics. Thus, in modern and contemporary poetry the creation of meaning in the poem is closely linked to

the sentient presence. Poetics of the body characterizes the manner in which the poet illustrates himself and in which he demonstrates the world. The poet lives in the world through this presence of body, the presence which is doubly significant as it provides a friendly relation with the others. Our study will aim to explain the position of a certain number of poets, poetry intellectuals and semioticians, who draw inspiration from phenomenology, analyze poetic work as a striving towards presence. We will also explore how the poetry, the poetic language, is the product of the sentient experience of an *esthetic* body, which has a sentient relationship with its world. For us, presence is identified in an intrinsic relationship with meaning and being sentient.

Keywords: Poetry, Presence, Body, Meaning, Sentient, Adjustment, *Aesthesia, Hic Et Nunc*.

The blurred landscape and the theme of straying in three novels by Marie Ndiaye

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The theme of straying has become a common theme among today writers including Marie Ndiaye, the writer who established herself as a contemporary prodigy, from the beginning of her literary career at the age of seventeen.

The misguidance manifests a strongly spatial aspect: it is in a place that one gets lost. The place, as it is represented in our corpus, namely *Un temps de saison*, *Rosie Carpe* and *Mon coeur à l'étroit*, constitutes a landscape, a blurred landscape, which can be considered as a motif of the theme. In this study, we will investigate the relationship between the landscape and the

point of view of the one who describes it, whether the narrator or the character. We will deal with the peculiarities of the landscape, taking into account Michel Collot's theory of landscape-thinking in the present work.

Keywords: Novel, Misguidance, Blurred Landscape, Description, Thought-Landscape.

The exploitation of literary texts for the development of pragmatic competence of French learners in Iran

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In this article, we have tried to study the pragmatic competence of Iranian French learners, in the production of two speech acts: *proposal* and *invitation*. We put them concerning the exploitation of the literary texts in the classroom. We intended to observe a possible relation between the exploitation of the appropriate literary texts and the level of improvement of the pragmatic performance of learners. After conducting a pre-test to recognize the level of communicative skills of learners, a pragmatic performance test was conducted. Besides, we gather general information through a questionnaire to better characterize our participating population. Our participating population consisted of adult Persian-speaking learners studying level A2 in French as a foreign language

The results show a positive correlation between the exploitation of the appropriate literary texts in the French class and the development of the pragmatic competence of the learners. This research has also opened up a new perspective for teachers to utilize literary texts in their classes more effective than before.

Keywords: Teaching French As Foreign Language, Literary Texts, Pragmatic Competence, Speech Act, Iranian Learners.

Orpheus, the Myth of thousand faces: Cocteau, Anouilh, Baraheni

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Rewriting is sometimes described as the greatness and timelessness of ancient literature and sometimes as the symbolic cover for expressing historical or personal concerns. That is why the rewriting of myths has been in the main focus of many writers. In this regard, we can refer to the myth of Orpheus, which since ancient era, have recited that it is impossible to achieve the truth love and also it's impossible to change the inevitable destiny. In the first half of the twentieth century, Cocteau and Anouilh have used Orpheus in compiling two plays: Cocteau has carried this out with the aim of freeing himself from deep sorrow with relying on a philosophical and mystical orientation; And Anouilh did so with the aim of highlighting the pessimism of Europe involved in World War II. In the meantime, Although the two authors has retained the overall texture of the story as it was in its original form, using this myth and presenting a segmented interpretation of his fate, Baraheni has choose only some of the elements. In the fifth book of *Azadeh Khanum and his author's* novel, Baraheni has used the story of Orpheus as a pretext to enrich and consolidate a self-fiction story. In this way, the oriental view of Baraheni helps to reflect the multi-cultural thought of him and his main difference with west authors.

Keywords: Orphée, Cocteau, Anouilh, Baraheni, Rewriting.