THE 14th INTERNATIONAL CONFERENCE

"LANGUAGE, LITERATURE AND CULTURAL POLICIES –
MAPPING AND RE-MAPPING IDENTITIES:
DILEMMAS AND CHOICES"

22-23 OCTOBER 2015
CRAIOVA

Conference Venue

THE 14th INTERNATIONAL CONFERENCE
"LANGUAGE, LITERATURE AND CULTURAL POLICIES –
MAPPING AND RE-MAPPING IDENTITIES: DILEMMAS AND
CHOICES" will be held in **the main building of the University of
Craiova**
St. A. I. Cuza No.13, Craiova, România, RO-200585

- Registration   - University of Craiova Blue Hall
- Plenary Sessions   - University of Craiova Blue Hall
- Lunches and coffee - Main lobby, Blue Hall
- Dinner   - Hotel Royal

CONFERENCE PROGRAMME

Thursday, October 22

08:30 – 09:00	**Registration**
09:30 – 10:00	**Opening address – Blue Hall**

- **Professor Dan Claudiu DĂNIȘOR, PhD, RECTOR**
- **Professor Cristiana TEODORESCU, PhD, VICE-RECTOR**
- **Associate Professor Costel IONAȘCU, PhD, VICE-RECTOR**
- **Professor Nicolae PANEA, Phad, DEAN**

10:00 – 10:45	**Plenary lecture – Blue Hall**

- **Belinda MAIA, University of Porto, Portugal –** *The Professional Translator in the 21ˢᵗ century – education and competences*

10:45 – 11:30	**Plenary lecture – Blue Hall**

- **Nüzhet Berrin AKSOY, Atılım University, Ankara, Turkey –** *Turkish Language Reform (1928) and Its Role on the Development of Modern Turkish Literature as a Cultural Project in the Early Years of the Turkish Republic*

11:30 – 12:00	**Coffee break**
12:00 – 12:45	**Plenary lecture – Blue Hall**

- **Anne-Lise WIE, Nesna University College, Norway –** *The Jungle Gym of Speech – speech-training in a natural learning arena*

12:45 – 13:30	**Plenary lecture – Blue Hall**

- **Patrick MURPHY, Nesna University College, Norway –** *English as a subject or daily language? An identity issue for pupil and teacher*

13:30 – 14:30	**Lunch break**
14:30 – 16:30	**Paper presentations**
16:30 – 17:00	**Coffee break**
17:00 – 19:00	**Paper presentations**
20:00	**Dinner**

Friday, October 23

09:00 – 11:00	**Paper presentations**
11:00 – 11:30	**Coffee break**
11:30 – 13:30	**Paper presentations**
13:30 – 14:30	**Lunch break**
14:30	**Social activities**

Thursday, October 22, 14:30 – 16:30			
TRANSLATION STUDIES Room: 454	**CONTEMPORARY AMERICAN LITERATURE** Room: 336	**CULTURAL STUDIES** Room: 337 B	**GERMAN STUDIES** Room: 337 A
Moderators: Titela VÎLCEANU & Kalliopi PASMATZI	*Moderators:* Sorin CAZACU & Georgiana DILĂ	*Moderators:* Desislava CHESHMEDZHIEVA-STOYCHEVA & Andreea BRATU	*Moderators:* Emilia ŞTEFAN & Cosmin DRAGOSTE
Kalliopi PASMATZI, Thessaloniki,Greece **Translation as Cultural Repatriation and the Greek Civil War**	Elena ATUDOSIEI, „Alexandru Ioan Cuza" University, Iaşi, Romania **Man and Monster**	Andreea BRATU, University of Craiova, Romania **Misrepresented Identities and Lost Dreams: Cristian Mungiu's "Occident"**	Bogdana CRIVĂȚ, University of Craiova, Romania **Von *bleifrei, bauchfrei* und *bügelfrei*: Zu deutschen Wortbildungen auf *–frei* und ihren Entsprechungen im Rumänischen**
Titela VÎLCEANU, University of Craiova, Romania **Eyes Wide Open: Revisiting Key Concepts in Translation Studies**	Sorin CAZACU, University of Craiova, Romania **Rewriting black identity in Toni Morrison's *God Save the Child***	Desislava CHESHMEDZHIEVA-STOYCHEVA, Konstantin Preslavsky University of Shumen, Bulgaria **The Stranger Next Door: the Threat of Home-Grown Terrorism in the Bulgarian and the British Media Discourse**	Cosmin DRAGOSTE**,** University of Craiova, Romania Der Identitätsdiskurs bei der Aktionsgruppe Banat
Attila IMRE, Sapientia University Cluj-Napoca, Romania **Odd entries in legal dictionaries**	Georgiana-Elena DILĂ, University of Craiova, Romania **Creating and Re-creating Characters in Tennessee Williams' A Streetcar Named Desire**	Minerva-Teresa LĂCĂTUŞU, West University of Timişoara, Romania **Constantin Brancuşi-The Artist's Peasant Character**	Mihaela PARPALEA, Transilvania University, Braşov, Romania **Kultur- und kontextgebundenes Kommunikationsverhalten. Sagen, Meinen und Verstehen**
Doina BUTIURCĂ, Sapientia University Cluj-Napoca, Romania **The denominative function of terminological metaphors**	Carmen DOMINTE, "Hyperion" University Bucharest, Romania **Re-Shaping Identities in Don DeLillo's *Falling Man***	Rumyana TODOROVA, Zlatko TODOROV, Shumen University, Bulgaria **Cultural Conceptualizations of Home and Identity in British and Bulgarian Advertisements**	Roxana ROGOBETE, West University of Timişoara, Romania Sprache und Identitätsbildung in der Migrationsliteratur

Nicoleta Gabriela GHEORGHE, Bucharest University **Augmentatives in German Contemporary Language and Their Translatability into Romanian: A Contrastive and Corpus-Based Analysis**	Mihaela PRIOTEASA, University of Craiova, Romania **The Thought about Thought: Edgar Allan Poe's Analytic Self in "The Purloined Letter"**	Daniela ROGOBETE, University of Craiova, Romania **Lost Identities between Longing and the Consolation of Objects in Orhan Pamuk's *The Museum of Innocence***	Emilia ŞTEFAN, University of Craiova, Romania **Die Präposition *zu* und ihre Bezüge**
Georgiana REISS, University of Craiova, Romania **Investigating the Translation of English Idiomatic Phrases in Romanian and French, based on the EP Verbatim Reports of Proceedings**	Nicoleta STANCA, "Ovidiu" University of Constanta, Romania **Mapping New York Irish-American Identities: Constance's Choices in Elizabeth Cullinan's "Life After Death"**	Adrian BUŞU, University of Craiova, Romania **Emphatic Identities in Literature**	Roxana ILIE, University Bucharest, Romania **Psychoanalytische und psychopathologische Aspekte in Virginia Woolfs *Orlando***
			Karla LUPŞAN, West University of Timişoara **Projektorientierter Unterricht zur Förderung der Übersetzungskompetenzen**

Thursday, October 22, 17:00 – 19:00

TRANSLATION STUDIES Room: 454	**CONTEMPORARY BRITISH LITERATURE** Room: 336	**CULTURAL STUDIES** Room: 337 B	**THEORETICAL LINGUISTICS** Room: 337 A
Moderators: Attila IMRE & Diana OŢĂT	*Moderators:* Florentina ANGHEL & Mihaela ROIBU	*Moderators:* Aloisia ŞOROP & Elena BUTOESCU	*Moderators:* Ana-Maria TRANTESCU & Claudia PISOSCHI
Sabbar Zamil Alyasir ANWER, University of Craiova, Romania **Shakespeare and the Arabs – From Discovery to Translation**	Florentina ANGHEL, University of Craiova, Romania **Details Building Identity Axes in Caryl Churchill's *A Number* and *Top Girls***	Bogdan BALIŢA, West University of Timişoara, Romania **The World as Rhetoric – Carlo Michelstaedter**	Claudia PISOSCHI, University of Craiova, Romania **The pragmatic "identity" of topic changes**

Denisa BĂRBUCEANU, University of Craiova, Romania **Re - Mapping Horticultural Technical Language in the New Multicultural Standards**	Hayder Naji SHANBOOJ, University of Craiova, Romania **A different attempt at asserting male identity: the Absence of Gender In Pinter's All-Male Plays**	Elena BUTOESCU, University of Craiova, Romania **Projects, Objects, and Other Collectibles: Dilemmas and Choices in Malcolm Bradbury's *To the Hermitage***	Alina RESCEANU, University of Craiova, Romania **Amount Relative Clauses in Romanian: Between Raising And Matching**
Arina CHIRILĂ, Alexandru Ioan Cuza University of Iași, Romania **Bilingual identity and translation of colour terms**	May Hasan SRAYISAH, University of Craiova, Romania **Dickens and Female Identity in *Great Expectations* and *Little Dorrit***	Teodora – Ecaterina DANCĂU, West University of Timișoara, Romania **Literary Cartographies of Timișoara**	Ana-Maria TRANTESCU, University of Craiova, Romania **Conceptual Motivation of English and Romanian Finger Idioms. A Contrastive Approach**
Oana Adriana DUȚĂ, University of Craiova, Romania **Suggestions on Useful Marketing Tools for Romanian Translators**	Shihab Ahmed THABIT, University of Craiova, Romania **Yeats and Irish National Identity**	Marinela PAȘCU, University of Buncharest, Romania **Ludic Identity and Postmodern Fiction**	Cristiana COȘOVEANU, "Carol I" National College, Craiova **English as a Lingua Franca in the 21st Century**
Diana OȚĂT, University of Craiova, Romania **Re-Mapping the Translation Market: CAT Tools and other Translation-Assisting Software**	Georgiana-Silvia LEOTESCU, University of Craiova, Romania **J. K. Rowling's Hogwarts School of Witchcraft and Wizardry, Oxbridge and the cultural British heritage**	Aloisia ȘOROP, University of Craiova, Romania **'I Cannot Be so Ignorant of My Own Intentions, as not to Know, that in Many Cases I Shall Act the Divine…'. Disaster Reports and Authorial Identity with Daniel Defoe**	Mădălina CERBAN, University of Craiova, Romania **Types of grammatical structure and their determination by different semantic functions**
Loredana PUNGĂ, West University of Timișoara **Omission and addition in translating children's literature**		Gönül BAKAY – Bahcesehir University, Turkey **The Fascinating Language of Socks and Kilims: Elements of Turkish Culture**	Vlad PREDA, University of Craiova, Romania **The (In)Conspicuous Silence**
			Ahmad Kareem SALEM, University of Craiova, Romania **The Allusive Language of Politics: Do the Americans Ever Apologize?**

Friday, October 23, 09:00 – 11:00

APPLIED LINGUISTICS Room: 454	CONTEMPORARY AMERICAN LITERATURE Room: 336	CONTEMPORARY BRITISH LITERATURE Room: 337 B	CULTURAL STUDIES Room: 337 A
Moderators: Yolanda-Mirela CATELLY & Anca PĂUNESCU	*Moderators:* Emil SÎRBULESCU & Mihai COȘOVEANU	*Moderators:* Victor OLARU & Mihaela PRIOTEASA	*Moderators:* Raad H. KAMBASH& Daniela ROGOBETE
Cristina ANDREI, University of Craiova, Romania **Mapping Adults' Behaviour in Overcoming Language Anxiety**	Loredana BERCUCI, West University of Timişoara, Romania **The Language of Globalization: Financial Metaphors in Franzen's The Corrections (2001) and Freedom (2010)**	Victor OLARU, University of Craiova, Romania **Reinterpreting Victorian fiction: Neo-Victorian literature**	Raad H. KAMBASH, Al-Mustansiriya University, Baghdad, Iraq **The (un)comfortable reality of appropriation: how far do we glocalize?**
Irina Janina BONCEA, University of Craiova, Romania **Aspects of Technical English Terminology in the Reinvention of Romanian Engineers**	Mihai COȘOVEANU, University of Craiova, Romania **Perceptions and Perspectives in John Ashbery's Poems**	Maria Cristina CHINTESCU, National Vocational College "Nicolae Titulescu" Slatina, Romania **The Theme of "Otherness" in Doris Lessing's** *The Grass is Singing*	Andrei NAE, University of Bucharest, Romania **Appropriating Shakespeare's Othello across the World: The construction of otherness and its ideological steaks in Othello and Omkara**
Yolanda-Mirela CATELLY, Politehnica University Bucharest, Romania **Feeling One's Way in a Multicultural Educational Context – a Clash-To-Concord Dilemma Approach Proposal**	Andreea ILIESCU, University of Craiova, Romania **Chang-rae Lee's Native Speaker. Identity Dilemmas between Despondency and Surreptitious Glances at Happiness**	Abdul RAZZAQ, University of Craiova, Romania **Redefining War Novels: A Psychological Approach with Reference to Pat Barker's The Regeneration Trilogy**	Mădălina DEACONU, Titu Maiorescu University, Romania **Mapping National Identity Through Prison Poetry: Radu Gyr's Poetic Cycle ''Pragul de piatră''**
Diana MARCU , University of Craiova, Romania	Oana-Raisa STOLERIU, "Alexandru Ioan Cuza" University of Iaşi, Romania	Daniel TOMA, Highlands Primary School Ilford Essex Greater London	Yousef AWAD, University of Jordan, Jordan

The Proper Acquisition of Idioms in Business English – Challenges for Both Students and Teachers	McCarthy's Blood Meridian: Deconstructing and Reinventing the American West	Sense, Growing, Belonging in Victorian and Modern Children's literature	Framing Lebanon's Civil War: Alameddine's Appropriation of Shakespeare's Tragedies
Violeta NEGREA, Christian University "Dimitrie Cantemir", Bucharest, Romania **The Anglo-American Business Culture Model: A Source For the Applied English Class Pedagogy**	Emil SÎRBULESCU, University of Craiova, Romania **Discovering one's Identity in American Multicultural Society: Gendering Race, Race(-ing) Gender**	Lidia CAZACU, Școala Gimnaziala "Mircea Eliade" – Craiova, Romania **A postcolonial reading of English identity in Jane Austen's *Emma***	Olivia BĂLĂNESCU, University of Craiova, Romania **Living in a Language: Norman Manea and the Anxiety of Identity**
Anca PĂUNESCU, University of Craiova, Romania Laviniu LĂPĂDAT, University of Craiova, Romania **A (Cross-) Linguistic Analysis of Commercial Legal Texts**		Andreea DOBRIN, University of Craiova **Whose books are these? Playing Shakespeare in the Language of the Space Age**	
Andreea STOIAN, University of Craiova, Romania **Challenges in Teaching Business English**			

Friday, October 23, 11:30 – 13:30

CONTEMPORARY AMERICAN LITERATURE Room: 336	LITERATURES IN ENGLISH Room: 337 B
Moderators: Codruța Mirela STĂNIȘOARĂ & Yousef AWAD	*Moderators:* Victor OLARU & Emil SÎRBULESCU
Codruța Mirela STĂNIȘOARĂ, University of Craiova, Romania **Alice Walker's *Colours* of Identity**	Ioana BACIU, "Alexandru Ioan Cuza" University, Iași, Romania **Nature and Culture at the Fin de Siècle: Decadent Influences in Shaping the Female Gothic Body**

Anamaria ONCIOIU, Bucharest University **Imagination as a Means of Accounting for the Alternation Between: Imprisonment and Freedom in James Welch`s novel: "The Heart Song of Charging Elk""**	Mihaela Sorina ROIBU, University of Craiova, Romania **Brokdenten Iity in Salman Rushdie's "Midnight's Children"**
Ilona Delia CRISTEA, "Elena Cuza" National College, Craiova, Romania **Isabel Archer's failure to attain self-reliance**	Daniela BURTEA, Liceul Tehnologic "Nicolae Balcescu" Voluntari, Romania **Representation of space in Jean Rhys's "Wide Sargasso Sea"**
Mohmmed Naser HASSOON, University of Craiova, Romania **Positive Fear as an Identity Construct in Herman Melville's *"Moby-Dick"***	Tania Cristina PEPTAN, University of Craiova, Romania **Resonances and (non-)fictional loops of Poesque memory. Investigating Identities**
Irina SIMANSCHI, University of Craiova, Romania **Mapping and re-mapping Hemingway's macho heroes**	Marian SUCIU, "Babes-Bolyai" University, Romania **Loss of identity. A Korean-American man's tale**
	Maher Fawzi TAHER, University of Craiova, Romania **Veiling and unveiling identities: cultural negotiation in Leila Aboulela's *Minaret***
	Abdulkadhim Salman ZAINAB, University of Craiova, Romania **Shashi Deshpande in Search of Identity and Meaning: familial and social codes in *That Long Silence***

Sabbar Zamil Alyasir ANWER, University of Craiova, Romania
Shakespeare and the Arabs – From Discovery to Translation
Part of many Arabs' appreciation of Shakespeare consider Shakespeare's fascination with Arabic elements as manifest in the fact that he used a number of Arab locales to provide colourful scenes to two of his plays: a historical play, Antony and Cleopatra, and a romance, Pericles, Prince of Tyre. Part of the action of Antony and Cleopatra is set in Alexandria, Egypt, and part of Pericles is set in Tyre, Lebanon, and Antioch (the historical Syrian city, now belonging to Turkey). Despite the controversies that some of these comments may raise, they, on the whole, signify one important fact, that Shakespeare has become part of the Arabs' cultural heritage, and this being so, the fact renders itself to much discussion and interpretation. Shakespeare, the dramatist, and Shakespeare, the man, have been introduced to thousands and thousands of readers and audiences across the Arab world through various forms of Shakespearean representation: through translations of Shakespeare, through radio, television and theatrical performances of Shakespeare, through the ballet presentation of Shakespeare, and through the rewriting of Shakespeare. The process of preservation of cultural essence in translating into Arabic Shakespeare's plays or poems is an extremely difficult task due to the linguistic and cultural remoteness of the two involved languages, English and Arabic.
Keywords: *Shakespeare, translation, Occidentalism vs. Orientalism*

Cristina ANDREI, University of Craiova, Romania
Mapping Adults' Behaviour in Overcoming Language Anxiety
Mapping adults' behaviour in overcoming language anxiety is, undoubtedly, one of the biggest challenges that the English teacher has to deal with. It is not easy to find a solution if the adult is reluctant to speak, if he/she cannot release the tension that might be felt when achieving a speech act in a foreign language, if he/she cannot overcome certain misconceptions related to the impossibility of becoming a good communicator in English because of the age or because of a late start in learning a new language. The present paper brings into discussion the dilemmas that the English teacher has to face when choosing the best solution that matches each and every adult in order to turn him/her into a successful communicator in English. Shaping adults' attitude is a long term process that involves a huge effort on both sides: on the one hand, the teacher should bring constant encouragement in the class and should engage adults in discussions that raise their interest and make them react involuntarily; on the other hand adults should be willing to involve in the tasks suggested and to make a personal effort to change their perspective on the acquisition and use of a new foreign language.
Keywords: *dilemmas; language anxiety, adults, tension, ESL*

Florentina ANGHEL, University of Craiova, Romania
Details Building Identity Axes in Caryl Churchill's *A Number* and *Top Girls*
Irrespective of whether literary works are centered on significant moments or cover longer periods of time, they imply choosing details charged with emotion and significance. Each literary genre manipulates details differently, giving them depth or diluting them with variants, equivalents or contexts, yet coherently interlacing them to transmit emotion and ideas. Drama passes for an impersonal genre since the authorial voice is not explicitly present in the text; however, a play is shaped around the author's choices of significant details. My paper aims at showing how the details Churchill uses in her plays can be clustered around three identitary axes: universal (defying race, space and time), national (culturally and geographically contextualized) and personal (with a much more restricted area of development, yet highly determined by the previous two) and how these three axes are bridged.
Keywords: *contemporary drama, choice, details, identity*

Elena ATUDOSIEI, "Alexandru Ioan Cuza" University, Iaşi, Romania
Man and Monster
When speaking of a book written recently, we can hardly expect to encounter new themes presented in it. However, that is not to say that it is impossible to discover them from a different perspective. In this paper we will speak about Chelsea Quinn Yarbro's novel, *Burning Shadows*, while also highlighting certain key elements from the 2014 film *Dracula Untold*. The plot is built around the image of the vampire in both book and film and we wish to see how the

portrait of this being is drawn. How clear is the distinction between man and monster? Who is one and who is the other? How does immortality change one's behaviour and identity? It is always a matter of choice and there is always something else behind every decision made by the character, behind the plot and how it is built. Finally, we will also look at the link between fantasy and our world today, at the way in which a text can be read and understood beyond borders, across cultures.
Keywords: *vampire, Chelsea Quinn Yarbro, Burning Shadows, film, fantasy*

Yousef AWAD, University of Jordan, Jordan
Framing Lebanon's Civil War: Alameddine's Appropriation of Shakespeare's Tragedies
The paper investigates Arab American novelist Rabih Alameddine's appropriation of Shakespeare's tragedies in order to depict the repercussions of the Lebanon's fifteen-year civil war on his protagonists. More specifically, in *I, The Divine* (2001) and *An Unnecessary Woman* (2014), Alameddine draws on themes, motifs and tropes from Shakespeare's *King Lear* and *Macbeth* to portray the horrendous experiences his protagonists undergo. Sarah Nourb El-Din and Aaliya Saleh are two Lebanese women whose lives have been shaped by the traumatic experiences they endure during the nation's atrocious sectarian conflict. In *I, The Divine*, Sarah NourEl-Din, the youngest of three daughters of a Lebanese-American couple, feels alienated and displaced, and eventually, she chooses self-banishment, while in *An Unnecessary Woman*, Aaliya Saleh, a childless and alienated woman, shares a building with three other women whom she dubs 'the three witches'. Alameddine chooses narratives of chaos, anarchy and sweeping violence that are reminiscent of Shakespeare's *King Lear* and *Macbeth*. His representation of the consequences of Lebanon's raging war on the two women parallels the painful experiences of Shakespeare's Cordelia and Lady Macbeth. Overall, reading Alameddine's novels as an adaptation of Shakespeare's tragedies values his contrapuntal vision and demonstrates how Arab writers in diaspora strategically draw on Western canonical texts, aiming at an international readership.
Keywords: *adaptation, Arab American*

Ioana BACIU, "Alexandru Ioan Cuza" University, Iaşi, Romania
Nature and Culture at the *Fin de Siècle:* Decadent Influences in Shaping the Female Gothic Body
In his books *Decadent Culture in the United States: Art and Literature Against the American Grain, 1890-1926* and *Decadence and The Making of Modernism,* Weir explores the emergence of decadence in Europe, its connections to modernism and aestheticism and its adoption in America. In the *avant la lettre Les Fleurs du Mal*, Baudelaire suggests that the decay of civilization is strongly tied to the fate of woman – in his poem *Une Charogne* (A Carcass), the rotting carcass, its swollen belly heaving under the gassy processes of putrefaction, is compared to that of a prostitute. As Kristeva would put it, the abjection of the female body serves the purpose of othering the menacing and the unknown – as the ultimately repository of death, but also of life, the woman's body is intrinsically tied to nature. Sexuality and also birthing, the two instances of womanhood superimposed over the image of death, should suffice to provide a solid basis for the continued othering of woman in the Gothic genre. The present paper exploers the decadent trope of the abjectified female body as opposed to the Victorian ideal of `the man of reason`in a series of Gothic texts: Stoker's *Dracula*, Perkins Gilman's *The Yellow Wallpaper* and Hawthorne's *The Birthmark*.
Keywords: *Gothic bodies, abjection, feminism, nature, culture*

Bogdan BALIŢA, West University of Timişoara, Romania
The World as Rhetoric – Carlo Michelstaedter
In the last decades of the Habsburg Empire, a multi-ethnic, multi-linguistic and multi-cultural melting-pot society, the struggle to find language, in general, as one central pillar for the progress of ideas in the cultural and societal areas, leads to a real crisis. The radical statement "alle Philosophie ist Sprachkritik" in Wittgenstein's theory is the flagship of the *Sprachkritik* movement in Vienna. The influences of *finis Austriaen* feelings, and the philosophical crisis that sprang out in Vienna with the poem Hofmannsthal's *Chandos* would not just influence Wittgenstein and the Viennese *Sprachkritik*, but also proliferate in all the empire's provinces. In the Italian part of the Austro-Hungarian Empire, especially in Trieste and its neighbouring towns like Gorizia, the cultural effervescence at the turn of the 20th century, would not escape this "language crisis". We shall analyse the way in which this mindset is mirrored in the work of a young Gorizian philosopher, Carlo Michelstaedter, in his solo opus *La persuasione e la rettorica*.
Keywords: *Sprachkritik, Michelstaedter, Habsburg Empire*

Gönül BAKAY – Bahcesehir University, Turkey
The Fascinating Language of Socks and Kilims: Elements of Turkish Culture
"Things are what I do not speak about, what I would like to speak about , and what I must arrive at the point of speaking about" (Ponge in Brown 2003: 93)

Objects or things can become very important tools that carry the user's identity and messages. As Leo Stein suggests: "Things are what we encounter, ideas are what we project" (Brown 2004: 4).

Handwoven woollen socks have been an important element of Turkish culture for a very long time. They were usually woven out of wool or mohair. Anatolian women who were generally reticent about expressing their feelings verbally, preferred to transfer their emotions on to the various patterns they weaved. They also reflected their creative energy into the different patterns they could create with woollen yarn. Silence has been a major characteristic of women who had few tools to fight oppression and woollen socks allowed them to project their feelings, fears and desires onto the patterns they created. The patterns seen in these socks differed for men, women, children, and the elderly, and for the future bride or the young man going to his military service. In brief, socks have always been objects that are coded with a significant cultural value.

It is only in recent years that rugs or carpets have been considered art. Carpets are now an important item on collectors' lists. Rey Chow distinguishes between two types of collectors observing that one group can be compared to those who collect only to make money, in contrast to those who collect for pleasure, and in doing so give life to inanimate objects. As Walter Benjamin observes: "Ownership is the most intimate relationship that one can have to objects" (Brown 2004: 364).

The first carpets are thought to have been used in nomad's tents….This most vital item of the nomad's life was spread on the ground to decorate his surroundings; it served as his bead, his blanket. Moving into the cities, it became a piece of furniture, a spread for the sofa, a runner, a wall decoration, a covering for a bed or table, a cushion, the main item of a young girl's dowry, an ornament for a mosque. It went on to adorn the palaces of kings and princes, the chateaus of kings and noblemen, and the homes of the bourgeois and the rich. This paper aims to discuss socks and kilims as elements of Turkish Culture.

Keywords: *identity, Turkish culture, women oppression*

Olivia BĂLĂNESCU, Univeristy of Craiova, Romania
Living in a Language: Norman Manea and the Anxiety of Identity
A journey to the recent and remote past, Norman Manea's memoir book *The Hooligan's Return* addresses major themes of the 20th century – the Holocaust, the communism, the exile – from the perspective of an individual and a collective destiny. Exiled in New York, Manea remains for ever suspended between now and then, here and there, a transit passenger, always searching for his own identity. Trying to escape from this nightmare of non-belonging and to reconstruct his split subjectivity, Manea finds refuge in the Romanian language which he considers, metaphorically speaking, "the snail's house", i.e. the only place which he can take with him and to which he belongs. The aim of this paper is to analyse the anxiety of identity in *The Hooligan's Return*, emphasising that the only identity which resists the corrosive action of time is the linguistic one.

Keywords: *exile, house, identity, language, memory*

Denisa BĂRBUCEANU, University of Craiova, Romania
Re - Mapping Horticultural Technical Language in the New Multicultural Standards
When one speaks of the word science, in general, cannot help but thinking terminology, in particular, as both are interconnected and coexist under perfect symbiosis, incorporated in the construction of lexicon. In the context of the phenomenon of multilingualism, globalization and blink on an eye communication and exchange of information, terminology can only enhance the act of speech, of speakers and discourse which involves the issues of equivalence, compatibility. "The problems of terminology compatibility and their impact on the information market in Europe are so great that they justify the establishment of a common infrastructure for terminology." Terminology improves the act of communication for specialists from certain domains and for external users can act as a personal and professional development tool, an access key, which they can use. Computer technologies, medical sciences, mechanics, automation agriculture or horticulture, are some of the fields terminology is essential for the usage of information. Neologisms, multilingual dictionaries and technical databases have been given a closer look since the involvement of terminology which has made paramount improvement in the exchange of knowledge, especially the field of technical translations.

Keywords: *multilingualism, globalization, equivalence, terminology compatibility*

Loredana BERCUCI, West University of Timişoara, Romania
The Language of Globalization: Financial Metaphors in Franzen's *The Corrections (2001) and Freedom (2010)*

Jonathan Franzen's novels *The Corrections* (2001) and *Freedom* (2010) depict globalization as the undeniable historical reality in contemporary times as it underlies everything from individual psychologies to market economy. The logic of globalization permeates the world of the novel in such a way that it is impossible for the characters to challenge or resist it. This is embodied at the level of the plot by a series of networks and connections similar to the paranoid depictions of systems in postmodernist novels. According to Stephen Burn, "none of the connections are explicit, rather they seem to be subterranean pipelines that hint at the dark side of capitalism and prompt confusion and awe in his characters when they glimpse the vertiginous scale of the systems that seem to surround them" (2008: 109). In my paper I want to show that financial metaphors are used to show the insidious nature of globalization and serve the purpose of acting as dehumanizing elements in the novel. Unlike postmodern novels, the characters in Franzen's novels are not mechanistic cogs in the capitalist system but are depicted as tragically marred by the amoral flows of capital in the global market. I will argue that this dynamic is characteristic of an emergent trend in contemporary literature, which I term post-postmodernism.
Keywords: *financial metaphors, globalization, Jonathan Franzen, post-postmodernism*

Irina Janina BONCEA, University of Craiova, Romania
Aspects of Technical English Terminology in the Reinvention of Romanian Engineers

Over the past few decades, owing to the globalization of labour markets, Romanian engineers of all ages have begun to understand the importance of English as the Lingua Franca of the Engineering field. Though most of the specialization in technical terminology occurs on the job, engineers are beginning to feel the pressure of being autonomous in English before the actual professional insertion process occurs. Resultantly, alongside the actual technical training accessed during faculty years, they start to develop an English learning routine that is aimed at enabling their reinvention in an English speaking engineering world. This paper tackles a number of practical considerations that may help engineers overlap their technical training with their English training. It also focuses on an overview of the learning techniques they can employ in absorbing as well as using technical terminology and of how they can develop a mental map of English learning patterns and routines that increase their communicative competence in the technical field.
Keywords: *technical English training, communicative autonomy, learning strategies, competence, production*

Andreea BRATU, University of Craiova, Romania
Misrepresented Identities and Lost Dreams: Cristian Mungiu's *"Occident"*

Along the history of mankind, cultural differences have brought about misjudgements and negative attitudes which betray lack of information, education and tolerance, hasty judgment and conclusion about those who are different. Often, collective opinion was based on individual, subjective observation and labeling of few fortunate travelers. In modern times, as a result of political and religious matters, sometimes inherited from past centuries, the image of Eastern Europe in the West has acquired new negative connotations, after the Iron Curtain drawn by Churchill at the end of WWII. At the same time, due to worsening economic, social and political conditions, in this isolated part of Europe, the image of the West has developed into a Land of Promise, an ideal world where everything is bright, correct and positive, similarly to the European emigrants' perception of the XIXth century America. Both have, in fact, multi-layered identities, which are very often misread and misinterpreted by chance observers belonging to the opposite geographical, cultural and political area of the continent.

This presentation is an analysis of Cristian Mungiu's 2002 film Occident, which ironically illustrates the distorted image that the formerly isolated citizens of an Eastern European country had about the western world. At the same time, making use of visual and verbal clichés, the film masterfully builds a puzzle of short images that characterise the 1990- 2000 Romanian society. Christian Mungiu's "Occident" is a story about disillusionment engendered by failed expectations of a better life in Romania of year 2000, about nostalgic reminiscences of the old times, about the dream of emigrating to a Western world whose puzzle-like portrait is far from the imagined one. It is a story about lost dreams.
Keywords: *alterity, East and West, identity, collective imaginary, clichés*

Adrian BUŞU, University of Craiova, Romania
Emphatic Identities in Literature

The need of insertion in a dynamic world, whose present emphatic framework is represented by the interculturalism itself, often implies the changing of the epitome that we use in order to appreciate things. The contact with the new rules and strictness of other cultures also implies the permanent reorganization of the axiological referential. The meeting and the dialogue of cultures are in most cases questionable and complex and this phenomenon is a true challenge for the authors of anthropological studies.

In a nutshell, the relationship among cultures can be understood through the pattern of relational knowledge centered on the dialecticism between bondage and antinomy. It is, basically, the relationship between identity and difference that trigger, most of the time, difficulties which can reach the climax of the subject-object polar tension.

Literature, as product of spiritual life and as type of individualization of knowledge through aesthetic prism, is based on the relationship between interiority and exteriority. Like any other authentic form of human creativity, literature originates in the profound knowledge of the world.

As a mirroring process of the objective reality, the authentic creation is what expresses a deep human truth. The great literature is the field of expressing a multitude of shades that are developed by the relationship between the inside world and the outside. The deep contradiction between the factors of this relationship turns into conflict. However, the chances of global cohabitation depend on each individual.

Keywords: *relationship, polar tension, knowledge, contradiction*

Lavinia-Daniela BURTEA, **Liceul Tehnologic "Nicolae Balcescu" Voluntari, Romania**
Representation of space in Jean Rhys's "Wide Sargasso Sea"

Man lives in close connection with nature, the landscape is the milieu where man grows, develops and dies. "Wide Sargasso Sea" shows how landscape transforms the individual. Antoinette is trapped between two spaces: Caribbean land and England, but she obviously searches for the third one that is the unknown, the one that cannot be seen and she seeks to find it through death, because death is the ultimate experience that man has not known in his transient life.

Jean Rhys proves her mastery in depicting how people inhabit places, and the strong relationship between people and land. The two opposite spaces, Jamaica and England, represent two different cultures, but they also suggest people's inability to adapt to a new life: Mr. Rochester cannot become a part of the island while Antoinette fancies an ideal land in which she will not integrate. On the other hand, her husband cannot integrate in the lush surroundings and he describes the place as being "not only wild but menacing". He will despise the island later and its habitants, but also his wife because he associates her with the island's beauty.

Keywords: *space, transience of life, surroundings*

Elena BUTOESCU, University of Craiova, Romania
Projects, Objects, and Other Collectibles: Dilemmas and Choices in Malcolm Bradbury's *To the Hermitage*

A novel that investigates 'The Enlightenment Project,' *To the Hermitage* belongs to the type of postmodernist fiction classified as 'historiographical metafiction' that presents an alternative reality based on historical sources, determined by formal and rhetorical structures. Borrowing the eighteenth-century habit of blurring the distinction between history and fiction, historiography and literature, Malcolm Bradbury turns his hand to re-writing 'The Enlightenment Project' from the perspective of the French philosopher, Denis Diderot, the Encyclopedist. 'The Diderot Project' of the 1990s is, in fact, the global and cosmopolitan version of the Western project of the Enlightenment. Along with heated debates surrounding the death of the author, the legitimacy of fiction, the fabricated biographies of Descartes and Diderot, and a sceptical analysis of 'united Europe,' the novel puts forward the hypothesis that 'books breed books,' a recurrent theme that calls for a palimpsestic reading of the novel. Have the book and the manuscript become collectible commodities in a culture of display? Can a book be considered outside the frame of its historical legacy? Are historical sources hidden below multiple layers of alternative realities? To what extent did the Enlightenment, an age of 'origin-seeking,' create a precedent for fictionalising history and recreating past cultures by collecting them in encyclopedias, libraries, and museums? The present article will attempt to look into these dilemmas, illustrate the characters' choices, and investigate how the author explores the notion of 'object' in relationship with postmodernism and the making of modernity.

Keywords: *postmodernist fiction, palimpsestic reading, fabricated biographies*

Doina BUTIURCĂ, Sapientia University Cluj-Napoca, Romania
The denominative function of terminological metaphors
The present research starts from the assertion that the specialized metaphor is a cognitive construction defining – by analogy – a concept, respecting the status of the term and the functions of a particular language to a certain extent. The aim of this study is the relationship between the object and its name, the problem of referent (neglected in Saussure's linguistics) from the point of view of *term's form – notion* (concept) *– object* (to be found in applications in the language of informatics in Panlatin and English). The conclusion of the study is that the specialized metaphor (terminological, conceptual) reconfirms its status as a term through its denominative and informative value, as it attributes a name to a referent in a scientific denominational process.
Keywords: *terminology, denominative function, terminological metaphor*

Yolanda-Mirela CATELLY, Politehnica University Bucharest, Romania
Feeling One's Way in a Multicultural Educational Context – a Clash-To-Concord Dilemma Approach Proposal
The paper aims to analyze a specific educational context in engineering higher education, characterized by multiculturalism. The author of this paper is wearing the hat of a teacher-researcher, raising sensitive questions and attempting to provide answers, with a view to establishing a framework of pedagogical principles against which to approach each multicultural groups, set priorities and operate selections so as to be successful in the instructional process and avoid discord. An array of factors are taken into account in reviewing current examples of good practice, as well as the manner in which they could be included in the rationale, in an attempt to develop a consistent core of guidelines, allowing for flexibility. The research uses feedback from various sources, such as interviews, questionnaires and focus groups with students, language teachers and/or teachers of various technical disciplines having English as the medium of instruction, members of the faculty/university management and potential employers. The approach is then illustrated with examples from several of the author's CLIL type courses or ESP practical courses, presenting options and the rationale for them, inviting further debate.
Keywords: *multicultural groups, concord, CLIL*

Lidia CAZACU, Școala Gimnaziala "Mircea Eliade" – Craiova, Romania
A postcolonial reading of English identity in Jane Austen's *Emma*
Jane Austen's novels propagate an idea of undeniable English qualities, being considered an 'English heritage', like the works of Shakespeare, Dickens or the Brontës. Such instances of Englishness are mainly described in relations of power which produce material, imaginative and cultural effects. On the other hand, as Paul Gilroy maintains, black people, or people from the West Indies, appear as victims or problems: 'The oscillation between black as problem and black as victim has become, today, the principal mechanism through which "race" is pushed outside of history and into the realm of natural, inevitable events' (Gilroy 1987:11). Jane Fairfax, the black heroine in *Emma* is judged for secrecy and romance while Emma's blonde protégée, Harriet, for illegitimacy. This article intends to investigate how Austen's 'pale-faced' and 'West Indian' characters are presented in *Emma* and what happens when they interact.
Keywords: *Victorianism, post-colonialism, race, cultural negotiation, Englishness*

Sorin CAZACU, University of Craiova, Romania
Rewriting black identity in Toni Morrison's *God Save the Child*
In her latest novel, *God Save the Child*, Toni Morrison revisits the themes of race, colour, class and psychological trauma, through a contemporary fable of distorted identity. As in *The Bluest Eye, Beloved* and *A Mercy*, Morrison explores the complex mother-daughter relationship after a brutal episode of separation which scarred the existence of both. As this article aims to demonstrate, this distortion is central to *God Save the Child,* where the protagonist, Lula Ann - a successful and emancipated fashion executive in modern California - loses herself to self-love and social ostracism until her life ceases to have any meaning. As a result of an intense feeling of guilt, she creates her own sense of alienation by succumbing to a fragmented reality until she sees her body regress to being a young girl again. Such instance of magical realism is yet another recurrent strategy that the author employs in investigating the post-racial African-American psyche.
Keywords: *identity, race, class, gender, psychological trauma*

Mădălina CERBAN, University of Craiova, Romania
Types of grammatical structure and their determination by different semantic functions
The semantic system of a natural language is made up of a limited set of distinct components that are related to the most general functions of a language. This functional interpretation is a generalization about language and, as a result,

it can be interpreted from three perspectives: from above, below and from its own level. In this paper we focus on the below level, starting from the hypotheses that each of this semantic components leads to a specific structural mechanism as its realization and that these different types of structure are related to the types of meanings they express. In the second part of the paper we will identify which are these mechanisms that are typically involved in the realization of the components of meanings: experiential, interpersonal and textual.

Key words: *semantic system, experiential, interpersonal, textual*

Desislava CHESHMEDZHIEVA-STOYCHEVA, Konstantin Preslavsky University of Shumen, Bulgaria
The Stranger Next Door: The Threat Of Home-Grown Terrorism in The Bulgarian and The British Media Discourse

The paper analyses the way the Bulgarian and the British media discourse present the identity of Muslims living in Bulgaria and the UK, and the possible threat of them turning into terrorists. The focus is on the changing perceptions of the religious Other and the emergence of the threat of home-grown terrorism mostly influenced by the attack on the offices of Charlie Hebdo in France, as well as by the increasing number of people converting to Islam and joining ISIS or other terrorist organizations. The paper inevitably tackles the presentation of those men and women who have fought on the side of ISIS but have become disillusioned with the organization and have decided to return to their home countries.

The analysis presents a comparison between the linguistic devices used in the Bulgarian and the British media discourse with deals with stereotypes, metaphors and references used. The method of analysis is CDA.

Keywords: *identity, media discourse, CDA*

Maria Cristina CHINTESCU, National Vocational College „Nicolae Titulescu" Slatina, Romania
The Theme of "Otherness" in Doris Lessing's *The Grass is Singing*

This presentation approaches the theme of "Otherness" in Doris Lessing's novel The Grass is Singing. Generally, the author's novel describes the experience of living in Africa as a non-native citizen. My intention is to point out the fact that the novel approaches essential characteristics of the theme of Otherness, advancing some specific peculiarities: "Otherness", In-group vs. Out-group, the characters' Ethnocentrism, the process of "Othering" and the spacial heterogeneity of society. Firstly, I will approach the theme of "Otherness" as Lessing speaks through her characters in the very first chapter of the novel. Secondly, I will discuss the "In-group" (the white), e.g. Mary Turner and her husband, Dick, Charlie Slatter, and the "Out-group" (the black), Moses. Thirdly, I will talk about the tendency of the characters to play by the strict rules of Ethnocentrism. Last but not least, I will end my presentation with the spacial heterogeneity of society, another very important characteristic of the theme of "Otherness". This allows me to talk about the In-World (the superior one), the British colonists and the Out-World, that of the Southern Africans.

Keywords: *Doris Lessing, The Grass is Singing. identity, race, exoticism, segregation, ethnocentrism*

Arina CHIRILĂ, Alexandru Ioan Cuza University of Iași, Romania
Bilingual identity and translation of colour terms

The present research is centered around the reflection of bilingual identity of one of the best-known 20th-century bilingual writers Vladimir Nabokov in his autobiographic novels "Conclusive Evidence", "Other Shores" and "Speak, Memory!" It does not come as a surprise that the multilingual and multicultural personality of the author (who was fluent in English, Russian and French from the early childhood) was fully reflected in his works; the proof lies in the comparative analysis of the three autobiographic novels mentioned above that, according to Michael Oustinoff's typology of self-translations, can be called a case of re-creating self-translation, or rewriting. Thus, the aim of our research is to assess to which extent the author's bilingual identity influenced the choices of Nabokov the translator in the translation of colour terms – which proved to be especially fruitful.

Keywords: *self-translation, colour terms, rewriting*

Cristiana COȘOVEANU, "Carol I" National College, Romania
English as a Lingua Franca in the 21st Century

English has been acknowledged, for decades now, as the lingua franca or the means of international and intercultural communication due to a constellation of factors: geopolitical, economic, cultural and linguistic. The paper aims to examine all these factors from a panchronic perspective with a view to highlighting the main trends in the evolution of English as a lingua franca. We are equally concerned with ways of codifying this new variety of English shaping its identity ever more assertively since exonormative standards seem to override endonormative ones. In line with David

Crystal at the 2013 IATEFL Conference, we ask legitimate questions about the future of English and its coping with culture.

Keywords*: lingua franca, exonormative standards, intercultural*

Mihai COȘOVEANU, University of Craiova, Romania
Perceptions and Perspectives in John Ashbery's Poems
Considered an outstanding contemporary poet with a great influence on younger writers, John Ashbery has succeeded in imposing an unmistakable style and his own philosophy, based on the fact that he could not find "any direct statements in life". His poetry resembles a wave which moves, inconstantly, from one perception to another, depending on the level of awareness or consciousness. Even if some of his poems might baffle the readers, Ashbery has always had a constant and large audience who highly appreciated the poet's expressionist technique.

Keywords: *perceptions, perspectives, awareness, consciousness, expressionist*

Ilona Delia CRISTEA, Elena Cuza National College, Craiova, Romania
Isabel Archer's failure to attain self-reliance
Isabel Archer's desperate attempts to discover herself, being torn between the strong influence of the two cultures that shape her personality, meet with failure. It is her struggle, as well as the impossibility to preserve her accomplishments, that finally trigger the heroine's loss of that part of her identity that sought independence in the first place. This is why Isabel chooses to live in a mental prison, apparently. Had the innocent American not connected independence and self-reliance with total detachment from society, she could have found a true sense of solidarity that would have prevented the bitter end.

Keywords: *self-reliance, identity struggle, loss*

Bogdana CRIVĂȚ, University of Craiova, Romania
Von bleifrei, bauchfrei und bügelfrei: Zu deutschen Wortbildungen auf –frei und ihren Entsprechungen im Rumänischen
Die deutsche Gegenwartssprache weist eine ganze Reihe von etablierten bzw. ad-hoc-gebildeten Suffixoidkomposita auf –frei auf. Vor allem in der Produktbeschreibung wimmelt es von solchen stark polysemen, stilistisch eher nüchternen Wortbildungen mit dem Bedeutungsmerkmal [+ PRIVATIV]. Vorliegender Beitrag nimmt sich dreierlei vor: Zum einen sollen –frei-Bildungen auf ihren Binnenaufbau, auf ihre semantischen und stilistischen Funktionen sowie auf ihre Produktivität und ihre typischen Gebrauchskontexten hin untersucht werden. Zum anderen gilt es, ihnen Konkurrenzstrukturen wie Suffixderivate auf –los bzw. Suffixoidbildungen auf –leer und –arm gegenüberzustellen. Schließlich sollen Übersetzungsmöglichkeiten bzw. typische Übersetzungsschwierigkeiten solcher Wortbildungsprodukte im Rumänischen besprochen werden.

Keywords: *Suffixoidkompositum, Privativbildung, semantische Unterdeterminiertheit*

Teodora – Ecaterina DANCĂU, West University of Timişoara, Romania
Literary Cartographies of Timişoara
Reading the text has been a form of reading the city¸ according to Richard Lehan's *The City in Literature. An Intellectual and Cultural History.* The literary works written in the last hundred years in Timişoara reveals various literary cartographies of this margin-centric cultural node of Central Europe. Its history reveals its multicultural dimension: Timişoara and the Banat region came successively under the Turkish (1552 – 1718), Austrian (1718 – 1778), Hungarian (1778 – 1849), Austrian (1849 – 1867) and Dual Monarchy control (1867 – 1919), before becoming part of Romania in 1919. Under these historical circumstances, several cultural directions interplayed in this area, creating a sort of melting pot in which the concept of *identity* redefined itself by following the rules of intercultural communication. Several writers who were born in this region or who settled in this city after 1919 reveal other sides of it by shaping its reality in very subjective perspectives which complete the historical view.

Keywords: *literary map, literary geography, identity, intercultural communication*

Mădălina DEACONU, Titu Maiorescu University, Romania
Mapping National Identity Through Prison Poetry: Radu Gyr's Poetic Cycle ''Pragul de piatră''
The feeling of national identity is the result of an intimate understanding of this concept, specific to each person, depending on the subjective representation of the identity landmarks represented by language, culture, history etc. It is a well-known fact that it tends to become stronger in the case of a threat. In Romania, such a threat was the totalitarian communist regime and poetic creation can be regarded as a means of resistance against it. Rady Gyr's poetic work can be considered an attempt to preserve the memory of all those people imprisoned unjustly during the communist

domination for keeping the sacred belief of a Romanian and Christian nation. Rady Gyr himself, after almost 20 years of imprisonment, can be regarded as a poet and an apostle.

The present paper is a brief outline of Radu Gyr's poetic universe in ''Pragul de piatră'' poetic cycle, presenting both the main themes and the stylistic characteristics of the poems, as well as emphasizing the antonymic structure which characterises some of them and pointing out the dichotomous-antonymic mechanism of thinking underlying it.

At the same time, the present paper brings into light extremely important elements in guiding today's young generation, in an attempt to restore national identity.

Keywords: *national identity, thematic structure, antonymic structure*

Georgiana-Elena DILĂ, University of Craiova, Romania
Creating and Re-creating Characters in Tennessee Williams' *A Streetcar Named Desire*

Tennessee Williams' *A Streetcar Named Desire* is well known for the dramatic impact it had on the public with its troubling display of bizarre human interactions and tragic representation of life. The characters of the play have to experience events that make them face dilemmas and choices in order to grow, invent or re-invent themselves according to circumstances and momentary situations using language that belongs to their normal self or to an adaptation that society requires of them. Williams' protagonists are troubled individuals struggling to define their identity and adapt themselves to the way they are supposed to be. Their reactions are results of the desire to send a message regarding themselves and others, the way they are forced to take a stand in order to establish certain human interaction. The manner in which the characters are presented both on stage and on screen is also a matter of choice, the playwright sometimes having difficulty in accepting such treatment of his work. The present article intends to explore the way Williams' characters were created, the impact they had on the public and the way the author reacted to the publicizing of his work highlighting the dilemmas and choices they all had to confront.

Keywords: *desire, re-invent, psychological*

Andreea DOBRIN, University of Craiova, Romania
Whose books are these? Playing Shakespeare in the Language of the Space Age

The *Star Trek: The Next Generation* episode "Emergence" (1994) starts with the android, Data, performing Act V, scene I of *The Tempest*. With a sonorous, well-trained voice, he delivers the speech in which Prospero relinquishes his power, only to interrupt himself half-way through because he feels that the attention of this audience, Captain Jean-Luc Picard is waning. Picard helps Data analyze Prospero, in whose final creative act before giving up his art forever Picard finds certain expectancy… a hopefulness about the future." Shakespeare was "mixing opposites – the past and the future, hope and despair […]." This is a surprising, unexpected connection between Shakespeare's play and the audience of the space age, a new way of bringing Shakespeare closer to the 21st century, and our contribution deals with the opposites that Picard mentions. Although the universe of *Next Generation* exists in the twenty-fourth century, Picard's dialogue was written in the waning days of the twentieth and urges its audience to contemplate its own transition into a new world, which Americans, like Shakespeare, look at with anxiety and hope alike. As pointed out in our research, a way to address the social anxieties of twenty-first century America and, in some cases, to achieve the more – hopeful view that Picard sees as conversant with the fears of a period in transition may be found in the centuries-old stories of Shakespeare.

Keywords: *Space Age, transition, connection, new century*

Carmen DOMINTE, "Hyperion" University Bucharest, Romania
Re-Shaping Identities in Don DeLillo's *Falling Man*

As a trauma novel, Don DeLillo's *Falling Man* deals with the aftermath of the 9/11 attacks, revealing the effects that such an event had not only on people who were directly affected, but also on the nation itself. Exposed to a dreadful tragedy, most of the characters become victims whose experiences of time, self and the world were disrupted. The personal and collective consciousness was painfully injured causing an emotional anguish that led to great changes in the community's sense of identity. The present paper intends to illustrate the iconic relationship between traumatic memory and narrative memory as a basis for the re-enactment, repetition and symbolization to become substitutes for a 'frozen' identity in the intention of restoring the traumatized self and to function as psychological and literary strategies.

Keywords: *trauma fiction, identity, memory*, *9/11*

Cosmin DRAGOSTE, University of Craiova, Romania
Der Identitätsdiskurs bei der Aktionsgruppe Banat

Die Problematik der Identität bei den Autoren der Aktionsgruppe Banat weist besondere Aspekte auf: einerseits geht es um die Identifikation im eigenen kulturellen Umfeld, andererseits handelt es sich um Identifikation durchs Negieren der eigenen Tradition. Die Schriftsteller, die üblicherweise als Mitglieder der Aktionsgruppe Banat gelten, haben andere Probleme als ihre KollegInnen aus Westeuropa, denn sie wurden dazu gezwungen, in einem anderssprachigen Land zu leben und zu arbeiten. Es gab auch ein anderes politisches System, gegen das sie heftig kämpften. Alls das führte zu Identitätskrisen, die in ihren Werke einen besonderen Niederschlag gefunden haben.
Keywords: *Aktionsgruppe Banat, Identität, rumäniendeutsche Literatur*

Oana Adriana DUȚĂ, University of Craiova, Romania
Suggestions on Useful Marketing Tools for Romanian Translators

Besides being highly professional and accurate in their work, translators also have to make sure that business is coming their way constantly. This involves maintaining successful cooperation with ongoing customers, but also attracting new profitable business. The hereby communication aims at presenting some of the marketing tools most frequently used by Romanian translators, as well as suggesting new possible methods of self-promotion. We shall deal both with online tools such as websites, web profiles, presence on discussion forums, and printed materials like business cards, leaflets, presentation brochures, CVs, etc.
Keywords: *translation management*, *marketing*, *promotion*

Nicoleta Gabriela, GHEORGHE, Bucharest University
Augmentatives in German Contemporary Language and Their Translatability into Romanian: A Contrastive and Corpus-Based Analysis

Examples of German augmentatives (augmentative formation, intensifying prefixes, amplification forms etc.) are: Höllenangst, Bärenhunger, Bombenrolle, hochgebildet, hochgradig, Hochsaison, Höchstmaß, Höhepunkt, Mammutprogramm, Megastar, Monsterprozess, Großauftrag, Spitzengehalt, etc. The terms are therefore very diverse and complex and the word formation representing the act, the result and the process of augmentation occurs very often in the youth language, in the media and the advertising as well as in literature. But there are also cases of augmentation in the special or technical language, as for instance: überbeanspruchen, überbelasten, Hypergenitalismus, Hyperglykämie, Hyperplasie, Hyperschall, Superarbitrium, Superdividende, Suprafluidität, Supraleitfähigkeit, Supernova, etc.

They don't convey only the attitude of the speaker towards the given facts (this would be rather the stylistic aspect: irony, devaluation or emphasis can be intended meanings of augmentation). The augmentative formations in the technical language are usually employed to express definitions whereas the prefixes can be classified as native or borrowed. The tendency to expand the semantic domain of individual compound constituents leads to the term „affixoid", i.e. a summarizing term for „prefixoids". Augmentatives are nouns or adjectival groups in which a lexeme that exists as such in the language is amplified/intensified in its meaning by a prefix/prefixoid. The semantic characteristics of nouns can be paraphrased by sehr/besonders groß, stark, hoch, wichtig. Adjectives can be paraphrased by sehr, besonders, extrem, überaus. With augmentation the denotative meaning remains the same, only the connotative one is changed. Augmentation can have an intensifying or a negative effect.

A scientific analysis of this phenomenon addresses the linguistic predefinition of the semantic nature of the prefixes/prefixoids, the difficult and controversial designation of the constituents and the question of origin: native vs. borrowed prefixes. The augmentative formation remains despite these problems one of the most productive sources of enrichment of the German contemporary vocabulary.
Keywords: *prefixoid, Romanian-German translation, contrastive*

Mohmmed Naser HASSOON, University of Craiova, Romania
Positive Fear as an Identity Construct in Herman Melville's *"Moby-Dick"*

Fear is an unsatisfactory and unpleasant, often strong feeling caused by expectation of realization of risk. Fear is not always negativity. The subject of fear is a common element as the stimulus and dominant motif in several literary works. It has demanded the attention of literary critics focused on psychological and aesthetic characteristics. Novelist Karen Thompson Walker started her 2012 TED talk with an example taken from Melville's *Moby-Dick*, and concluded that "Our fears focus our attention on a question that is as important in life as it is in literature what will happen next... How we choose to read our fears can have a profound effect on our lives." It is in Herman Melville's *Moby-Dick* that we find how the emotion of fears changed to be the important motif of courage, wisdom, greatness, leadership, power,

etc. it is what inspired Melville's contemporary Mark Twain to say, in Chapter 12 of his novel *Pudd'nhead Wilson* (1894): "Courage is resistance to fear, mastery of fear – not absence of fear. Except a creature be part coward it is not a compliment to say it is brave; it is merely a loose application of the word." The feelings of fear that control the characters' behavior in Melville's novel play the vital role of depicting the progress of the incidents due to the positive adjectives that generated these hateful feelings. The ultimate goal of this paper is to reveal how the emotion of fear in this novel goes far beyond the negative interpretations, and fully contribute to a definition of the characters' identity.

Keywords: *definition of fear, forms of fear, positive results of fear, fear in literature, fear in Moby-Dick*

Roxana ILIE, Bucharest University, Romania
Psychoanalytische und psychopathologische Aspekte in Virginia Woolfs *Orlando*
In meinem Vortag werde ich Virginia Woolfs Gebrauch der freudschen und jungschen Psychoanalyse und Psychopathologie analysieren, um auf die Abgründe des menschlichen Verstands Licht zu werfen. Weil sie sowohl Carl Gustav Jungs Archetypen anwendet, als auch das Motiv des Traums in ihrem Werk verarbeitet, schafft Woolf die geeignete Umwelt für die Lebensentwicklung ihrer Figuren. Das Motiv der Androgynie steht im Mittelpunkt in *Orlando*, was zur Trübung der Hauptfigur beiträgt. Das Vorhandensein eines Mandala rahmt das ganze Dasein von Orlando ein, und der Kontakt mit verschiedenen Kulturen hebt umso mehr seine Geisteswirrung und - störungen hervor.

Keywords: *Androgynie, Archetypen, Freud, Jung, Psychopathologie, Woolf*

Andreea ILIESCU, University of Craiova, Romania
Chang-rae Lee's Native Speaker. Identity Dilemmas between Despondency and Surreptitious Glances at Happiness
The present paper is meant to address issues like embarking on a journey for self-discovery, reconciling one's past and present, assessing and reassessing identity in terms of ethnicity and cultural assimilation. Furthermore, I underscore that Chang-rae Lee's novel projects characters who are torn between emotional deflation and expansion, in the middle of an increasingly fragmentary narrative, therefore Native Speaker appeals to me as a literary work inviting readers to delve into a realm of thorny issues relative to alienation and identity crises. By the same token, I maintain that we can also approach the novel in terms of its seemingly challenging language underlying a deafening silence, and of its convincingly puzzled out plot, infused with all kinds of incongruities akin to the XXth century urban jungle behaviour.

By way of illustration, Native Speaker comes across as an intricate novel, since it is peppered with questions, many without eliciting any response, with fascinating insights into human relationships, hence a novel of appearances and of their dissipation, of the ethnic perspective on the mainstream American society, of human grandeur and decadence, of suspicions, of the ethnic shipwreck within the prevailing white American society, of redemptive errors, of some other errors annihilating identities, of slipping masks, of artificially designed myths, of attempts at identity remapping in order to survive, of perpetual foreigners reluctant to assimilation, a novel with and about immigrants, unravelling linguistic dilemmas and bringing to the fore of the narrative tropes of despondency as well as of recycled hopes.

In the light of all of the above-mentioned, I conclude that Korean American writer's debut literary work launches more than one topic to dwell on.

Keywords: *identity crisis, estrangement, self-discovery*

Attila IMRE, Sapientia University Cluj-Napoca, Romania
Odd entries in legal dictionaries
The present paper focuses on bilingual legal dictionaries published in Romania over a period of 15 years (1999-2014). While trying to create a bilingual term base (Romanian-English) for computer assisted translation tools (CAT) such as *Trados* or *memoQ*, we encountered different types of entries, which – in our opinion – are difficult to explain why they are included in legal dictionaries. While presenting examples belonging to various fields (e.g. biology, geography, politics, religion or economy), we will also discuss politically incorrect translations, for which there may be various explanations.

As the paper stems from a larger POSDRU project, we also deal with current issues regarding the importance of published dictionaries compared to (online) term bases from various points of view, such as relevance, quality, number of entries, reliability, efficiency, or search options. We think that our results are at least surprising, as they re-shape even one of the most basic dictionary requirements, namely alphabetical order for the Romanian language when diacritical marks are involved.

Keywords: *legal terms, dictionary, term base, Romanian, English*

Raad H. KAMBASH, Al-Mustansiriya University, Baghdad, Iraq
The (un)comfortable reality of appropriation: how far do we glocalize?
My purpose is to connect the moment in 1607 when Hamlet was performed aboard The Dragon on the shores of Africa to the first translation of Julius Caesar into Arabic (1912), and the political adaptations of Sulayman Al-Bassam in the 21st-century. In between, 20th-century Arabic translations and adaptations of Hamlet, for example, were a major concern of Arab dramatists and directors, and the Arab theatre-goers saw both heroic and anti-heroic Hamlets: up to the end of the 1970s, Hamlet was viewed as a Romantic hero, understood as a freedom fighter. The following decades brought over new Hamlets, completely incapable of facing the burden of their destiny. The directors of different productions and adaptations of the play from Egypt, Syria, and Tunisia resort to different technical devices that basically challenge the norms of conventional theatrical representation, skeptical as they are about the power of words to achieve change. By the twenty-first century Shakespeare has become a vehicle of global communication, a repository of universal themes that facilitates multi-cultural diffusion from a plurality of centres. Shakespeare belongs wholly to the flux of global culture, and is no longer the property of any one national constituency. For example, The Al-Hamlet Summit – the first play in Al-Bassam's Arab Trilogy – is a representative product of multicultural communication in a global frame. It occupies one of innumerable local sites that have no territorial linkage, yet reflect specifically on global events, defined as events that implicate humankind as a whole. This is the ultimate globalisation of Shakespeare; but it is also the ultimate localisation of Shakespeare, since it implies an infinite multiplicity of local/global Shakespeares.
Keywods: *political adaptations, global culture, Shakespeare*

Minerva-Teresa LĂCĂTUŞU, West University of Timişoara, Romania
Constantin Brancuşi-The Artist's Peasant Character
Considered to be an authentic peasant who arrived by accident in a world and a century which he had nothing in common with, the sculptor Constantin Brancusi is presented in many studies as being a philosopher of forms and an outstanding `poet` of abstractionism. The aim of this paper is to emphasize Brancusi's peasant character in order to understand his artistic style and to identify the main features which made his works of art to be seen as being innovative in the sculpture's field.
Based on the Jungian theory, according to which the human collective unconscious is characterized by the presence of archetypes and instincts, our main purpose is to demonstrate that a part of the new in Brancusi's art comes as a consequence of the fact that in his works of art, as well as in his aspiration, the presence of the collective unconscious has been identified.
Applied in Brancusi's case, this theory shows a certain recapture of the contact with the Romanian peasant spirituality, folk heritage and artistic style, all of these being kept in his memory and soul.
Keywords: *Brancusi, peasant character, collective unconscious*

Georgiana-Silvia LEOTESCU, University of Craiova, Romania
J. K. Rowling's Hogwarts School of Witchcraft and Wizardry, Oxbridge and the Cultural British Heritage
No one can argue J. K. Rowling's status as the most popular children's writer, her books exceeding the sales figures of legendary names such as Roald Dahl or Enyd Blyton. Nevertheless, I strongly believe that some of us should go beyond the "childish" delight, diminish the escapist and consolatory feeling of the fairy story and discover this author's multi-layered world from a critical point of view. Some critics have already drawn attention to the novel's genuine "britishness", due to real British landmarks such as King's Cross, 12 Grimmauld Place or Little Whinging that play significant and recurrent roles during the series. Not to mention the novel is set in London and includes multiple traditional elements like booths, cabs, pubs or the notorious double-deckers. This paper does not reiterate the elements that have been previously acknowledged, but tries to demonstrate that other British "echoes" reverberate through the "hallmarks" of J. K. Rowling's wonderfully blended universe. Thus, by exploring the similarities between Hogwarts School of Witchcraft and Wizardry and great academic centres such as Oxford and Cambridge, I realized that this new perspective does nothing but confirm the book's overtly recognized status as a cultural phenomenon. Historical and social background, special uniforms, traditional ceremonies, discipline, sports and competition, learning, teaching and evaluating techniques or distinctive and representative coat of arms, they all appear and enhance the cultural impact. After all, J. K. Rowling's pedagogical world does not differ much from the contemporary one in terms of belonging to a certain community (either real or magical).
Keywords: *traditional elements, British academic centres, preserving identity, cultural phenomenon*

Karla LUPŞAN, West University of Timişoara
Förderung der Übersetzungskompetenzen

Die wachsende Verdigitalisierung hat fast alle Lebensbereiche insofern beeinflusst, dass wir heute fast alles via Internet erledigen und nur noch selten von Raum- und Zeitgrenzen sprechen. Die Digitalisierung prägt natürlich auch die Übersetzerbranche, deren Vertreter sich immer mehr an weltweit ausgelagerten Übersetzungsprojekten zunehmender Komplexität beteiligen. Dieser Trend zwingt beinahe den Lehrer seine Präsenzveranstaltung daran anzupassen, um so gut wie möglich praxisnah und handlungsorientiert zu unterrichten.

Der vorliegende Beitrag skizziert eine projektorientierte Unterrichtsabfolge, zumal sich diese sehr gut eignet, die heutzutage angeforderten prozeduralen, technologischen und sozial-kommunikativen Translations-Kompetenzen zu entwickeln und die Studierenden für den Einstieg ins Berufsleben vorzubereiten.

Keywords: *Digitalisierung, Translations-Kompetenzen, Berufsleben*

Diana Marcu, University of Craiova
The Proper Acquisition of Idioms in Business English – Challenges for Both Students and Teachers

It is well-known that English has become an international language, the main tool of communication among people around the world being used in various situations – everyday communication, business, engineering, medicine, etc. At the same time, English has been perceived as a highly 'idiomatic' language, both teachers and students being aware of the importance of a correct understanding of such standardised expressions in different contexts. The proper use of certain expressions is of great importance in the cross cultural understanding while their productive knowledge helps learners become fluent and 'native-like' speakers.

Thus, the present paper discusses the importance of teaching and learning figurative idioms in Business English proposing activities that may be used in class to enable students comprehend and further use them in their future work life. It also offers examples of idioms used in different business contexts which, because of a lack of understanding or an improper equivalent in the native language, are considered tricky or may even lead to embarrassing situations. Therefore, the use of idioms represents a great challenge for students since they reflect the linguistic and cultural background of the participants in the communication process.

Keywords: *idiomaticity; cross-cultural understanding; comprehension; production; figurative idioms*

Andrei NAE, University of Bucharest, Romania
Appropriating Shakespeare's *Othello* across the World: The construction of otherness and its ideological steaks in *Othello* and *Omkara*

Shakespeare's *Othello* is a domestic tragedy that brings into focus transcultural themes, such as accommodating otherness and the projection of dominant anxieties on religion, race, gender, and miscegenation. In recent film adaptations (Burt & Boose: 99; Nicolaesc: 101-2) or appropriations (Sanders: 26) of *Othello*, these issues are tackled in relation to the new cultural contexts in which the narrative content is transposed. The aim of this paper is to analyse the cultural translation of these themes in Tim Blake Nelson's *O* (2001) and Vishal Bhardwaj's *Omkara* (2006). In the former case, otherness is no longer treated in religious, but rather dominantly racial and subcultural terms, with the role of Othello, the moor, being taken by Odin, a young African-American basketball player. In the latter case, *Othello* travels to contemporary India, where the moor is now Omkara, a half-caste and a gangster. What is particularly of interest about *Omkara* is the way in which the film appropriates the early Modern fear of miscegenation to fit the local conflict between arranged marriages and those out of love. Yet, contrary to Lefevere's intimations of the subversive nature of translations, the film ends up endorsing the traditional view on marriage.

Keywords: *accommodating otherness, anxieties, new cultural contexts, cultural translation*

Violeta NEGREA, Christian University "Dimitrie Cantemir", Bucharest, Romania
The Anglo-American Business Culture Model: A Source For the Applied English Class Pedagogy

Academic training in business English is a must for professionals to meet the growing international cultural pressure. The paper develops a theoretical pedagogical framework of business English teaching to assist the non-native English speakers to adapt to the English speaking business world by developing their cultural competence as a prerequisite of their successful international activity.

The vision on the matter includes the progress from cultural awareness and knowledge of the Anglo-American philosophy of economics and principles of effectiveness to cultural intelligence through the channel of experiential language learning that add up towards cultural mindfulness. The neutral capacity to analyze interactions from one's self behaviour point of view and the counterpart reaction will make knowledge act properly and face new Anglo-American business culture situations.

The pedagogical interpretation of the business English class goes along with the historical account of the Anglo-American business culture model as a source for the linguistic and communication behaviour effectiveness.

The research aims to add meaning and conceptual depth to the cross culture pedagogy of applied language learning with reference to self-efficiency vs. counterpart business efficiency.

Keywords: *business culture competence, language training pedagogy, linguistic behaviour*

Anamaria ONCIOIU, Bucharest University
Imagination as a Means of Accounting for the Alternation Between: Imprisonment and Freedom in James Welch`s novel: "The Heart Song of Charging Elk"

My paper analyzes the issue of the clash between two apparently opposite concepts which can be found in the novel "The Heart Song of Charging Elk": imprisonment and freedom. In order to achieve this goal, I have used some critical theories of authors such as: Michel Foucault, Carl Gustav Jung and Pierre Bourdieau.

The analysis is concerned with exploring the duality between freedom and imprisonment and the way in which these issues influence the destiny of the main character.

I argue that the two themes are in a relation of interdependency and they are only seen as opposites from a rational point of view. The rational point of view, although valuable, is, however, incomplete without the exploration of the emotional and subjective factor which can account for the "unreasonable" events from a broader perspective: that of imagination. As Michel Foucault argues, power exists only in action and it is a rather elusive concept. In the same way, the perception of reality can be represented more profoundly from a subjective point of view. More exactly, reality is constructed with every thought, emotion and action of the individual.

To sum up, I argue that from a sociological point of view the main character is striving to assimilate his personality in a new and hostile cultural environment. However, from a psychological point of view, he is "fighting" his inner shadow, as Carl Gustav Jung calls the hidden part of the personality, in order to achieve a genuine sense of self. As the sociologist Pierre Bourdieu argues, there is a set of common characteristics of taste which define the social belonging of an individual. In the novel the character manages to adapt to the new situation and to overcome the obstacles that he finds on his way.

Keywords: *imprisonment, freedom, the rational point of view, imagination*

Victor OLARU, University of Craiova, Romania
Reinterpreting Victorian fiction: Neo-Victorian literature

What we consider to be currently one of the most interesting areas of literary studies, *Neo-Victorian literature* implies that the postmodern literature of the second half of the twentieth century witnessed an unexpected re-emergence of the Victorian novel. In the decades of the twentieth century one may remark that the Victorian age and its literary productions are present in the writings of contemporary fiction writers. Robert Graves's *The Real David Copperfield* (1933), Virginia Woolf's *Freshwater* (1935), Michael Sadler's *Fanny by Gaslight* (1940) and Marghanita Laski's *The Victorian Chaise-longue* (1953) had started a phenomenon continued by very successful novels as Jean Rhys's *Wide Sargasso Sea* (1966) and John Fowles's *The French Lieutenant's Woman* (1969). Since then there have been two Booker-Prize-winning novels with a Victorian setting, J. G. Farrell's *The Siege of Krishnapur* (1973), and Peter Carey's *Oscar and Luanda* (1988, as well as A. S. Byatt's *Possession* (1990), to mention only a few. The aim of our paper is trying to understand the reasons for this tendency of some twentieth-century writers to resort to the subject matters and settings of the Victorian age by analyzing some examples of Neo-Victorian fiction implying a recent interpretation of what it means to be English in the Victorian Age. For this presentation, we analyzed Charles Dickens's *Great Expectations* and Peter Carey's *Jack Maggs*.

Keywords: *Postmodernism, Neo-Victorian literature, Charles Dickens's Great Expectations, Peter Carey's Jack Maggs*

Diana OȚĂT, University of Craiova, Romania
Re-Mapping the Translation Market: CAT Tools and other Translation-Assisting Software

"From pen and paper to computer unit": an ever-increasing applied statement used to highlight a reality at hand, i.e. that computer-assisted translation is "the new black". The rationale for our computer-based approach to translation is featured by the optimised framework of the new digital era where the combination *speed* and *efficiency* re-defines the translation market. Hence, it is legitimate to discuss the input technological tools have brought to the process of translation nowadays, who are the beneficiaries of such improvements and what are the new trends in the translation industry. CAT tools have been designed and implemented in order to facilitate translators work faster and with higher reliability, enabling them, for example, to build translation memories and glossaries which can be further easily shared

among CAT-tools-users, or to initiate real-time collaborative work and in-document commenting irrespective of the translator's location on the world map. The present paper aims at exemplifying the advantages of the interactive process between the human translator and the computer by presenting some of the applications provided by MAXQDA 11–the qualitative data analysis software, which can be used as a translation tool and as a translation teaching method alike.

Keywords: *CAT tools*, *real-time translation*, *word-clouds*, *document portraits*

Mihaela PARPALEA, Transilvania University, Braşov, Romania
Kultur- und kontextgebundenes Kommunikationsverhalten. Sagen, Meinen und Verstehen
Dass Menschen aus verschiedenen Kulturen einander verstehen, ist nicht selbstverständlich. Die Praxis des Zusammenlebens von Menschen aus verschiedenen Kulturen zeigt, dass es in dieser Hinsicht Probleme gibt, dass die Kommunikation zwischen den Kulturen eine entscheidende Rolle spielt. Man fragt sich aber wie die Kommunikationssituation sein sollte, damit die Verständigung reibungslos funktioniert. Was muss man bei einem interkulturellen Gespräch beachten? Situation, Region, Redeuniversum, Kontext sind weite Umfelder und die Elemente, die sich ihnen zuordnen lassen, weisen zusammen mit den Bedeutungen der Ausdrücke auf das wirklich Gemeinte. Das Gespräch ist das Prototyp des Sprachgebrauchs, und es verwundert nicht, dass die Pragmalinguistik darin die Quelle und den Anfang jeglicher Sprachverwendung sieht. Die Analyse des mündlichen Gesprächs verheißt viel mehr, als die Sprechakttheorie zu leisten vermag. Dazu muss man sich vorstellen, dass ein Gespräch nicht nur aus den sprachlichen Äußerungen selbst besteht, sondern eingebettet ist in eine Vielzahl von Komponenten, die im Begriff Kontext zusammengefasst werden. Dazu gehören nicht nur die Sprechenden selbst, ihre Mimik, Gestik, ihr Tonfall, ihre soziale Stellung, der kulturelle Rahmen, in dem das Gespräch stattfindet. All diese Elemente werden unter dem Begriff Kontext behandelt. Zu verzeichnen wäre, dass das wirklich Gesagte weniger als das Ausgedrückte und Verstandene ist. Man fragt sich deswegen, wie das Ausgedrückte und das Gesagte richtig verstanden werden können. Der Kontext spielt dabei eine vorwiegende Rolle, aber es sind auch andere Aspekte die berücksichtigt sein müssen.

Keywords: *Kontext, Sprachgebrauch, Verständigung, Sprechakttheorie*

Marinela PAŞCU, University of Buncharest, Romania
Ludic Identity and Postmodern Fiction
The contemporary world has built a complex stage for acting out the concept of identity, from species identity down to individual identity. Against a background shaped by a clash between modern and postmodern discourses, with a progressive shift of attention to the latter, contrasting perspectives mould a changing medium for identity building.
The paper puts forward a new vision of the postmodern ludic fiction as a ground for reshaping identity. On the other hand, the play is not only an artistic theme, but also a way of creating fiction and a reading perspective. Hence, the ludic identity of the postmodern fiction creator and the playful identity of the receptor are central to the study. The aim is to demonstrate how the play, as the essence of existence, is currently transforming the understanding of and the actual construction of cultural and literary identities. To that end, we shall develop a theory of ludic identity that critically draws on Ricoeur's narrative identity. In this theory, play and games are not only appropriate metaphors for human identity, but also means by which people reflexively construct their identity.
The conclusion emphasizes where the postmodern ludic fiction stands today and its most productive future directions.

Keywords: *identity, ludic, playful, postmodern fiction*

Kalliopi PASMATZI, Thessaloniki, Greece
Translation as Cultural Repatriation and the Greek Civil War
This paper enlarges upon instances where translation corresponds to what we have chosen to call *cultural repatriation* through the examination of two Anglophone novels about the Greek Civil War and their transfer into Greece. Similar to the repatriation of artefacts into their country of origin, translation as repatriation regards works which are, in a sense, repatriated into their original context and made vulnerable to its aesthetic and socio-ideological encounters. The transfer of Nicholas Gage's *Eleni* (1983) and Louis de Bernières' *Captain Corelli's Mandolin* (1994) into Greece constitutes a perfect example of cultural repatriation as they underpin a 'foreign' perspective towards a historical narrative intimate to Greece. Cultural representations of Greekness and political ontologies are constructed in these works and rendered problematic upon transfer in view of the long-standing controversy surrounding the war and the manner in which it has shaped the ideological, cultural and social arenas of Greece. Within this context, we examine 'repatriation' in relation to the agents involved in the process (i.e. publishers, translators and critics) to determine how specific strategies in the promotion, translation and consumption of these works combat or reinforce hegemonic

versions and narrative modes and lead to an ideologically-and-socially-driven renegotiation of the cultural, political and ideological categories.

Keywords: *cultural repatriation, ideology, textual transfer*

Anca PĂUNESCU, University of Craiova, Romania
Laviniu LĂPĂDAT, University of Craiova, Romania
A (Cross-) Linguistic Analysis of Commercial Legal Texts

Legal texts still represent a challenge for linguists, translation theorists and translators alike. Obviously, this is due to their highly specific traits, labelled by some scholars "frozen" to use a blanket term, and to linguistic and cultural gaps when envisaging them cross-linguistically and cross-culturally.

The paper aims at identifying such instances with respect to patterns of eloquence, linguistic clarity and conciseness, as well as (inter)cultural strategies of adaptation to meet the target readership's expectations. Moreover, the paper intends to provide a re-usable framework of analysis with respect to the whole array of legal texts sub-types.

Keywords: *linguistic analysis, cross-cultural equivalence, framework*

Tania Cristina PEPTAN, University of Craiova, Romania
Resonances and (non-)fictional loops of Poesque memory. Investigating Identities

The present study articulates along the diverging lines of Edgar Allan Poe's literary profile, as traced through a receptive France and a dual America, eventually refigured into a more moderate and hybrid version, as provided for the first time by Jorge Luis Borges. In reviewing a well-worn and helical though necessary path, namely Lacan – Derrida – Johnson, we focus on Poe's analytical detective stories – roughly corroborated with his tales of the grotesque and of the arabesque -, as indicatives of a common, if not universalizing, brutality, submitted to the controlling yet not exhausting force of reason. Within the grasping of a single sitting, allusive language engages memory into a matter of relevance and selection, while the aspirations of the genre to a higher attribute of ever re-readability force memory beyond the strictly factual towards the more subtle investigation of a continuously deferring identity, through what John Irwin would qualify as a mystery with a repeatable solution.

Keywords: *grotesque, arabesque, reason*, *mystery*

Claudia PISOSCHI, University of Craiova, Romania
The pragmatic "identity" of topic changes

The general topic of the article is the manner of approaching the change of topic pragmatically. According to the Cooperative Principle, a contribution is traditionally defined as related to the purpose of the verbal exchange or to the direction of that verbal exchange: that explicitly excludes an irrelevant reply. Considering the input offered by the implicit meaning of an utterance, as a result of inferring conversational implicatures and flouting conversational maxims, the perspective adopted can be extended. The willingness of the speaker to contribute to the topic under discussion, or, on the contrary, to disregard or plainly reject it, and, thus, sometimes, end the discussion, can be marked linguistically. We are dealing with agreement or disagreement markers. It is the latter category that arouses a special interest, since it offers the possibility to view the Cooperative Principle from a larger perspective, at the same time, emphasizing the authority of the speaker. A special attention should be paid to those cases when there is no pragmatic marker anticipating and introducing the change of topic. Such cases can be considered as examples of lack of cooperativeness (especially if the discussion ends) or as particular cases of manifesting cooperativeness.

Keywords: *identity, topic change, disagreement*

Mihaela PRIOTEASA, University of Craiova, Romania
The Thought about Thought: Edgar Allan Poe's Analytic Self in "The Purloined Letter"

The present paper deals with one of the most controversial of Edgar Allan Poe's tales in respect to the labirinth-like structure of the narrative but also in connection to the tormenting internal dilemma of the author's psychological quest for unity and identity. "The Purloined Letter," Poe's third and last contribution to the form of analytic detective fiction imagines self-inclusion as the *physical containment of the representation within the space of the thing represented*, the distinction between content and form that reverse endlessly becoming an apparent effect of language and minimizing the outer/inner relationship between *container* and *contained*. The study further explores and examines the paradox of self-inclusion in the tale namely the numerical/geometrical structure of the narrative taking into consideration John T. Irwin's approach in *The Mystery to a Solution. Poe, Borges and the Analytic Detective Story* that regards the symbol of the letter turned inside out as a representation of the temporal self-inclusion reminding of the Möbius Strip. The process of making a statement that includes itself – "no analysis, including this one" – present throughout "The

Purloined Letter" is nothing more than the act of taking a position self-consciously doubled back upon itself; the paradox of self-inclusion, of absolute self-consciousness is the effect of thought about thought that takes form at the edge of the vortex of Poe's analytic narrative.
Keywords: *unity, identity, dilemma, self-inclusion, self-consciousness*

Vlad PREDA, University of Craiova, Romania
The (In)Conspicuous Silence
The inconsistent relationship between letters and sounds in English is further complicated by the extensive presence of silent letters, especially in the case of English proper names, e.g. Maugham [mɔːm], Durham [ˈdərəm], Woolacombe [ˈwʊləkuːm]. A large number of phonetics and phonology coursebooks have chosen to ignore the issue of silent letters, or simply present a rather restricted list of examples.
Taking into account that English has an estimated 60% words containing silent letters, this paper will closely examine such questions as to where silent letters originate from, how they influence pronunciation, and whether they behave in a predictable way, with the aim to find coherence into their existence.
Keywords: (in)counspicuous silence, predictable behaviour, coherence

Loredana PUNGĂ, West University of Timișoara, Romania
Omission and addition in translating children's literature
Though considered by many marginal as compared to texts belonging to the literary canon, children's literature has undeniably enjoyed immense popularity and could always boast a widespread readership. To reach it, they "have traveled" the world by being very frequently translated from the language in which they were written to, sometimes, tens of other languages.
With the advance of online technology, coupled with a faster and faster pace of everyday life, children's tales have made their way into the virtual space and the number of translations in this area - some dramatically different from the original, others imperceptible remodellings of the originals – has increased. The analysis in this paper is a comparative approach of a printed and an online Romanian version of *Jack and the beanstalk*, originally written in English. On the one hand, it considers the types of omission and addition, as indirect translation strategies resorted to. On the other, it discusses the effects that these strategies at work may have both at the level of the two target texts themselves and at the level of the perlocutionary effect of these texts on their readers' expectations and emotional involvement with the act of reading.
Keywords: *children's literature, translation, remodelling*

Abdul RAZZAQ, University of Craiova, Romania
Redefining War Novels: A Psychological Approach with Reference to Pat Barker's The Regeneration Trilogy
Recent conflicts, global terrorism, renewed enthusiasm for the poetry of the First World War, and the novels of authors such as Pat Barker, W. H. R. Rivers, Siegfried Sassoon, Wilfred Owen, and Sebastian Faulks have reawakened interest in war-related psychological trauma, leading to a more thoughtful critical analysis of the psychological morbidity arising from the major wars of the 20th century. The twentieth century has been full of conflicts such as the First and Second World Wars, the wars in Korea and Vietnam, the Gulf War, and most recently, the War on Terror. As a consequence, an ample amount of war literature has been produced. Among these writings, novels written about the First World War are still considered more prestigious than others of their kind. Of those writers preoccupied with the First World War, the best example is British novelist Pat Barker, who re-imagines the conflict from a contemporary perspective. With her psychological and anthropological approach, she has redefined the war novel and created a modern approach to the historical material. My contribution is informed by war writings and focuses on the similarities between such writings and Pat Barker's own works. It intends to ground Barker's fictions in a war writing context.
Keywords: *war novels, psychological trauma, British contemporary fiction, Pat Barker*

Georgiana REISS, University of Craiova, Romania
Investigating the Translation of English Idiomatic Phrases in Romanian and French, based on the EP Verbatim Reports of Proceedings
The plenary sessions of the European Parliament are regarded as intercultural dialogues due to the linguistic diversity of the Member States' elected representatives. The "Verbatim Reports of Proceedings" made up of transcripts of the MEPs' speeches translated into all EU official languages provide valuable insights into meaningful aspects of linguistic identity. These semi-formal discourses conveying the speakers' standpoints on various issues are often

dotted with idioms that flavour and imprint them particular tones in rendering the intended messages.

In the light of the aforementioned, the present paper aims at comparatively analysing the official Romanian and French translations of such linguistic features identified in the original English transcripts of proceedings, while revealing which of the two versions achieves the highest degree of equivalence. When dealing with an idiomatic phrase, the translator is faced with several choices and degrees of equivalence. The paper also attempts to explain the reasons lying behind these choices such as meaning and/or form similarity, frequency of use (familiarity to the TL receiver), register appropriateness, linguistic gap or relevance to the whole text. Moreover, translation alternatives are suggested, where applicable.

Keywords: *idiom, linguistic identity, translation choices, equivalence*

Alina RESCEANU, University Of Craiova, Romania
Amount Relative Clauses in Romanian: Between Raising And Matching

In this paper, we offer a syntactic analysis of *cât* ARs in Romanian. Considering the theoretical proposals on relative clauses, their syntactic structure, their advantages and disadvantages, both a head external and a head internal strategy are available for the analysis of restrictive relative clauses (in English and in Romanian). Similarly, these two analyses should also be available for the derivation of the ARs. Therefore, in the first part of this paper, we briefly present the two analyses, deriving ARs in Romanian based on head raising/complementation and on head external/adjunction. In the second part, however, we propose that a more suitable structure for the analysis of ARs in Romanian is the head external/adjunction strategy. Since the internal syntax of the RCs is always the same, based on fronting the wh-constituent, in ARs, *cât* moves to Spec,CP or SpecForce if we adopt Rizzi's (1997) Split CP hypothesis or Bianchi's (2000a,b) version. Moreover, inside the relative clause, there is the internal head, modified by the degree determiner *cât* (Citko, 2001; Sauerland, 2002). For the *cât+internal NP* we adopt the monotonic structure proposed in Cornilescu (2008, 2009) to account for the (internal structure of) Romanian DegPs in comparative clauses (cf. Schwartzschild, 2006). It is this complex constituent that moves to the highest position at the left periphery (to Spec,Force) where *cât* checks its maximality feature and where the internal head is deleted under identity with the external head. We are sure that complementation/raising could work as well, but since movement of the external head from the RC internal position brings forth the problems of reconstruction or the issues related to the origin of the copy, we leave such an approach for ARs in Romanian for further research.

Keywords: *ARs, head raising, complementation, head external, adjunction*

Daniela ROGOBETE, University of Craiova, Romania
Lost Identities between Longing and the Consolation of Objects in Orhan Pamuk's *The Museum of Innocence*

This paper analyses Orhan Pamuk's *The Museum of Innocence* (2009), as a literary and cultural experiment, in terms of different strategies of fictional representation placed at the intersection of visual transposition, reification and fetishization. The same strategies are equally applied to objects, spaces and people. His characters are always caught in the intricate web of social and family relationships, of the conflicting drives of tradition and modernization, between Easternness and Westernness, permanently challenged to face their obsessions and weaknesses and to rely on the concreteness of objects in order to give more substance to their elusive identities. Objects participate in an interesting game of redefining identities, redrawing symbolic spaces, freezing Time and reactivating Memory. Pamuk amasses an impressive collection of fictional memorabilia and devises an imaginative strategy of engendering the illusion of reality by endorsing his story with historic facts, with a sentimental map of Istanbul and, most of all, by creating a real museum that shelters the "palpable" evidence of his fictional endeavour.

Keywords: *affective memory, fetishization, magical thinking, reification*

Roxana ROGOBETE, West University of Timişoara, Romania
Sprache und Identitätsbildung in der Migrationsliteratur

Die Migrationsliteratur im Feld des deutschen Sprach- und Kulturraumes bildet sich heutzutage als einen wichtigen Bestandteil der gegenwärtigen Literatur. Die Preisträger des Adelbert-von-Chamisso-Preises (eine Auszeichnung für deutsch schreibende Autoren nicht deutscher Muttersprache) schaffen eine sehr heterogene Gruppe von Autoren mit einem Migrationshintergrund. Was aber diese Schriftsteller zusammenbindet, ist die Wahl der deutschen Sprache. Diese Arbeit versucht zu zeigen, welche Rolle die deutsche Sprache in der Integration der MigrantInnen in der neuen Gesellschaft hat, und wie die Herkunftskultur und die Deutsche sich einblenden. Am Beispiel der Autoren Emine Sevgi Özdamar und Ilija Trojanow kann man zeigen, wie das Treffen mit dem *Anderen* die deutsche Sprache bereichert. Werke dieser Schriftsteller haben die Identitätsbildung als Thema: Der Ortwechsel bedeutet die Integration

in einer anderen Kultur und auch einen Sprachwechsel. Die Suche nach einer neuen Heimat bringt gleichzeitig auch eine Suche nach einer neuen Sprache und der linguistische Umgang ist oftmals spielerisch. Wenn Özdamar die Hybridisierung drei Sprachen darstellt (in *Mutterzunge*, wo Arabisch – die „Großvaterzunge" –, Türkisch und Deutsch hybridisiert werden), „sammelt"Burton nicht nur (physische) Welten, sondern auch Sprachen.Man kann sich fragen, ob im Roman von Ilija Trojanow, *Der Weltensammler*, das Projekt der Mehrsprachigkeit (der zentralen Figur, Burton) scheitert oder nicht.Die Migrationsliteratur umreißt daher neue Dimensionen der Literaturszene, und die ausgewählten Texte beschreiben, wie das Identitätsbewusstseins und die innere Kartografie umgestellt werden.

Keywords: *Migrationsliteratur, die deutsche Sprache, der Andere*

Mihaela Sorina ROIBU, University of Craiova, Romania
Broken Identity in Salman Rushdie's "Midnight's Children"
Magic realism becomes a useful tool in Rushdie's able hands. It formulates the postcolonial allegory of the individual's fate that turns into the fate of a nation. In "Midnight's Children" identity is not authentic, everything is double and infinitely multiplies, generating characters and events, whose identities are based on lies. Even names change as characters are rebaptized under the pretext of converting to Islam. The idea of dismembered identity is suggested by the 1001 children born at midnight. These are the offsprings of independent India, endowed with magical powers. Number 1001 is shrouded in the oriental mystery of Scheherazade's tales, but beyond that it stands for an infinite of Indian national identities. On a narrative level all of these anonymous identities are reflections of Saleem's (the narrator's) personality. The novel's deeper meaning, although hidden behind the mask of irony and multiple identity, extends to encompass the tragedy of an entire nation. Consequently Saleem becomes India's voice, a swallower of lives and identities.

Keywords: *magic realism, dismembered identity, multiple identity*

Ahmad Kareem SALEM, University of Craiova, Romania
The Allusive Language of Politics: Do the Americans Ever Apologize?
The study of language and politics aims at understanding the role of linguistic communication in the functioning of social units, and how this role shapes language itself. The word "politics" is derived from the Greek word "polis" meaning 'city-state'. The city as an organized social unit depends on linguistic communication for its functioning. Politics is the art, and language is the medium, whereby politicians position themselves to get what they need, and beyond that, what they want (Davies and Elder, 2004: 347). Mazrui (1975: 170) defines politics as the continuous search for ways through which the "conflicting interest" can be resolved. Chilton and Schäffner (1997: 206) contend that politics cannot be carried out without language, and that it could be the use of language in the composition of social groups that leads to what is called politics. Political language is a variety of language that is different from other varieties by which politicians use certain effective aspects in their speeches, whether spoken or written, to bring about the effect they seek on their addressees, publically on TV or on radio. In this respect, apology can be applied to be carried out through the language of politics in the sense that apologizing is a speech act in which something is claimed to hold by, for instance: presidents, prime ministers, politicians, etc. for this presentation I have selected relevant excerpts from speeches by American Presidents George W. Bush, Bill Clinton, and Barak Obama.

Keywords: *pragmatics, apology, political discourse, American Presidents, American politics*

Hayder Naji SHANBOOJ, University of Craiova, Romania
A different attempt at asserting male identity: the Absence of Gender In Pinter's All-Male Plays
Pinter, a great admirer of Beckett, creates his unique image of the condition of modern man who is shrouded with a terrible sense of sterility. He successfully portrays life in the 20th century after WWII with all its ambiguity, panic and violence. In an interview with Lawrence M. Bensky in the Paris Review (no. 39 Fall 1966), Pinter says that "Everyone encounters violence in some way or other." Thus, he wrote a number of plays with entirely no female figures or all male plays to manipulate the most obvious problems in the modern age especially after WWII. Actually, themes like the absence of hope, passion and fertility together with the clear presence of violence are best asserted by the physical absence of female figure. But, still the male characters are not real representatives of maleness. In other words, they are only images of the absence of the concept of gender especially with the physical absence of the other sex. Thus, Pinter, in his all-male plays presents a real embodiment of humanity at large rather than a specific sex. In other words, those figures become the embodiment of all the threatened humanity in modern age. And that is true in Pinter's all male plays namely, The Caretaker, The Dumb Waiter, The Dwarfs and No Man's Land. And this is an important

factor to understand Pinter's theatre as Ruby Cohn indicates: "Most crucial to an understanding of Pinter's theatre is the symbolism of his characters. For all their initially realistic appearance, their cumulative impact embraces the whole of humanity."

Irina SIMANSCHI, University of Craiova, Romania
Mapping and re-mapping Hemingway's macho heroes

The mapping and re-mapping of the concept of macho hero is quite interestingly rendered in Ernest Hemingway's first novel, The Sun Also Rises. A touching story of the lost generation, the novel could not be as representative for the writer's principles and perspectives on life if it had not been for his own projection in the figure of the central character.

In Hemingway's perception, the sensitivity, the stoicism, the honesty, as well as the desire to enjoy life are traits, which make Jake Barnes be regarded as a typical masculine hero. Nevertheless, the re-mapping of his defining characteristics is displayed in the portrayal of Robert Cohn, his counterpart, who had failed in learning to live with the harsher realities of life.

The term macho finds its origins in the Spanish and Portuguese cultures, as the first had been seen as a source of inspiration for the writer's mentality and manner of living. There are many parallels that can be drawn in the afore mentioned novel, that is, the clash between the American and the European societies, the intensity of the Spanish corridas and their defiance of death and, undoubtedly, the contrast between the macho representation of the writer and his counterpart.

Emil SÎRBULESCU, University of Craiova, Romania
Discovering one's Identity in American Multicultural Society: Gendering Race, Race(-ing) Gender

The multicultural, and multiethnic dimensions of the American society have long ceased to be a surprise. The American Studies departments worldwide are as busy as ever to define or re-define the homo americanus ¬in a way that suits the post-9/11 American society. I have chosen two examples illustrative of the racial and gender identity problems the American society has been facing: One example is the 1927 movie The Jazz Singer, which quite surprisingly combines the several ideas of "race" in its plot of Americanization: Jewishness is replaced by blackness and blackness is simply a sign of Americanness, and Americanness asserts itself in marriage and success. "Race" articulates complexly with the economics of the narrative, promoting "blackness" while it demotes "Jewishness." Next, David Henry Hwang's 1988 play M. Butterfly is seen as a representative text of gender passing, in which a central theme is the cultural stereotyping of Asians by the West. But although Hwang's play, like all plays in today's culture, hardly reached into the mainstream's consciousness, the filmic version at least had a chance. Despite the transformation to a popular medium, Hwang's narrative remains an intellectual exercise. In many ways, M. Butterfly, relies on past narratives for its existence. It does not repeat as much as it critiques a genre. It does not explore humanity as much as concepts. Its target is the intellect and not the heart.

May Hasan SRAYISAH, University of Craiova, Romania
Dickens and Female Identity in *Great Expectations* and *Little Dorrit*

Despite the prevalent view that Charles Dickens didn't understand women, he created grotesque portraits of Victorian women in Martin Chuzzlewit or Miss Havisham in Great Expectations, or innocent girls such as Esther Summerson in Bleak House or Amy Dorrit in Little Dorrit, without going into the intricacies of female psychology as his contemporaries George Eliot and Anthony Trollope. Miss Havisham's personality is reflective of frustration, disappointment, deception and cruelty. She represents the dangerous womanhood and is rebellious in her outlook and is punished by a miserable death. On the other hand, Amy Dorrit is innocent. She takes the role of a daughter, sister, and substitute mother. She is devoted, self-sacrificial, philanthropic, modest, self-denying and dedicated in work. She also has the sense of altruism. She represents the angelic woman who is highly compassionate and a model woman in society and is rewarded by happiness and marriage. In re-creating those diverse female characters it is evident that Dickens could establish many different characters to express his point that a noble woman always guides the community. By creating such diametrically opposed characters, Charles Dickens made it imperative that a woman with an amiable disposition would be a precious jewel in family and in the society.

Nicoleta STANCA, "Ovidiu" University of Constanta, Romania
Mapping New York Irish-American Identities: Constance's Choices in Elizabeth Cullinan's "Life After Death"
Elizabeth Cullinan's short story "Life After Death"depicts a day in the life of a young New Yorker, Constance, walking along Lexington Avenue, attending the evening Mass at a Dominican church and visiting the Catholic college, where she worked part time, to pick up her paycheck. Though the woman is involved with the married Francis Hughes and confronted with the burden of the past and of intricate family dynamics, her voice, which is "the Cullinan narrative voice"has become that of one of those skeptical granddaughters grown into a reasonably assured and independent adulthood [...] balanced between then and now, the ethnic and the worldly, and better able to judge self and others because of the doubleness" (Fanning qtd. in Bayor and Meagher). Thus, the paper will discuss the manner in which Elizabeth Cullinan maps, in her story, the oscillation of Irish Americans between the ethnic drive and a cosmopolitan individuality gained in New York, with a focus on the value of the duality of consciousness, which facilitates enriching and clarifying answers to identity dilemmas.
Key words: *Irish-America, identity, ethnicity*

Codruța Mirela STĂNIȘOARĂ, University of Craiova, Romania
Alice Walker's *Colours* of Identity
The paper traces back women like Celie, Shug, Sofia or Nettie engaged in journeys of self-discovery and development, ones that follow predicted feminist patterns, who try to get free from any dominance, either be it male, social or cultural. The colour purple signifies a metaphysical, social and personal rebirth reflected into different shades by their inner self. The social oppression for black women in their quest for freedom is the main theme of Walker's novel *The Color Purple,* written in the epistolary technique of Samuel Richardson 's in the XVIII th century English novel. In our attempt to analyse the theme and the female characters of the novel we are also trying to cross a bridge from the slave woman of the past belonging to a completely different culture and race to the contemporary paradigm of the liberated woman. The movement in time encompasses possible similitudes and differences.
Keywords: *black women, identity, quest, letters, cultures*

Andreea STOIAN, University of Craiova, Romania
Challenges in Teaching Business English
Teaching a foreign language can be seen as a challenge especially if the student has to deal with specialized terminology. Business English is meant to enable native and non-native speakers to communicate in a dynamic, uncertain, complex and constantly changing environment. Therefore the teacher holds great responsibility in helping his students comprehend and communicate successfully in the business English domain.
Achieving such a goal requires a mixture of teaching methods from the traditional one which is the grammar and translation method to the most recent one that implies a direct approach of the targeted language. Applying these teaching methods is a challenge especially when the teacher helds his business English classes entirely in the targeted language without providing translation in the learner's mother-tongue.
This paper is meant to present possible difficulties and challenges that can occur in the process of teaching Business English to students who have different levels of language acquisition – beginner, intermediate, upper – intermediate and expert / advanced.
Keywords: *challenge, teaching methods, language acquisition, Business English*

Oana-Raisa STOLERIU, "Alexandru Ioan Cuza" University of Iași, Romania
McCarthy's Blood Meridian: Deconstructing and Reinventing the American West
The Westward expansion is one of the major topics in the history of America. Cormac McCarthy, in his most acclaimed novel, *Blood Meridian*, questions and demythologizes some of the main American theories and myths: the revisionist theories, the myth of the Frontier, or the Adamic myth. This paper aims to highlight the link between reshaping History, with its cultural patterns, and literature, and also the way McCarthy's "ultimate Western" (Harold Bloom) deconstructs and redefines the American West and the birth of a civilization.
Key words: *Westward expansion, Cormac McCarthy, American civilization*

Marian SUCIU, "Babes-Bolyai" University, Romania
Loss of identity. A Korean-American man's tale
Premising the study on the analysis of the main character of Leonard Chang's social novel, which is clearly inspired from a real situation that happened during the Los Angeles riots, the present paper focuses on the way in which a second generation Korean American struggles between his identity as an American citizen and as an individual with a

Korean descent. The paper also shows that the main character tries to adapt to the American life by using each of the four types of strategies of acculturation, as defined Berry (year?), but because he could not assimilate both cultures or, at least, accept one of them he ends up losing his identity through deculturation.

The research also dwells on a second character's depicting America as a dystopian land in which the majority of people are thieves, burglars and drug addicts. The life of Mr. Rhee's daughter and the way in which she becomes American or Asian American is of concern. Last but not least, the paper highlights the stressful relation between Asian Americans and African Americans, and how Asian Americans discriminate African Americans, which led to protests and violence in 1991 and 1992.

Keywords: *acculturation, deculturation, Asian American*

Aloisia ȘOROP, University of Craiova, Romania
'I Cannot Be so Ignorant of My Own Intentions, as not to Know, that in Many Cases I Shall Act the Divine…'
Disaster Reports and Authorial Identity with Daniel Defoe
At the turn of the 18th century Stuart London was struck by three dreadful disasters, i.e. the Great Plague (1665 and 1666), the Great Fire (1666) and the Great Storm of 1703. Daniel Defoe lived through all three and wrote about them on different occasions. Owing to his journalistic genius he managed the issue of credible reporting by collecting evidence from eye-witnesses, letters in particular, browsing through journal materials and adding his personal reflections to what he claimed to be first-hand accounts. Whether genuine or fruits of his imagination, his book-long reports present the city of London defaced by calamity and its people in the grip of tragedy. They also offer him plenty of opportunity to practice on authorial identity.

Keywords: *reporter, authorial identity, anonymity, stylistic markers*

Emilia ȘTEFAN, University of Craiova, Romania
Die Präposition *zu* und ihre Bezüge
Die Zusammenfassung: Im Deutschen werden die Präpositionen sehr differenziert und mit vielen verschiedenen Bezügen gebraucht. Die Präposition *zu* zählt zu den primären Präpositionen (nach der Wortstruktur), die eine relativ geschlossene Wortklasse bilden. In der vorliegenden Arbeit haben wir versucht hervorzuheben, dass diese Präposition wie alle primären Präpositionen (zum Beispiel: *an*, *auf*, *hinter*, *in*, *neben*, *über*, *unter*, *vor*, *zwischen* – mit Dativ und Akkusativ, *aus*, *mit*, *nach*, *von*, *zu* – mit Dativ, *bis*, *durch*, *für*, *gegen*, *ohne*, *um* – mit Akkusativ) in der Gegenwartssprache nicht als Ableitungen und Zusammensetzungen erkennbar ist. Wir haben auch alle Wendungen hervorgehoben (in denen *zu* erscheint) und haben ihren Sinn erklärt.

Keywords: *primäre Präpositionen, Merkmale, Wendungen*

Maher Fawzi TAHER, University of Craiova, Romania
Veiling and unveiling identities: cultural negotiation in Leila Aboulela's *Minaret*
In the context of the turmoil caused in all European countries by the refugee crisis, and the unavoidable contact of the two different cultures – Arabic and Western European – I have decided to take an example from the literature written by the women writers of the Arab diaspora, in this case a novel by Leila Aboulela, a widely-acclaimed Sudanese-born writer living and writing in Scotland. Her successful novels deal with the complexities of the Arab immigrant's life, exploring such topics as identity and migration, and the shaking bridges between Islamic spirituality and Western culture. *Minaret* (2005) is the story of Najwa, a young Sudanese-born Muslim woman who is forced to leave behind her privileged condition of an upper-class family in Khartoum, and seek political exile in London, and lowers herself to that of a handmaid for the rich families. After losing her parents, and with her brother sentenced for drugs, she only finds solace and support and true love in the midst of the Muslim community in London. *Minaret* is a powerful novel, in which Leila Aboulela offers her Western readers a glimpse into the traditions and spirituality of a culture which, over the centuries, had a significant impact on the history of Europe and which present-day Westerners are only beginning to understand.

Keywords: *identity, clash of cultures, migration, ethnicity, Arab British writers, Arab diaspora*

Shihab Ahmed THABIT, University of Craiova, Romania
Yeats and Irish National Identity
National identity is one of the most powerful identities, the criteria that identify the members of a national community with the nation define an assembly of similarities of interests, beliefs, or norms of life shared by all the members of the group. For the writers of Ireland national identity has been a significant concern and Yeats – whose poetry successfully incorporates such themes – is no exception. All Irish writers turned their works into powerful instruments aimed at

developing their audiences' awareness of a common and powerful cultural heritage as a significant component of Irish nationalism. Yeats is well-known for his creative use of the Irish countryside as a background of Irish folk legends and stories which he eventually retold. As regards the connection between his poetry and the politics of Ireland, I have selected a few examples of political commentary in poetic garb: "An Irish Airman Foresees His Death," (Irish presence in WWI), "Easter 1916" and "In Memory of Eva Gore Booth and Con Markiewicz" (Irish nationalist politics), "The Second Coming" and "Leda and the Swan" (Irish nationalism). What is remarkable about these examples is the poet's sense of cultural crisis and conflict sweeps through: even though not all poems are explicitly about Ireland, the poet uses images of chaos, disorder and war which mirror Yeats's active involvement in Irish politics.

Keywords: *W.B. Yeats, Nationalism, politics, folklore, Ireland*

Rumyana TODOROVA, Zlatko TODOROV, Shumen University, Bulgaria
Cultural Conceptualizations of Home and Identity in British and Bulgarian Advertisements
The paper deals with the concepts of home, identity and family in British and Bulgarian advertisements. It takes into account these concepts as part of the cultural codes of the respective societies and the way they are used in ads. The conceptualizations connected with home, identity and family are conditioned by various characteristics elaborated in the paper. Their complexity is related to the existing myths, stereotypes, traditions and symbols rendered with the help of language. The way these concepts are used in advertisements speaks of the cultural semantics implied in them. As emotional arguments are the prevalent ones in the verbal and the non-verbal components of ads, they "allow" advertising agents to make human relations salient and exploit them in manipulating their audiences. The concept of home has a lot in common with the human factor but approached from different perspectives depending on the culture specific characteristics as it takes into consideration spatial and temporal parameters about human knowledge of the world and its representations in language. The functions of home and the links this concept has with identity and family relations help advertisers fulfill their aims by pretending to show the products and services against the background of something familiar and well known to people from the respective cultures.

Keywords: *advertisements, cultural conceptualizations, home, identity*

Daniel TOMA, Highlands Primary School London
Sense, Growing, Belonging in Victorian and Modern Children's literature
The influence of reading classic and or modern literature divides adults and children, creating internal conflict and emotional traumas on both sides. However, its extent and emotional nature is often overshadowed and undermined by the curriculum demands. This inspires polarized perceptions and schemas: written words versus the words through pictures. Such contradictions can be exemplified in sense and nonsense approach by Lewis Caroll and his famous ''Alice in Wonderland'' and modern picture/writers such as Shawn Tan and Anthony Brown for example. This study is an examination of the analysis and critique found in Primary School children in United Kingdom, teachers approach and parents understanding of modern and classic texts. To illustrate the function of the written and pictured literature I will examine 4 authors: Anthony Brown, Shaun Tan/Lewis Caroll and Paul Jennings. These cases are indicative of bias perceptions and increasingly contradicting opinions.

Keywords: *Victorianism, children literature, emotional trauma, imagery, symbols*

Ana-Maria TRANTESCU, University of Craiova, Romania
Conceptual Motivation of English and Romanian Finger Idioms. A Contrastive Approach
Phraseology is considered to be one of the most controversial domains of linguistics. Describing idioms and idiomaticity is a very complex problem which should be analysed from the formal, functional as well as from the semantic perspective.

Without totally denying the traditional approach according to which the meaning of an idiom cannot be completely inferred from the meaning of its components, cognitive linguists consider that there exists a systematic conceptual motivation for a large number of idioms. Most idioms are products of our conceptual system and not a mere problem of language. An idiom is not just a phrase that has a meaning somehow different in relation to the meanings of its constituent parts, but its meaning arises from our general knowledge of the world embodied in our conceptual system.

The paper analyses from a cognitive perspective a series of English and Romanian *finger* idioms. The cognitive frame provides an adequate explanation for most of these idioms. This paper is based on the cognitive hypothesis according to which idioms are motivated by conceptual structures: conventional knowledge, conceptual metonymies and metaphors. We also try to demonstrate that there is a considerable degree of correspondence between English and

Romanian in that there are *finger* idioms in both languages which share the same figurative meaning, as well as the same underlying conceptual mechanisms.

Keywords: *cognitive semantics, cross-cultural cognitive motivation, conventional knowledge, conceptual metonymies and metaphors, idiom*

Titela VÎLCEANU, University of Craiova, Romania
Eyes Wide Open: Revisiting Key Concepts in Translation Studies
Translation Studies have been well-established as a discipline in its own right (although hybrid in nature) for decades now. Nevertheless, key concepts such as *translator's competence*, *equivalence* and *translation quality* are still revisited, undergoing extension of meaning and, paradoxically, becoming ever more specialised as fully belonging to this scientific field of investigation. The process has jointly involved translation theorists, professional translators, decision makers and other stakeholders once the idea that translation is demand driven and that the translator's visibility also means increased accountability has become widely accepted.

To our mind, such a phenomenon underpins a constellation of factors, intrinsic and extrinsic alike, and it shows that a multisided perspective maps the current realities.

Keywords: *translator's competence*, *equivalence, translation quality*

Abdulkadhim Salman ZAINAB, University of Craiova, Romania
Shashi Deshpande in Search of Identity and Meaning: familial and social codes in
That Long Silence
According to Simone de Beauvoir, "The Second Sex offers a social constructivist depiction of gender, famously encapsulated by the assertion 'One is not born a woman; one becomes one." This perspective is based on the notion that human beings are transformed into specifically gendered entities as a result of patriarchal requirements and that women, in particular, are categorized as deficient creatures incapable of matching the norm embodied by masculinity. My aim is to deal with one of the novels by Anglophone Indian woman writer Shashi Deshpande, and analyse her approach to the familial and social codes that inform the life of Jaya, the female protagonist of That Long Silence (1989). It is a fascinating story of an Indian woman who refuses the status of a common housewife, judged by the stereotypes of a male-dominated society, and understands that her own chance of overcoming her own victimization is to fight her own battle and work out her own strategy.

Keywords: *feminism, women writers, Indian literature, identity, family vs. society*

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