

INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE
Mapping Cultural Identities: Translations and Intersections

EDITURA PRINTECH
2018

Editura PRINTECH

Tipar executat la:

S.C. ANDOR TIPO S.R.L. – Editura PRINTECH

Site: www.andortipo.ro; www.printech.ro

Adresa: Str. Tunari nr.11, Sector 2, București

Tel./Fax: 021.211.37.12; 021.212.49.51

E-mail: comenzi@andortipo.ro

Descrierea CIP a Bibliotecii Naționale a României
MAPPING CULTURAL IDENTITIES. International
conference (2018 ; Bucharest)

Mapping Cultural Identities : Translations and
Intersections : international conference : Bucharest, 25-26
May 2018 / coord.: Onorina Botezat, Mustafa Kirca. –

București : Printech, 2018

Conține bibliografie

ISBN 978-606-23-0843-8

I. Botezat, Onorina (coord.)

II. Kirca, Mustafa (coord.)

008

© Copyright 2018

Toate drepturile prezentei ediții sunt rezervate autorilor. Nicio parte din această lucrare nu poate fi reprodusă, stocată sau transmisă indiferent prin ce formă, fără acordul prealabil scris al autorilor.



Dimitrie Cantemir
Christian University



ÇANKAYA UNIVERSITY



Linguistics and Intercultural
Research Center

7th International Conference on

Language, Literature & Culture

jointly organized by

Dimitrie Cantemir Christian University, Bucharest, Romania
& Çankaya University, Ankara, Turkey

Mapping Cultural Identities: Translations and Intersections

EDITORS

ONORINA BOTEZAT

MUSTAFA KIRCA

BUCHAREST, ROMANIA
25-26 MAY 2018

DIMITRIE CANTEMIR CHRISTIAN UNIVERSITY HONORARY BOARD

Momcilo Luburici, Professor Ph.D., President of Dimitrie Cantemir Christian University

Corina Adriana Dumitrescu, Professor Ph.D., President of the Senate of Dimitrie Cantemir Christian University

Cristiana Cristureanu, Professor Ph.D., Rector of Dimitrie Cantemir Christian University, Romania

Georgeta Ilie, Professor Ph.D., Vice-Rector, Research Department, Dimitrie Cantemir Christian University

Ramona Mihăilă, Professor Ph.D., Vice Rector for International Relations, Dimitrie Cantemir Christian University

Marinella Sabina Turdean, Professor Ph.D., Vice Rector for Education, Dimitrie Cantemir Christian University

CONFERENCE CHAIRS

Onorina Botezat, Dimitrie Cantemir Christian University

Mustafa Kirca, Çankaya University

ORGANIZING COMMITTEE

Anne Marie Arsene, Dimitrie Cantemir Christian University

Cristina Athu, Dimitrie Cantemir Christian University

Onorina Botezat, Dimitrie Cantemir Christian University

Mustafa Kirca, Çankaya University

Ertuğrul Koç, Çankaya University

Arzu Kumbaroğlu, Çankaya University

Mihaela Mateescu, Dimitrie Cantemir Christian University

Sule Okuroglu, Süleyman Demirel University

SCIENTIFIC ADVISORY BOARD

Chris Alexander, University of Nicosia
Cristina Athu, Dimitrie Cantemir Christian University
Elif Oztabak Avcı, Middle East Technical University
Onorina Botezat, Dimitrie Cantemir Christian University
Milda Danyte, Vytautas Magnus University
Brigita Dimaviciene, Vytautas Magnus University
Hywel Dix, Bournemouth University
Carmen Beatrice Duțu, Dimitrie Cantemir Christian University
Astrid Ebenberger, University College of Teacher Education
Sorina Georgescu, Hyperion University
Philip Glover, Süleyman Demirel University
Emilis Kasparas, Vytautas Magnus University
Mustafa Kirca, Çankaya University
Bilal Kirkici, Middle East Technical University
Ertugrul Koç, Çankaya University
Jaroslav Krajka, Maria Curie Skłodowska University
Ramona Mihăilă, Dimitrie Cantemir Christian University
Sule Okuroglu, Süleyman Demirel University
Patrick Quinn, Cambridge University
Irena Ragaisiene, Vytautas Magnus University
Margaret J-M Sonmez, Middle East Technical University
Ingrida-Egle Zindziuviene, Vytautas Magnus University

PARTNERS



ECONOMISTUL



Cambridge
Scholars
Publishing



Rationale and Purpose of the Conference

The two-day International Conference **Mapping Cultural Identities: Translations and Intersections** is the seventh of the series of conferences on **Language, Literature & Culture**, organized by **Çankaya University, Ankara, Turkey** and hosted this year by the **Faculty of Foreign Languages and Literatures** and the **Center for Linguistic and Intercultural Research**, in a friendly and welcoming atmosphere of “**Dimitrie Cantemir**” **Christian University in Bucharest, Romania**.

The scientific international event brings together over one hundred scholars and graduates from various countries (*Algeria, Austria, Denmark, China, Finland, Germany, Greece, India, Iraq, Iran, Korea, Lebanon, Libya, Lithuania, Morocco, Nigeria, Pakistan, Poland, Qatar, Republic of Moldova, Romania, Russia, Scotland, Senegal, Spain, Sweden, Taiwan, Tunisia, Turkey, U.K., U.S.A., Ukraine, Uzbekistan*), researching the intersections of cultural studies, imagology and translations, with a focus on cultural images constructions, various ways of approaching the concept of ethnicity and translation practices.

In the context of globalization, the issue of cultural identity has aroused increasing attention. Cultural Translation, as means of cultural (de)construction, supports the cultural differences and enriches both cultural identities. Thus, this conference will explore possibilities for new breakthrough by examining current studies and considering new perspectives on cultural identity approach to translation, in expectation of treating ethnic cultural identity construction from a wider angle, measuring the literary reception, investigating different layers of cultural identities and revealing both self-images and the images of the *Other*.

Onorina Botezat
Mustafa Kirca

Mapping Cultural Identities:
Translations and Intersections

CONFERENCE PROGRAM

CONFERENCE PROGRAM, DAY 1
May 25, 2018

9.00-10.00	Registration & Welcome coffee Faculty of Foreign Languages & Literatures			
10.00-10.15	Welcome speeches Room 130			
10.15-11.00 Q&A 15'	<i>Keynote Speech:</i> Black Hawk's Autobiography and Ethnic Cultural Identity Roger NICHOLS Emeritus Professor of History at the University of Arizona, U.S.A. Room 130			
11.15-12.30	Panel 1 Room 130	Panel 2 Room 131	Panel 3 Room 132	Panel 4 Room 121
12.30-14.00	LUNCH			
14.00-14.45 Q&A 15'	<i>Keynote Speech:</i> Mapping 'Tribal' Identities: The Pal Polity and Representation of 'Otherness' with Reference to the Meos of Mewat Divya JOSHI Associate Professor at Govt. Dungar College, Bikaner, India Room 130			
15.00	Group photo/ Room 130			
15.00-15.45 Q&A 15'	<i>Keynote Speech:</i> Unmentioned Cultural Iconography in W. H. Hudson's Fiction Raúl IANES Professor at the Department of Spanish & Portuguese, College of Arts & Science, Miami University, U.S.A. Room 130			
16.00-17.00	Panel 5 Room 130	Panel 6 Room 131	Panel 7 Room 132	Panel 8 Room 121
17.00-17.30	Coffee Break			
17.30-18.30	Panel 9 Room 130	Panel 10 Room 131	Panel 11 Room 132	Panel 12 Room 121
19.00	DINNER			

CONFERENCE PROGRAM, DAY 2
May 26, 2018

9.00-10.00	Registration & Welcome coffee Faculty of Foreign Languages & Literatures			
10.00-10.45 Q&A 15'	<i>Keynote Speech:</i> When Agency Becomes Impossible: Identity Politics, Bureaucratic Torture, and the Divine State Smadar LAVIE Ethnic Studies Department at U. C. Berkeley, U.S.A. Room 130			
11.00-12.00	Panel 1	Panel 2	Panel 3	Panel 4
	Room 130	Room 131	Room 132	Room 121
12.00-12.45 Q&A 15'	<i>Keynote Speech:</i> An Intertextual Translation Venture from Cervantes to Tilkiyan Günil Özlem AYAYDIN CEBE Associate Professor at Nevşehir Hacı Bektaş Veli University, Turkey Room 130			
13.00-13.30	Coffee break			
13.30-14.30	Panel 5	Panel 6	Panel 7	Panel 8
	Room 130	Room 131	Room 132	Room 121
14.30-15.30	Panel 9	Panel 10	Panel 11	Panel 12
	Room 130	Room 131	Room 132	Room 121
16.30	Tour of the Palace of Parliament			

MAPPING CULTURAL IDENTITIES

MAY 25, 2018

PANEL 1. *TRANSLATING CULTURES*

Chair: Monica KATIBOĞLU

Monica KATIBOĞLU: Cultural Translation as a Problem of Comparison in Edebiyat-1 Cedide (“New Literature”)

Abhinaba CHATTERJEE: Intercultural Identity in Translation

Rita ROUSSELLE MATTA: The Gardens of Translation

Li ZOU: American Translation of Chinese Body in Magazines and Newsreels, 1937-1945

PANEL 2. *CULTURE CHANGES & POST-COLONIAL IDENTITIES*

Chair: Mustafa Kirca

Kahina GOUDJIL, Safa DJEBLI: A Hybrid Cultural Identity: Post-Colonial Algeria from Acculturation to a Cultural Gap

Pär Fredborn LARSSON: Iranian Migration to India and Malaysia

Kahina GOUDJIL: “Lajma’ath” the Berber Code of the Aurés Cultural and Political Tribal System

Diviani CHAUDHURI: Migration, Multicultural Europe and Literary Traffic between Unlikely Language-pairs

PANEL 3. *INDIAN CULTURAL IDENTITY AND MEMORIES*

Chair: Ertuğrul KOÇ

Sule OKUROGLU OZUN: Interrogating “Indianness”: Subjectivity and Diasporic Consciousness

Sourav MANDAL: The Social-life of HIV/AIDS in Urban India: A Queer Analysis of Three Case Studies

Vivek Kumar SHUKLA: Hindi Swear Words in Politics: The Language of Indian Politics after 2014

PANEL 4. *MAPPING CULTURAL IDENTITY IN POETRY*

Chair: Alexander YEMETS

Krishnaiah BEGARY: Rebellion in the Poetry of Shikhamani

Mohammed DAWABSHEH: The Woman in Mahmoud Darwish Poetry

Chuka F. ONONYE: ‘There’s Still Something Positive about Niger Delta Ecology’: Metaphor and Ideology in Niger Delta Poetic Discourse
Shantanu SIULI: Mapping Cultural Identity through the Different Layers of Devotional Poetry: An Indispensable Outlook both of Henry Vaughan and of George Herbert’s Evangelical Outlook of 17th Century England

PANEL 5. MEETING THE OTHER & TRAVELS

Chair: Aleksandra NIEMIRYCZ

Ege ALTAN: Traveling with the Self and Translating the Self in Jhumpa Lahiri’s *In Other Words* (2015)

Camelia ANGHEL: Maps of the Self: Intercontinental Negotiations in D. H. Lawrence’s *Samson and Delilah*

Adel SLITI: “We Travel, We Read, We Become”: Translating the Epic Genre in Derek Walcott’s *Omeros*

Erin GARIEPY: Producing Generations and Homophobia in *Corregidora*: Ursa’s Isolating Journey to Self-Soothe

PANEL 6. IMAGES’ CONSTRUCTION THROUGH MEDIA

Chair: Grzegorz KOWALSKI

Grzegorz KOWALSKI: A kiedy u nas? / Pe când și la noi?: Winter 2016/2017 Protests in Poland and Romania in Reciprocal Perspective: A Critical Discourse Analysis

Elena SHIRLINA: 100th Anniversary of the Republic: Strategies and Language Tools for Constructing Austrian National Identity in Socio-Political and Mass-Media Discourse

Meriem GUERILLI: ‘Cultural vs. Global’ Identity in the Age of Media

Sujit MALICK: Efficacy of Intercultural Communication Competence in New Media: A Brief Overview of Indian Perspective

PANEL 7. ETHNIC IDENTITIES & ARTISTIC IMAGES

Chair: Estella CIOBANU

Karolina BAGDONE: The Lithuanian Europeanness: Identity Challenges in an Environment of a Totalitarian System

MAPPING CULTURAL IDENTITIES

Galina DONDUKOVA: The Buryat Ethnic Identity in Post-Soviet Russia

Estella CIOBANU: Mapping the Exotic Other? Orientalisms and the Odalisque in Romanian Painting

Gülnoz SATTOROVA: Artistic Interpretation and Contemporary Image of Globalization Problems

PANEL 8. *CULTURAL TRANSLATION OF POETRY*

Chair: Ege ALTAN

Aleksandra NIEMIRYCZ: Translating Poetry – Lost and Found Pathways to the Other

Mihaela HRISTEA: Heinrich Heine's Poetry Translated into Romanian in the Second Half of the 19th Century

Alexander YEMETS: Principles of Translating Poetical Prose

Anup Kumar BALI: Politics of Tribal-Images in Modern, Post-Colonial and Post-Marxist Discourses and the Subaltern Consciousness of Women Tribal Poetry of Nirmala Putul

PANEL 9. *FEMINIST TRANSLATIONS OF THE OTHER*

Chair: Güliz AKÇASOY

Güliz AKÇASOY: In Quest for Feminist Speculative Writing in Turkey: A Textual Enquiry into Translated and Indigenous Novels

Ranjana KRISHNA: Literature, Culture and Identity Politics - A Feminist Study of an International Tale

Saida Afef GARDABBOU: A Venture towards a Cultural Transcreation of the Images of the Other

Jasleen ARORA: Women in Punjabi Print: Periodical Literature in Colonial Punjab with a Detailed Analysis of *Sughar Saheli* (1916-1919)

Kamel OMAR: Feminist and Ethnic Identity in Algerian Women Writing: The Case of Taous Amrouche and Assia Djebar

PANEL 10. *CULTURAL IMAGES IN MOVIES*

Chair: Adelheid RUNDHOLZ

Dana Florentina NICOLAE: The Figure of the Writer in VR Films

Paulina STEZYCKA: Othering New York City in Bollywood Films
GARIMA: Cinema as Ideological State Apparatus: Critical Analysis of Ideology of Contemporary Women-Centric Hindi Films

PANEL 11. AFRICAN CULTURAL IMAGES

Chair: Cristina ATHU

Nafiu ABDULLAHI: Globalisation and the Survival of African Societies: A Study of Helon Habila's *Measuring Time* and Chimamanda Ngozi Adichie's *Purple Hibiscus*

Ibrahim ABRAHAM: Before Rhodes Fell: Black Ambition and White Privilege in the South African University Novels of Niq Mhlongo

Charles Tolulope AKINSETE: Modern African Child and Trope of Identity Reconstruction in Chukwuemeka Ike's *The Bottled Leopard* and Chimamanda Adichie's *Purple Hibiscus*

Alassane Abdoulaye DIA: Language Issue in African Literature: A Phenomenal Debate of the Past, the Present and the Future

PANEL 12. CULTURAL IDENTITIES IN LANGUAGE & LITERATURE

Chair: Cristina MIHĂESCU

Alexandra MORARU: Cultural Identities in Presidential Speeches

Codruța BADEA: Cathartic Strategies in George Ciprian's Dramatic Work

Cristina MIHĂESCU: Cultural Identities in Business Negotiations

Anne Marie ARSENE: The Effect of Cultural Interaction on Romanian Society

Yalçın RECEP: Turkish Speakers & Romanian Language

MAY 26, 2018

PANEL 1. *IRISH CULTURAL IMAGES*

Chair: Theodora VALKANOU

Theodora VALKANOU: The Representation of National Character through Translation: Re-constructing Irish Cultural Images for a Greek Readership

Emrah IŞIK: Representations of The Irish Diaspora, (Post)Memory and Identity in Maude Casey's *Over the Water*

Camelia RAGHINARU: The Ethics of Minimal Realization in Colm Tóibín's *Brooklyn*

Thabit Shihab AHMED: Yeats's Hybrid Identity between Irish and British

PANEL 2. *CULTURAL IMAGES AND TRANSLATIONS IN DRAMA*

Chair: Mesut GÜNENÇ

Mesut GÜNENÇ: Mapping Precariousness Simon Stephens's *Pornography*

Qurratulaen LIAQAT: Language in the War-Zone: Power of Translation in the Play *Bengal Tiger at the Baghdad Zoo* (2009) by Rajiv Joseph

Nizar ZOUIDI: The Translations of Machiavelli and the Humanization of Evil in Marlowe's Plays

Laura Monica RĂDULESCU: Disillusionment and the Socialist Dream: The Revolution of the Self in Arnold Wesker's *Chicken Soup with Barley*

PANEL 3. *TEACHING THE OTHERNESS*

Chair: Mustafa KIRCA

Irina-Ana DROBOT: Using Translation in Foreign Language Teaching to Understand the Foreign Culture

Tungesh MAHALINGAPPA: Literary Texts as Teaching Materials: A Pedagogic-Stylistic Approach

Abiola Kayode OLANREWAJU: The Effects of the First Language on the Teaching and Learning of a Second Language in a Multicultural/Multilingual Society

Ji Won KIM: Propagation of English through Music in Korea

PANEL 4. CULTURAL & SPECIALIZED COMMUNICATION

Chair: Lavinia NĂDRAG

Lavinia NĂDRAG, Alina BUZARNA-TIHENEA (GĂLBEAZĂ): A Romanian Approach to Developing Multicultural Awareness and Skills

Mihaela MATEESCU, Cristina ATHU: A New Approach to Specialized English Vocabulary in Romanian and Spanish

Camelia PREDA: Lexical Enrichment of Colloquial and Slang Vocabulary Related to Law Enforcement Agents in Spanish and Romanian. Equivalence in Literary Translation

Funda DÖRTKULAK: Communicating Culture through Online Compliments

PANEL 5. FRENCH CULTURAL IMAGES

Chair: Onorina BOTEZAT

Tarek SEMMARI: The Algerian Novel of French Expression Translated into Arabic: Translation or Rewriting

Abdelaziz TRITHA: The Other Routes/Roots of Alterity: Encountering the Secular in Mohammed Al Hajoui *Arrihla Al Orobia 1919* (The European Journey)

Sapfo MORTAKI: Investigating Cultural Identities in Contemporary Greek Art: The Case of Greek Artists in Paris in the 1980s

PANEL 6. IDENTITY & ALTERITY IN EAST – WEST CHANNELS

Chair: Martyna BRYLA

Martyna BRYLA: Constructing Selfhood and Otherness in the East-West Context: Gary Shteyngart and Marketable Authenticity

Irina KRUCHININA: On KinAesthetics of Poietic Euphony *L'Après-midi d'un Faune* as a Prélude to a Dance of Spirit (Mallarmé, Debussy, Nijinsky)

Andra Maria NEATU: Imagology, Community and Human Nature in *Americanah* by Chimamanda Ngozi Adichie

Elif OZTABAK AVCI: The Refugee as a Marker of the 'Limits of

MAPPING CULTURAL IDENTITIES

Tolerance and Belonging': Andrea Levy's "Loose Change"

Anca PIRNOIU: Translating the "Self" in Matei Călinescu's *Un fel de jurnal*

PANEL 7. *IDENTITY CONSTRUCTION*

Chair: Adelheid RUNDHOLZ

Adelheid RUNDHOLZ: "Into Modernity ...? Zaimoglu's *Siebtürmeviertel*, Kulin's *Kanadı Kırık Kuşlar*, and Turkey in the 1930s and 1940s"

Sibel ERBAYRAKTAR: Normality and Abnormality in Academia: Malcolm Bradbury's *Eating People is Wrong*

Fabian IVANOVICI: Self-shaping and the Lay of the Land: Constructing Identity in Peter Ackroyd's *The Plato Papers*

Monika KOŞA: Truth, identity and the "Inconvenient Indian": (Alter) native History and the Art of Fiction in Thomas King's "A Coyote Columbus Story"

PANEL 8. *TRANSLATIONS & LITERARY IMAGES*

Chair: Ertuğrul KOÇ

Mohamed M. BENOTMAN: Contrastive Analysis in Translation Equivalence

Maria-Luiza DUMITRU OANCEA: Translating the *Song of Songs*: Issues and Challenges

Yuliia LYSANETS: The Literary Identity of the Physician in the American Literature (19th - 21st Centuries)

Aishwarya MADHU: Unravelling the Hidden Facets: A Carnavalesque Approach to *Theyyam*

PANEL 9. *CROSSING BORDERS*

Chair: Alexandra MORARU

Stiti RINAD: Deboarding the Borders and National Identities in the Novel *Hope* and other Dangerous Pursuits by Laila Lalami

Zahid ULLAH: Violence against Women: "Crossing the Borders of Gender" in Pakistan

TRANSLATIONS AND INTERSECTIONS

Eunji JO: Leaving Home: Displacement and Refiguration in Dionne Brand's *In Another Place, Not Here* and Jamaica Kincaid's *Lucy*

PANEL 10. *IDENTITY IMAGES IN LINGUISTICS*

Chair: Codruța BADEA

Basim ALGBURI: Offering Bribes: A Legi-Pragmatic Perspective

Adriana SAVU: On the Need for Linguistic and Lexical Sensibility in Social Sciences

Surajo LADAN: Sociolinguistic Influence of Hausa on Some Languages of Taraba State Nigeria

Dibakar PAL: Of Meaning

PANEL 11. *TRANSLATIONS & CULTURES*

Chair: Neslihan KANSU-YETKINER

Bilge BULUT: The Women and the Motherland in *Swing Time*

Neslihan KANSU-YETKINER: Dynamics of Eco-Translation: Some Insights from the Translated Children's Literature in Turkey

Li YIPING: Effects of an Urban Food Festival on Community Sense of Place

PANEL 12. *IMAGOLOGICAL READINGS*

Chair: Ramona MIHĂILĂ

Mustafa KIRCA: Self and Other in Orhan Pamuk's *My Name is Red*: An Imagological Reading

Onorina BOTEZAT: Romania through British Eyes: From *Roumanian Journey* by Sir Sacheverell Sitwell to *Never Mind the Balkans: Here is Romania* by Mike Ormsby

Ertuğrul KOÇ: Cultural Intersections in Bram Stoker's *Dracula*: Transylvanian and Ottoman Identities Depicted as the "Other" of Victorians

Ramona MIHĂILĂ: Romanian and British Cultural Intersections: Nineteenth Century Women Writers and Translators

Răzvan STAICU: The Postmodern Narratology and the Seduction Poetics

MAPPING CULTURAL IDENTITIES

PANEL 13. *INTERCULTURAL COMMUNICATION & DIDACTIC STRATEGIES*

Special Panel of the Department of Romanian Language for Foreign Students, *Alexandru Ioan Cuza* University

Chair: Ludmila BRANIȘTE

Elena Mihaela ANDREI: Constructions and Deconstructions of the Other in RFL

Ludmila BRANIȘTE: RFL: Experimenting with Intercultural Communication

Mariana-Diana CÂȘLARU: Romanian for Specific Purposes in the Context of Cultural Diversity

Elena COVAL: Communication Skills Formation by Studying Specialized Texts

Laurenția DUTOVA: Considerations on some Difficulties in Acquiring Technical Terms in English

Oana-Maria FRANȚESCU: Teaching is Translating: Issues of Language Awareness in TEFL Teacher Trainees

Lidia STRAH: Methodological Strategies in Teaching the Specialized Language

Maria PRUTEANU: Functional-Semantic Values of the Conditional Tense's in Statements' Construction

Nina CĂRUNTU: Interactive Didactic Strategies based on Learning through Collaboration and Cooperation

Nadejda BĂLICI: Considerations on the Case Study Method

Ludmila NEDU: Designing the Pedagogical Test in Terms of Evaluating the Competencies of the Gagauz Students

Marcel BĂLICI: The Assessment – an Important Factor in the Internal Motivation's Formation of International Students

PANEL 14. *IMAGOLOGICAL READINGS IN ROMANIAN LITERATURE*

Special Panel of the Department of Romanian Language for Foreign Students, *Alexandru Ioan Cuza* University of Iași

Chair: Sultana ARVANITAKI

Angela GREJDIERU: Travels' Representations Perspectives in Vasile Alecsandri's Prose

Jana GUȚU: The Dimensions of the Binomial Identity-Alterity in the *Chekhov Machine* by Matei Visniec

Victoria MALINOVSCI: Self-Consciousness and Self-Reference in Grigore Chiper's poetry

Maria ABRAMCIUC: Autobiographical Prose as a Narrative Principle in the Romanian Literature of the 1848

Lilia JUNCU: The Function of the Narrator in Constantin Negruzzi's *O alergare de cai*

Ana TIHON: Explorations of Women Corporality in Emilian Galaicu-Păun's Poetry

Soultana ARVANITAKI: Common Elements between Greek and Romanian Civilization

Ioana-Iulia OLARU: Needles Jewels of the Metal Age on the Territory of Romania

Inna KARNAEVA: The Research of Contemporary Theological Literature as a Resource for the Training of Students in Human Profile

Nadejda OVCERENCO: The Impact of the Woman's Masculinization and the Men's Womanization in Youth Education of Divine Paternity

Mapping Cultural Identities:
Translations and Intersections

KEYNOTE SPEECHES
ABSTRACTS

An Intertextual Translation Venture
From Cervantes to Tilkiyan

Günül Özlem AYAYDIN CEBE

Abstract. Studies on the translation practices in the Ottoman literature have revealed the heteroglot nature of endeavors. This paper contributes to the field by closely investigating certain narratives that are intertextually linked. The first of them is Cervantes's pastoral romance *La Galatea*, printed in 1585, as the author's first book. Having remained in the shadow of *Don Quixote*'s achievement for nearly two centuries, it is rediscovered by the French author Jean-Pierre Claris de Florian in 1783. De Florian, without failing to pay tribute to the original master, takes the liberty to reconstruct the narrative and completes the otherwise unfinished first volume. His *Galatée* attracts the attention of Şemseddin Sami, the Albanian-Ottoman writer and linguist, in 1873. The young enthusiast finds it convenient for his budding interest in translation. He exercises an almost mot-à-mot linguistic transfer, which in turn, to the surprise of the modern reader, is severely criticized by his peers for its loyalty to the original text. In the meantime, an Armenian-Ottoman entrepreneur, Viçen Tilkiyan, seeks to benefit from de Florian's reputation among the Ottoman reading public. He, concealing his true source, prints *Çoban Kızlar* (Shepherdesses) in 1876 in Armeno-Turkish, and publishes its Ottoman-Turkish version next year. While merely weaving the threads of this historical narrative is compelling in its own, it simultaneously presents a rich pattern to acknowledge translation from an intercultural perspective. Studying the four texts yields profound insight into the European as well as the Ottoman contexts. This paper, by employing such concepts as inspiration, rewriting, interpretation, self-censorship, and authenticity, sheds light upon the nature of translation practices and investigates the concept of translation in the Ottoman mind. It demonstrates that the imperial habit of appropriation exceeded ethnic or religious

boundaries. It also discusses the intermingling of translation with original texts and vice versa. It further emphasizes that although modern perception of translation emanates in a hostile environment, it becomes the survivor in the future nation-state.

Keywords: Intertextuality, Translation, Interculturality, 19th Century Ottoman Literature, Pastoral Romance.

BIO: Günül Özlem Ayaydın Cebe is a graduate of Hacettepe University, Department of English Language and Literature. She earned her master's degree in 2003, and her doctoral degree in 2009, both in the field of Turkish Literature at Bilkent University. She has been teaching modern Turkish literature in Nevşehir Hacı Bektaş Veli University since 2010. She was a visiting research scholar in the Center for Middle Eastern Studies at Harvard University from February 2015 to June 2016. She is the author of *Cervantes'ten Tîlkiyan'a Osmanlı Edebiyatında Pastoralin Sergüzeşti* (2016).

Unmentioned Cultural Iconography in W. H. Hudson's Fiction

Raúl IANES

Abstract. William Henry Hudson (1841-1922) was a British novelist, naturalist, and ornithologist born in the Argentine pampas. Although in 1872 he left Argentina never to return and settled down in England where his career as a writer really started, Hudson's place of birth relates to several of his works, especially those of autobiographical nature. This presentation focuses on *Ralph Herne* (1888), one of Hudson's fictional works, the only one that takes place in Buenos Aires and in an urban space. In brief, the novel, intended for a juvenile readership, narrates the life and adventures of a young British physician in the Argentine capital, struck in 1871 by an epidemic of yellow fever. One can assimilate *Ralph Herne* to

the paradigm of novels of colonial adventures intended mostly for a readership of young metropolitan males. The factor that results most interesting in *Ralph Herne* is, nevertheless, the inclusion of imagology recognizable to River Plate culture but probably not to the British. In its opening pages, we read an epilogue to Dr. Hertne's adventures, when, after the epidemic wanes, he assists, now married to the heroine, to the vernissage of a famous painting, *Episode of the Yellow Fever in Buenos Aires* (1871), by Juan Manuel Blanes (1830-1901). Since no data about the painting that dramatically (re)presents what horrors the city has recently endured, nor the identity of the two survivors who contemplate it, we have to acknowledge and reflect upon Hudson's *tour de force* that transcends, in an original way through languages, spaces, readership, and cultures, to render a rather interesting literary work.

Keywords: Imagology, Iconography, Colonial Novel, Epidemics in Literature.

BIO: Dr. Raúl Ianes (Montevideo, Uruguay, 1947).

Ph.D. University of Pennsylvania, 1993 in Spanish-American Literature. Licenciatura en Letras, Universidad Nacional de San Juan, Argentina, M.A. in Romance Philology, University of Washington, Seattle, United States. Since 1993, he teaches at Miami University, Oxford, Ohio, United States. He has specialized in Spanish-American Literature of the XIX and early XX Centuries. He has published extensively in professional journals of the United States, Latin America, and Europe, and is the author of *From Cortés to the Cloistered Orphan: The historical romance of Spanish-American Romanticism* (Peter Lang, Frankfurt am Main, 1993). He is interested in the relationship between History and Nation in Latin-American Literature, Memory Studies, and the formation of national collective imageries after independence.

Mapping 'Tribal' Identities: The *Pal* Polity and Representation of 'Otherness' with Reference to the *Meos* of Mewat

Divya JOSHI

Abstract. People define themselves in terms of ancestry, religion, language, history, values, customs and institutions. They identify themselves with cultural groups: tribes, ethnic groups, religious communities, nations, and, at the broadest level, civilizations. These identities remain at the margins of the 'state' until they are mapped and institutionalized, and so they are inscribed into a category called 'tribe'. The Orientalist discourse which privileges an episteme unduly informed by the representational mode makes a distinction between the knower (colonial state/ anthropologists) and the known (the tribal 'other'). From a metaphorical standpoint also, translation research on orality often deals with issues related to the representation of otherness or alterity, marginalized identities, minority or subaltern language cultures, etc. My paper is an attempt to analyze postcolonial state's encounters with tribal communities in India with reference to the *Meos* of Mewat. The *Meos*, a Muslim-Rajput tribe staying around Delhi, Agra and Jaipur, has a rich oral tradition. They have no conventional written histories but possess excellent cultural memory and oral traditions which narrate their prolonged resistance against the Turks, Afghans, Mughals, Jat, Rajputs and the British, and they also speak of their community-building endeavours as characterized by migrations and displacements. The paper attempts to:

- Discuss the role of 'Pal polity'/ autonomous community in mapping the Meo identity.
- Examine the politics of identities as a site of intersection between state and society.
- Locate the discursive practice of 'tribe' and how it gets sprinkled into dissensual politics.
- Analyze Meo indigenous narratives of oppositional practice across genres such as 10k gathas, khyats (chronicles),

vansavalis, comprising genealogies, clan, lineage and biographical histories.

- Interrogate liminality a potentially anti-structural questioning of categorical identities, in their case Hindu and Muslim.
- And explore as to what extent does identification and categorization of a tribe help in understanding and representing the complex realities of the tribal lifeworld?

Keywords: *Pal* Polity, Otherness, Liminality, Tribal Identities, Meos.

BIO: Divya Joshi has been teaching English for the last two decades and is presently Associate Professor at Govt. Dungar College, Bikaner. For her doctoral degree, she worked on Gender Concerns in 19th century Women Novelists. She has presented more than 80 papers and delivered invited talks in International and National Conferences. Dr. Joshi has completed one Minor Project on Translation and one Major research project on Travel Writing sponsored by UGC. She has authored five books and has to her credit more than 37 papers in prominent journals and anthologies. Her areas of interest include Indian Philosophy and Indian Literature, Comparative Studies, Translation Studies and Travel Literature.

**When Agency Becomes Impossible:
Identity Politics, Bureaucratic Torture, and
the Divine State**

Smadar LAVIE

Abstract. What is the relationship between feminist of color protest movements in the State of Israel and the Israel-Palestine conflict? Why did mass protests that culminated in “Tahrir is Here” in 2011 end in failure? Israel’s Mizrahi single mothers are at the forefront of feminist activism. Yet, time and again, their protests are truncated by lethal bureaucratic entanglements. My talk dwells on the moment

when the agency of identity politics becomes impossible. It explores the relationship between Israel's colonialist bureaucracy, social justice activism, and foreign affairs. I argue that in Israel's ultra-nationalist state formation, bureaucracy is a divine cosmology, and is based on a theological essence that fuses the categories of religion, gender, and race into the foundation of citizenship. Mizrahi feminists who advocate racial justice are silenced by demands for national unity in the face of the Israel-Palestine conflict. My talk employs a world anthropologies' theoretical toolkit to represent bureaucratic torture in multiple narrative modes as a counter-example to dominant U.S.-U.K. formula for writing and theorizing culture.

Keywords: Intersectionality, Bureaucracy, Agency, Divinity, Israel-Palestine.

BIO: Smadar Lavie received her doctorate in Anthropology from the University of California at Berkeley. She specializes in the anthropology of Egypt, Israel, and Palestine, with emphasis on issues of race, gender, and religion. She published her book *The Poetics of Military Occupation* (UC Press, 1990) on resistance theatre of the Mzeina Bedouin of the South Sinai, Egypt. The book won the 1990 Honorable Mention of the Victor Turner Award for Ethnographic Writing and is still in print and in demand. She co-edited *Displacement, Diaspora and Geographies of Identity* (Duke Univ. Press, 1996), and *Creativity/Anthropology* (Cornell Univ. Press, 1993). Lavie was awarded the 2009 Gloria Anzaldua Prize from the American Studies Association for her paper titled, "Staying Put: Crossing the Palestine/Israel Border with Gloria Anzaldúa." Lavie's recent book is *Wrapped in the Flag of Israel: Mizrahi Single Mothers and Bureaucratic Torture* (Berghahn 2014). It received the 2015 Honorable Mention of the Association of Middle East Women's Studies Book Award Competition and was also one of the four finalists in the 2015 Clifford Geertz Book Award Competition of the Society for the Anthropology of Religion. Lavie has served in several feminist and anti-racist social movements and NGOs in Israel-Palestine and the San Francisco Bay area. In 2013, Lavie won the "Heart at East" Honor Plaque for lifetime service to Mizrahi communities in Israel-Palestine.

**Black Hawk's Autobiography and
Ethnic Cultural Identity**

Roger NICHOLS

Abstract. In early 1833, Black Hawk, a Sauk Indian war leader, told the French-Canadian-Potawatami interpreter at the Rock Island Indian agency that he wanted to “Have a history of his life written.” Based on my edition of his autobiography, this paper examines his views of the invading whites. It analyses issues related to creating the book, including its recording and translation into English, and the subsequent editing and rewriting to make it readable for American readers. The paper focuses on the issues of translation and ethnic and cultural identity addressed by this conference. During the nineteenth century almost no Indians produced autobiographical accounts and Black Hawk's 1833 narratives provides a rare chance to understand Natives. Its publication raised questions about its authenticity, but a careful analysis shows that it gives material unknown to whites at the time, that had to come directly from the disgruntled warrior. My analysis shows that neither straining the Sauk's narrative through the translator, nor editing the prose for publication, obscured the Indian's presentation of his cultural identity or his hatred for the Americans.

Keywords: American Indian, Ethnicity, Autobiography, Translation, Cultural Identity.

BIO: Roger Nichols is Emeritus Professor of History at the University of Arizona, his teaching and research focused on the American West and Indians in US history. Nichols earned a Ph.D. in American History at the University of Wisconsin. A past President of the Pacific Coast Branch of the American Historical Association, he received four Fulbright appointments in Europe and Canada. He earned three National Endowment for the Humanities awards. *Black Hawk and the Warrior's Path* (Wiley: 2017), *Natives and Strangers* (Oxford: 2015), *American Indians in US History* (Oklahoma: 2014), and *Warrior Nations* (Oklahoma: 2013) are his most recent books.

Mapping Cultural Identities:
Translations and Intersections

ABSTRACTS

**Globalisation and the Survival of African Societies:
A Study of Helon Habila's *Measuring Time* and
Chimamanda Ngozi Adichie's *Purple Hibiscus***

Nafiu ABDULLAHI

Abstract. African Literature has been a literature of protest since from its inception. In this particular study, this literature's reaction against the insincerity of the globalisation process will be illustrated. In fact, both authors have in their works unearthed the insincerity and deceit of the entire globalisation process by portraying it as the latest device used by the developed Western nations to exploit Africa and to promote their own cultural values, trade and industry. The development of an increasingly integrated global economy marked especially by free trade, free flow of capital, and the tapping of cheaper foreign labour markets, is majorly in the interest of the West, if not wholly. Among other things, this paper discovers that in both Habila's *Measuring Time* and Adichie's *Purple Hibiscus* the concept of globalisation being a hybridised universal culture is indeed a farce and that African nations should better look inwards to solve their problems than expecting solutions from the so-called universal sources. The study will adopt the sociological and post-colonial theories in its analysis. The study will identify the ills of globalisation and reveal that Africa and the underdeveloped world have underestimated its negative impact, and how, as a result, they have been marginalised over the years.

Keywords: Globalization, African Society, Europe.

BIO: Nafiu ABDULLAHI is Assistant Lecturer at Sule Lamido University, Nigeria.

Before Rhodes Fell: Black Ambition and White Privilege in the South African University Novels of Niq Mhlongo

Ibrahim ABRAHAM

Abstract. Student protests have been frequent occurrences in South Africa in recent years, drawing attention to the continuing impact of the European colonialism and racial segregation that shaped South African history. While the “Rhodes Must Fall” movement succeeded in removing the statue of British imperialist Cecil Rhodes from the University of Cape Town, and a new fees regime is being implemented to assist students from low-income families, the “Fees Must Fall” movement continues to protest both economic and cultural inequality between black and white students. Re-reading the early novels of South African writer Niq Mhlongo during a recent ethnographic research visit to Cape Town, I was struck by the similarities between his young black male protagonists’ failure to adapt to university life in the early post-apartheid era, and the discourse of contemporary student movements. This paper will examine Mhlongo’s novels *Dog Eat Dog* (2004) and *After Tears* (2007) in light of contemporary protests and debate about the nature of the university in South Africa. It will show that Mhlongo’s novels offer prescient critiques of white privilege in university spaces, limiting the ambitions of black students. The concepts of ‘pluriversality’ and the ‘pluriversity’, explored by Walter D. Mignolo and Achille Mbembe, will be suggested as useful tools for thinking through the challenges of education in unequal and hyperdiverse societies.

Keywords: Class, Literature, Race, South Africa, Universities.

BIO: Ibrahim Abraham is a postdoctoral researcher in social and cultural anthropology at the University of Helsinki, Finland, currently researching the new black middle class in South Africa, with the support of the Academy of Finland. A graduate of Monash University (Australia) and the University of Bristol (UK), his research has primarily focused on the social scientific study of contemporary religion.

Yeats's Hybrid Identity between Irish and British

Thabit Shihab AHMED

Abstract. The current research deals with the strength of the national identity of W. B. Yeats in the face of the influence of British identity. His work was a link between the 19th and the 20th centuries in literature. He was the national poet of the Republic of Ireland. Yeats was born in Dublin. However, in the longer part of his life, he lived in England, so he is an Irish and an English poet. Although Yeats lived longer in England, he never forgot his connection to Ireland and never stopped being an Irish poet. He was concerned that Ireland lacked a serious literary tradition to call it as its own. He believed that by raising people's awareness of their cultural heritage, it would help restore a sense of national identity. Yeats was a prominent figure in the revival of Irish literature that initiated The Irish Literary Revival, a movement founded in the late nineteenth century to promote Irish literature. The themes of many early plays and poems in Yates' career were based on ancient folklore, legends and myths of Irish history. He was not interested in portraying the reality of life that he considered to the public. Instead, it was through the dramatic entertainment of the tales where he believed his audience would find the real sense of dignity and national identity.

Keywords: Irish, British, National Language, National Identity, Cultural and Linguistic Nationalism, W. B. Yeats.

BIO: Thabit Shihab Ahmed is a Ph.D. student at the Faculty of Letters, University of Craiova, Romania. His research project is *Myth, Symbolism, History and Philosophy in W.B. Yeats's Selected Poetry*. Thabit Shihab Ahmed has an MA in English from "Dr. Babasaheb Ambedkar Marathwada" University (BAMU), in Aurangabad, India (2014), and BA in English from the College of Languages of the University of Baghdad, Iraq (2002). His interests include literature in general, and English literature in particular. He worked as a teacher of English in Baghdad and Salah Al Deen in Iraq. He also worked as Director of secondary schools department at the Iraqi Sunni Affairs.

In Quest for Feminist Speculative Writing in Turkey: A Textual Enquiry into Translated and Indigenous Novels

Güliz AKÇASOY

Abstract. Feminist speculative fiction, the intersection of feminist ideology and speculative thinking, in which feminist discussions are made through speculative themes and narrative tools. In this way, alternative ideas and discourses are developed through estrangement and extrapolation with a view to deconstruct the immanent patriarchy that entraps women in culturally- and socially-constructed gender roles in the existing society. The first and foremost examples of feminist speculative fiction in the Western culture were produced in the 1960s and 1970s, in parallel with the second wave feminism. However, the Turkish translations of these texts have begun to be made in the 1990s concurrently with the women's movement which saw its heyday in Turkey during the late 1980s and the early 1990s. Among the first "options" introduced into Turkish "culture repertoire" (Even-Zohar, 1997) is Margaret Atwood's *Damızlık Kızın Öyküsü* (1992) [*The Handmaid's Tale*, 1985], known as one of the most quintessential novels of the genre. Additionally, there have been produced a few indigenous texts that embody feminist speculative features, beginning from 1988 until today, e.g. *Tutsak Güneş* [*The Captive Sun*] by a mainstream Turkish author, Ayşe Kulin. In this study, I will explore in what ways feminist speculative fiction, imported through translations into Turkish culture repertoire, is materialised in indigenous writing, through textual analysis between Atwood's and Kulin's novels. I will also question whether the genre has become a "transfer" on textual level in the repertoire (Even-Zohar, 1997) by examining thematic features of both novels.

Keywords: Feminist Speculative Fiction Translation, Gender, Culture Repertoire, Import and Transfer.

BIO: Güliz Akçasoy received her MA degree in the Department of English

Translation and Interpreting at Dokuz Eylül University where she is currently working as a Research Assistant. She has recently defended her MA thesis, which is entitled as “Encounters with Feminist Speculative Fiction through Translation in Turkey: Import and/or Transfer”. Her research interests are cultural studies, gender studies, and speculative fiction.

**Modern African Child and Trope of Identity Reconstruction
in Chukwemeka Ike’s *The Bottled Leopard* and Chimamanda
Adichie’s *Purple Hibiscus***

Charles Tolulope AKINSETE

Abstract. The paper interrogates the disillusionment and cultural crises that characterize the Modern African child in quest for self-assertion and cultural identity. As a result of the effects of colonial encounter, the cultural identity of the African child has suffered disapproving retrogression, resulting in the lack of confidence in African indigenous values. This assertion is distilled from the two significant African novels, *The Bottled Leopard* and *Purple Hibiscus*. The protagonists, Ugochukwu Amobi and Kambili respectively, struggle to discern and comprehend a complex globalised world that keeps them perpetually perplexed about the authenticity of their immediate environment. As the novels pontificate on the overbearing influence of Western empiricism over sacrosanct phases of African culture and identity, this paper therefore argues that the Modern African child today is still much of a victim of (neo)colonialism and remains at a crossroad in the unending search for self-discovery, and that many African children remain as *tabula rasa* as regards to their native culture, and still lack the pedagogic capacity in understanding their roots, given the complexities and instabilities of modernity. This paper further explores on the need for consistent involvement of the modern African child in the (re)construction of Africa’s cultural identity in contemporary times.

Keywords: Modern African Child, Cultural Identity, Identity Crisis/ Reconstruction, Native Culture, Postcolonialism.

BIO: Charles Akinsete (Ph.D.) is a lecturer at the Department of English, University of Ibadan, Nigeria. He teaches African Literature, African American literature, English Poetry, Literary Theory and Creative Writing. He graduated with a First Class degree and also bagged his Master's Degree in English (Literature) at the Department. He is currently working on Postmodernism as a significant trope in Modern African Literature.

Offering Bribes: A Legi-pragmatic Perspective

Basim Yahya Jasim ALGBURI

Abstract. Offering a bribe is generally thought of as giving something of value with a corrupt intent to influence the action of a civil servant in his official capacity. This act can be accomplished physically or verbally hiding behind elaborate code words built in socio-pragmatic norms specific to a given community so that they can easily mislead those outside the transaction. The present paper approaches this offence from two perspectives: legal and pragmatic. It shows how it has been perceived in criminal laws, and how it is realized through socio-linguistic expressions, which can potentially be understood by the interactants as signs of offering bribes. The study is guided by two research questions: Are there linguistic expressions from which the speakers of Iraqi Arabic can typically infer that the speaker is offering bribes? And what insights can the pragmatic analysis offer the judge or trier of facts in evaluating the evidence on this offence? The major argument in the present paper is that the linguistic evidence can have no less evidentiary value in detecting the corrupt intent of bribery than the circumstantial evidence.

Keywords: Bribery, Pragmatic Analysis, Forensic Linguistics, Criminal Evidence.

BIO: Basim Y Jasim Algburi is Professor of Applied Linguistics in the Department of English, College of Arts, University of Mosul, Iraq. He holds a Ph.D. in linguistics and a BA in law. He teaches Applied Linguistics at postgraduate level in the Department of English and legal English at the Faculty of Law. He attended international conferences on Applied Linguistics in Poland, Serbia, Italy, Russia, Malta, Greece, and The United States. His research papers were published in *Comparative legilinguistics* and *Cotemporary Readings in Law and Social Justice*. His major interests are Forensic Linguistics, Legal Translation, and Language Teaching.

**Traveling with the Self and Translating the Self in
Jhumpa Lahiri's *In Other Words* (2015)**

Ege ALTAN

Abstract. Language creates the meaning inside and outside of the self. One may solely understand the limitations of her own language if she has a contact with other languages either inherently or extrinsically. In fact, if one gets involved in translation, she crosses her linguistic borders to create another self in the other language rather than translating only the content. Providing a translation of the self can be observed especially when the Self departs to arrive at another realm of language. Therefore, the itinerary of the self can be traced closely especially in travel writings, whereby travellers set out to provide a self-translation. This paper explores how the American writer Jhumpa Lahiri provides an independent translation of the self by writing in Italian in her linguistic experimental memoir/travelogue; *In Other Words* (2015). In the book, Lahiri tells the story of her learning Italian; how she sets out to Italy to alienate herself from English and her Bengali-speaking childhood memories to investigate herself in the context of another territory by creating a linguistic journey or a willing exile. On the basis of a detailed consideration

of the relationship between travel and translation, this paper will show how traveling and surrendering to the other linguistic realm provides a self-translation or a self-creation as Lahiri arrives at the transfigured, recreated, interpreted and translated version of herself in an alien language.

Keywords: translation, travel, language, identity, place

BIO: Ege Altan completed her Master's in Comparative Literature at King's College London, UK (2018). Before coming to King's College London, she completed a Bachelor's degree in English Language and Literature at Bilkent University, Ankara, Turkey (2016). In her master's dissertation, she explores queer narratives and temporalities in Bilge Karasu's *Death in Troy* and Jeannette Winterson's *Written on the Body*. She is interested in queer studies, narrative theories, modes of storytelling in experimental and contemporary writings.

Maps of the Self: Intercontinental Negotiations in D. H. Lawrence's *Samson and Delilah*

Camelia ANGHEL

Abstract. The paper explores the fictional rendering of the Europe-America connections in D. H. Lawrence's *Samson and Delilah* (1917), a short story set in the bleak world of the Great War. The main male character, Willie Nankervis, is examined from the perspective of the subjective realities that he creates in his attempt to define his social roles. In the light of Stephen Greenblatt's (Shakespearean) "Negotiations," the study extends the area implied by the act of "negotiating" by also analyzing the even more ambiguous response – as compared to social, historically bound energy – of the protagonists' psychologies. Special attention is devoted to the writer's use of spatial and psychological symbolism.

Keywords: Travel, Modernism, Myth, Symbol, Greenblatt.

BIO: Camelia Anghel holds an MA (2000) in “Literatures of English Expression” and a Ph.D. (2012) in philology from the University of Bucharest. She has studied the cultural phenomenon of D. H. Lawrence for more than ten years, and, besides her interest in British literary modernism, she has published articles on film studies and applied linguistics.

**Women in Punjabi Print:
Periodical Literature in Colonial Punjab with a
Detailed Analysis of *Sughar Saheli* (1916-1919)**

Jasleen ARORA

Abstract. The American Presbyterian Mission established the first printing press of Punjab in 1836 in Ludhiana. The first Punjabi newspaper was *Sri Darbar Sahib*, published in 1867. Its script was Gurumukhi, but the language was predominantly Hindi. Punjabi literary activity got its impetus through the proliferation of newspapers, pamphlets and magazines published by the Singh Sabha Movement in the 1880s. Although, there has been considerable scholarly attention on the emergence of sectarian politics in colonial Punjab and its dissemination through the print culture of those times, yet, there is a lacuna in the scholarship that aims to understand the Punjabi print culture through a gendered lens. Apart from the pamphlets published for women by the Khalsa Tract Society and others, there were many women’s magazines that were published to cater to a specific women audience. One of the earliest were the periodicals Panchal Pandita (1898-1911) and Punjabi Bhain (1907-1920) that were published by the two educational institutions for girls – Kanya Maha Vidyalaya at Jalandhar and Sikh Kanya Maha Vidyalaya at Ferozepur. These institutions were the products of

'reformist' movements, namely Arya Samaj among the Hindus and the Singh Sabha among the Sikhs and worked to reform the lives of 'their' women through education. However, there burgeoned other magazines and periodicals for women during late 1910s onwards – the ones that were not directly sponsored by any sectarian movements. This paper aims to understand the socio-political context of colonial Punjab and situate women's magazines, which have been almost invisibilised by Punjabi and English historians, with respect to broader literary trends in Punjabi print culture of the late nineteenth and early twentieth centuries. The primary focus of the paper will be one such women's monthly magazine (one of the first ones) named *Sughar Saheli* (1916-1919) that was published from Amritsar in Gurumukhi script.

Keywords: Gurumukhi, *Sughar Saheli*, Book History, Tracts, Modernity

BIO: Post Graduate in English Literature from University of Delhi, India, and currently pursuing M.Phil. in Women and Gender Studies, Jasleen Arora, an M.Phil Research scholar at Ambedkar University Delhi.

The Effect of Cultural Interaction on Romanian Society

Anne Marie ARSENE

Abstract. The cultural space is a space of humanity, a place of human creation extremely diverse. It involves meaning, historical existence, spiritual reality based on deeper insights. The cultural interaction is generally seen as a clash between cultures where interpenetration cannot be achieved. The coexistence of several ethnic and religious minorities (such as Aromanians, Bulgarians, Turks, Tatars, Gypsies, Jews, Greeks, Armenians, Russians, Lipovians, Ukrainians, Gagauz, Germans, Italians, Albanians, Serbs, Hungarians) in the

Romanian space did not constitute a permanent cultural clash without the possibility of interpenetration. On the contrary, over the centuries there has been a hybridization of culture with permeable boundaries, characterized by blends and influences in all aspects of life. The tolerance of the Romanians is a quality, not a defect, so that in Romania, interethnic conflicts were extremely rare, and ethnic supremacy was never a stake. They always seek a balance of good inter-ethnic co-existence, based on the mutual respect given by the knowledge of traditions, specific elements of culture and civilization, and distinct peculiarities of the people living in the Romanian cultural space. Therefore, cultural interaction requires cognitive and emotional availability.

Keywords: Culture, Interaction, Co-Existence, Minorities, Boundaries.

BIO: Anne Marie Arsene is a Ph.D. student at “Ovidius” University, Constanța, Romania. She received a bachelor’s degree in Philology (English and Turkish Language and Literature) and a master’s degree in Philology (Anglo-American Intercultural Studies) from Dimitrie Cantemir Christian University in Bucharest, Romania. Her current research interests include the representation of the otherness into Romanian Literature through literary image and Turkish culture and civilization.

Cathartic Strategies in George Ciprian’s Dramatic Work

Codruța BADEA

Abstract: George Ciprian’s literary work reflects the main concepts and the philosophical implications of the theatre of the Absurd greatly represented by dramatic works of certain European and American dramatists (Samuel Beckett, Eugene Ionesco, Arthur Adamov and others). His plays portray the clash between the true

inner life and the external appearance of the individuals, forced by social conventions to conceal themselves behind a deliberately designed mask. “The Duckhead” is considered to be an excellent allegory of the absurdist theatre, the first of its kind in modern Romanian drama. It is a meditation upon the condition of man imprisoned within his own condition, a status that generates anxiety, despair and a sense of purposelessness in life. His characters fight against the mercantilism, the routine and social rules in their attempt to promote the real self. They are placed in the midst of society, but they stand alone in an alienated world with no personal identity and no one with whom they can communicate. The skillful use of dialogue, the hidden-meaning replies, the banalities, the clichés, and the platitudes of everyday speech are masterly handled to mirror man’s isolation and alienation in the world, unable to communicate because language is a barrier to communication.

Keywords: Alienation, Absurdity, Mask, Identity.

BIO: Codruța Badea is Assistant Professor, Ph.D. at Dimitrie Cantemir Christian University of Bucharest, Romania. She graduated from the University of Bucharest, Faculty of Letters in 2000. She received her Ph.D. from the University of Bucharest, in 2015.

The Lithuanian Europeanness: Identity Challenges in an Environment of a Totalitarian System

Karolina BAGDONE

Abstract. In this presentation, I will talk about three identity models (national, European and Soviet), their collision, overlap, and transformation. I will focus my attention on the phenomenon of the locally distinct and open to Europe (Europeanness) Lithuanian national identity. I will also analyse how the Soviet ideology acted on

and formed people's self-depiction and how it emerged in Lithuanian poetry in the second part of the 20th century.

I will use the sociology of culture as my theoretical framework and discuss the three-fold culture design model and its ties to identity studies. For my analysis, I have chosen the creative works of two famous Lithuanian poets as specific examples of identities and their expressions: Eduardas Miezelaitis and Sigitas Geda. Miezelaitis was a Soviet cosmopolite, who created modern poetry and gave the impression of free poetic language within the context of the Soviet regime. Nevertheless, he expressed an identity which is characterized by defensiveness, overprotectiveness, and a nomenclatural position. The creative works Geda, at first glance, could be considered an expression of a universal European identity. It is characterized by an innovative relation to tradition, distance from the reader, and a complex poetic language. Nevertheless, stereotypical images of men and women, the poet-messiah figure, and the relation to the other culture as a simplified culture of one's own, leave us questioning this assumption. In addition, Geda's poetry becomes a new mythological and political system. This analysis of different identities enables us to observe the fragmentation and complexity of Lithuanian Europeanness, which accommodates self-contradictory aspects. These aspects once again point to the fact that there is no united narrative of Lithuanianness. And such a narrative is most likely unnecessary.

Keywords: Identity, European, Nationalism, Soviet, Poetry.

BIO: Karolina Bagdone is a Ph.D. Student at Vilnius University and the Institute of Lithuanian Literature and Folklore, Lithuania. She is currently working with a field of identity studies and the reception of Western literature in the second part of 20th century Lithuanian poetry.

Politics of Tribal-Images in Modern, Post-Colonial and Post-Marxist Discourses and the Subaltern Consciousness of Women Tribal Poetry of Nirmala Putul

Anup Kumar BALI

Abstract. Tribeness (tribal-as-her-essence) of tribal or indigenous society illuminates itself in its own specificity. In accordance to variations of tribal societies spread all over the Indian subcontinent, the specificity of tribal society demarcates and highlights itself in spatial, temporal and socio-cultural structures of respective tribal society. Modernist and post-Marxist discourses put forward the specific image of tribal according to their politics, but both of these discourses want to captivate the tribeness (tribal-as-her-essence) – which is inimitable, into some appearance. Consequently, the appearance of tribal which comes out in these processes actually becomes a commodity, with surplus value attached to it. Cultural critic Ray Chow calls it surplus value of the oppressed. “As such, the ‘identity’ of the native is inimitable, beyond the resemblance of the image. The type of identification offered by her silent space is what may be called symbolic identification” (Chow: 331). Consequently, in modern, post-Marxist and in post-colonial discourses this tribal-images move like a commodity. On one hand, modern nation-state wants to subsume the tribal in modernity, while rendering frozen images of tribal culture what Prathama Banerjee calls ‘Culturisation of tribe’, whereas on the other extreme, while showing tribal society as (constitutive) outside the circuits of global capital, post-Marxists like Dr. Anup Dhar and Dr. Anjan Chakarbarti render the tribal as a post-capital subject with their idea of Third World.

On the contrary, subaltern consciousness of tribal poetry struggles with the politics of these imposed tribal-images. Interestingly, Santhal tribal women poet Nirmala Putul, through her poems, unveil the politics of tribal image-formation in postcolonial discourses. At the same time, the subaltern consciousness of her

poetry also renders the exploitation of tribal women labour and her pain of migration by demarcating the specificity of tribal women while questioning the upper caste, upper class tendencies of feminism. In this way, she is making her own feminism with her poetic endeavoring while asserting her difference with mainstream feminism. Through this paper, I intend to reflect upon the problematic of tribal identity politics in context to Santhal Tribal poet, Nirmala Putul's Poetry. Through my paper, I want to problematize the abstract conception of identity politics while looking into the interaction and antagonism between her woman subject-position and tribal subject-position in her poetry on one hand and among feminist standpoints on the other. In this way, the interaction and antagonism of diverse subject-positions within the identity of women-subject is precisely the interaction and antagonism between specific concrete material experiences of womanhood and abstract women-identity -abstract cognition of ideologization. Consequently, the fundamental feminist assertion confronted on one hand with tribal feminist assertion and on the other diverse specificities struggle continually for the specific recognition of their specificity (specificity of tribal women-identity in Nirmala's poetry) within the abstracted specificity of women-identity. These differences reflect the segmentations of oppression, exploitation and injustice with these very specificities, which ultimately are reduced to abstract notion of homogeneous identity. Undoubtedly, to bring these differences into some sort of unity inevitably transforms to some kind of subsumptive reductionism, whether it is class reductionism (class as a sociological identity) or caste reductionism. This complexity demands the nuance comprehension of dynamicity of identity within infinite specificities of infinite subject-positions in disruption and overcoming of identities like a moment or node in perpetual process. Through this research work, I want to reflect such complexities and possibilities embedded in such problematics.

Keywords: Tribeness; Specificity; Tribal-Image; Subsumption, Subaltern Consciousness.

BIO: Anup Kumar Bali is research scholar in School of Culture & Creative Expression (SCCE) in Ambedkar University Delhi (AUD). He is doing his Ph.D. under the supervision of Prof. Shivaji Pannikar. His topic is “The variability and inter involvement of genres in literary art practices; reference to Muktibodh’s ‘*ek Sahityik kee dairy*’”. His writings on contemporary politics are published in web portals and journals.

Rebellion in the Poetry of Shikhamani

Krishnaiah BEGARY

Abstract. Shikhamani’s poetry has a special appeal among the contemporary contributions of Dalits to Telugu poetry. *The Black Rainbow*, a collection of Shikhamani’s poems, portrays the problems of Dalit lives. References to mythological figures, political remarks, metaphors, similes, allusions, etc., enrich his poetry. He exposes and interrogates hypocrisy of Brahmanism, which has been a source of oppression to caste Hindus down from the centuries to stifle the life of the Dalits in India. Every poem reflects a protest attitude from which the identity of Dalits emerges. He condemns the physical, cultural, social and even literary atrocities perpetrated over Dalits and presents the changing phenomenon i.e. assertion of Dalits against all the discriminatory and oppressive forces such as caste, religion and pleads for justice.

Keywords: Poetry, Atrocities, Self-Respect, Dalit Identity, Justice.

BIO: Dr. B. Krishnaiah, Assistant Professor, Department of English, School of Humanities, University of Hyderabad. MA – 1995, K.U.; SLET – 1998, Andhra Pradesh College, Service Commission; M.Phil. – June 2004, K.U. with the research: *The Image of Contemporary India in the Novels of 1990s: A Nativistic Study of A Suitable Boy, Beethoven Among the Cows and The Great Indian Novel*; Ph.D. – January 2008, K.U. with the topic: *The Image of Woman in the Recent Indian English Fiction by Women: A Select Study*.

Contrastive Analysis in Translation Equivalence

Mohamed M. BENOTMAN

Abstract. Translation is an important literary activity to reach to wider readership, breaking the barriers of an unknown language. Although there are different methods of translation of a text from the source language to the target language, the contrastive analysis plays a key role in achieving equivalence in translation. CA is a linguistic enterprise founded on the assumption that languages can be compared. It is a sub-discipline of linguistics, concerned with the comparison of two or more languages or subsystems of languages in order to determine both the differences and similarities between them. Contrastive analysis has a link with translation theory. It introduced the notion of the text as the actual manifestation of languages, since the basis of translation is the text in context. This is normally because people communicate by means of coherent strings of sentences, i.e. texts rather than isolated sentences out of context. Translation equivalence as established by a bilingual informant is deemed as a satisfactory starting point for CA. Thus, if we have a text in language x and another one in language z, we propose to contrast certain linguistic elements of language x with all those units of language z which function as their formal correspondents in translation equivalent texts. Mason says, "Contrastive linguistics may afford, at a level of language, certain generalizations which are sufficiently powerful to support rules of translation". CL can play a useful working role in providing guidelines for the trainee-translator working between particular languages. Thus, this paper focuses on the theory of contrastive analysis, its merits and drawbacks in order to guide the translators.

Keywords: Contrastive Linguistics, Equivalence, Similarity and Dissimilarity.

BIO: Mohamed M. Benotman is a lecturer at the English Department, Faculty of Arts, Sirte University in Sirte, Libya. He received his Bachelor

degree in English from University of Garyounis, Benghazi, Libya and Master degree in translation and interpretation studies from Heriot Watt University, Edinburgh, United Kingdom. Dr Benotman obtained his Ph.D. in Translation from the University of Manchester, United Kingdom. He has worked as Translator and Interpreter in several establishments in the UK specialising in Translation and Interpretation. He teaches translation and interpretation courses in English Department, Sirte University.

**Romania through British Eyes:
From *Roumanian Journey* by Sir Sacheverell Sitwell to
Never mind the Balkans: Here is Romania by Mike Ormsby**

Onorina BOTEZAT

Abstract. As we know it, the imagology works with self-images and the images of the others. To put this in context, I have chosen two writings to frame the English images of Romanians, namely *Roumanian Journey* by Sir Sacheverell Sitwell and *Grand Bazar România sau Călător Străin* updated by Mike Ormsby. Sir Sacheverell Sitwell's travel journal was first published in Romania in 2011, translated by Maria Berza, though prefaced by the author in 1938, after a journey that took place in 1937, while, Mike Ormsby's short stories, are published 70 years later, simultaneously in English (*Never mind the Balkans: Here is Romania*) and Romanian, translation by Vlad A. Arghir, in 2008. From different perspectives and experiences, both writers are depicting a Romania seen by foreigner traveler, allowing us to compare the Romanian image, drew by a British before and after the communist era.

When thinking about British, one cannot help but remembering, with a smile, Mr. Banks's song "The Life I live," songwriters Richard Sherman/Robert Sherman, from Disney's *Marry Poppins*: "A British nanny must be a gen'ral!/ The future empire lies

within her hands/ [...] A British bank is run with precision/ A British home requires nothing less!/ Tradition, discipline, and rules must be the tools/ Without them - disorder!/ Catastrophe! Anarchy! -/ In short, we have a ghastly mess!" On the contrary, for the imperial British, Romania is "among the lesser known lands of Europe," as Sir Sacheverell Sitwell recalls it in the introduction to the book, while Mike Ormsby compares the Romanian post officers' stamping the forms to Tchaikovsky's *Year 1812*, wondering whether it is 1990 or 2007. Ormsby's way to reveal Romanian character may be compared to George Mikes's struggle to find his way among British, "being an alien" and thus entitled to write a book "about how to be a foreigner." *How to be an Alien: a handbook for beginners and more advanced pupils* (1946) that became *How to be a Brit* in 1986' edition was translated in Romanian by Elena Ciocoiu, in 2006. All three works constitute a perfect corpus, serving our goal to study how British depict Romanians, while analyzing how they construct their own images, for before knowing the *Other*, one should master its own identity.

Keywords: Images of the Other, Self-images, Romanians, British, Sitwell, Ormsby, Mikes.

BIO: Onorina Botezat (BA in Philology and Law, MA in Law, Ph.D. in Theory of Literature) is Associate Professor and Director of the *Center for Linguistic and Intercultural Research*, "Dimitrie Cantemir Christian University." Her main fields of interest and research are Legal Terminology and Imagological Studies. Author of *Dictionary of legal terms, Romanian-English and English-Romanian* (2011), *The image of the foreigner in the national literature* (2016) and co-author of ESP and FSP courses, she has participated as manager and team member in four European Projects.

**Constructing Selfhood and Otherness in the East-West Context:
Gary Shteyngart and Marketable Authenticity**

Martyna BRYLA

Abstract. Since his debut in 2002, Gary Shteyngart, a Russian-American author of Jewish extraction has not only garnered popularity among readers, but also inspired critical interest from reviewers and scholars. While Shteyngart's talent for satire and his idiosyncratic, fast-paced style of writing undoubtedly account for his popular success, the critics are invariably drawn to the thematic threads that drive his first three novels and bloom in his latest autobiographical work. Among these, there is construction of immigrant identity on the threshold of three cultures, the search for and the development of the writerly voice, and the representation of selfhood and otherness within the East-West context. Accordingly, in this paper I will address these main threads within Shteyngart's works, focusing particularly on the second one. Drawing on imagology, I will situate Shteyngart's body of work at the intersections between identity and culture, in order to analyse the role of emotional geographies and cultural maps in his development as a three-culture writer. Ultimately, I hope to demonstrate that Shteyngart's appeal resides in what may be termed as "marketable authenticity," that is his ability to create cross-cultural characters, himself included, that move and resonate with contemporary globalized audiences, while at the same time catering to popular preconceptions regarding the national character of Americans, Russians, and Jews.

Keywords: Gary Shteyngart, Immigration, Imagology, East, West.

BIO: Martyna Bryla holds an MA in English Philology from the Jagiellonian University in Cracow and a Ph.D. in English Studies from the Universidad de Málaga in Spain, where she holds a postdoctoral fellowship and works as a lecturer. She has published on Philip Roth's transatlantic connections with Prague, and the image and significance of Eastern Europe in Joyce Carol

Oates's short stories, among others. Martyna's research interests include literary imagology, particularly in relation to East-Central Europe, and the construction of selfhood and otherness in multinational contexts.

The Women and the Motherland in *Swing Time*

Bilge BULUT

Abstract. *Swing Time* by Zadie Smith is a novel that touches upon many issues like race, gender, class, popular culture, music and dance around a main female character, who is half-British and half-African-Caribbean. The multi-layered plots of the novel shed light on how a mixed blood child living in London grows up while learning about the effects of gender and race on one's life. Written in the style of Bildungsroman, the novel ends where it starts geographically. Yet, the emotional turmoil she goes through because of her familial, educational and interpersonal problems and the painful process of growing up vividly and unflinchingly narrated by her first person narration cut across any boundaries of geography. The unnamed narrator's life is mostly forged by her closely-knitted friendship with Tracey, who also has mixed blood, her dominant black mother whose main concern is the problems of the minorities living in London more than her own family and the renowned singer for whom she works. My aim in this study is to show that the whole novel is the amalgamation of the macrocosmic events based on the relations between the white and the black and the microcosmic reflections of these events on the life of the narrator, who visits Africa many times because the pop singer she works for plans to establish a school for the poor African girls there. Her visits of charity to Africa alter her understanding of herself, her mother, her friend Tracey, and the pop singer along with her ethnic identity. While she is the brown in London, she is welcomed by the people in Africa as the white

woman. The reader comes to realization that all the female characters in her life, including Hawa, the African woman she befriends during her visits, have their places in the novel as the narrator's alter egos. Besides, the whole novel enables the reader question if it is better to leave home and free yourself from home or not to lose your bonds with your family, especially your mother. My other aim is to lay the question of the role of the narrator's mother bare in the life of her daughter and to analyze to what extent the narrator manages to leave her mother and her ethnic background behind. As the mother figure in the novel is a threshold in the narrator's life and she represents the motherland Africa symbolically, the mother-daughter relationship will also be a foothold for the analyses of ethnicity and culture.

Keywords: Race, Ethnicity, Sisterhood, Mother.

BIO: Bilge Bulut is a Ph.D. student in the department of English Literature at Middle East Technical University, Turkey. She works as a lecturer in English Language and Literature Department at Gazi University. She gives lessons such as feminism, literary terms, poetry and mythology. Her fields of interest are novel, literary theory and feminism.

Intercultural Identity in Translation

Abhinaba CHATTERJEE

Abstract. One cannot separate culture from translation. Nowadays, knowing another language is not the only prerequisite for being a translator; they should be primarily cultural experts. They should know the two cultures (source and target) very well before starting to act as translators. Sometimes the two languages in the hands of the translator belong to very different cultures; thus, the responsibility of the translator in this case increases. He must bridge the gap between the separate source and target cultural worlds by using

several strategies. Given the importance of the linguistic and cultural factors in translation, what are the relationships between them? Can a translation be made either on a linguistic basis or on a cultural one, or are they so interdependent that the one always implies the other? Can we speak about “linguistic” and “cultural” translations? Are we to choose between a linguistic theory of translation and a cultural (or ethnographic) one? In an endeavour to answer these questions, this paper considers some broader theoretical issues. Do cultural differences really necessitate and justify substantial changes in the source text message to make it understandable to the target text receptors? What is the relative theoretical weight of translation equivalence and translation pragmatics?

Keywords: Cultural Translation, Linguistic Translation, Equivalence, Cultural Differences, Receptor.

BIO: Abhinaba Chatterjee holds MA from Calcutta University and M.Phil. Degree in English literature from Delhi University. He has been associated with literature and has published on diverse topics to include papers on the Theatre of the Absurd, Politics of Sequencing Shakespeare’s Sonnets, Indian literature in English and translation and Diaspora literature. He has presented papers at national and international seminars both in India and abroad. His research interests are postcolonial literature with special reference to Indian and Australian literature, Translation Studies, and Comparative Literature. He is presently engaged in a study of “modernities” in Indian Literature and in English translation.

**Migration, Multicultural Europe and Literary Traffic
between Unlikely Language-pairs**

Diviani CHAUDHURI

Abstract. Rene Wellek called comparative literature an account of the “foreign trade of literatures” in his 1958 address to the Second Conference of the International Comparative Literature Association. The traffic between languages and literatures has been a constant theme that has contributed to the anxiogenic condition of the discipline. However, while this traffic between some language-pairs and national literatures has been widely studied because of the relation between them – that of official and vernacular, central and peripheral, global and regional, ‘worlded’ and provincial – others have escaped sustained scholarly attention due to the asymmetric nature of the exchanges within what Moretti has called the one and unequal world literary system that shapes the circulation of texts and their translatability in different regional narrative markets. Since Deleuze and Guattari’s formulation of minor literature, much work has been done to identify, interpret and rehabilitate marginalized texts, authors and languages within national and world literary canons and in doing so, to decenter imaginaries of Europe and its peripheries. The dismantling of disciplinary Eurocentricism has been concomitant with the valorisation of some narratives of minoritization to the exclusion of others: the “staged marginalities” of hypervisible authors like Pamuk, Kundera and Rushdie channel scholarly investment in some literatures of exile, diaspora, and censorship while obfuscating other literary representations of authenticity, kitsch, foreignness, and nativity.

The centrality of this traffic between languages in a multilingual Europe is demonstrated by the case of Algerian-Italian author Amara Lakhous, who has stated the intent to Arabise Italian and Italianise Arabic. While the traffic between Arabic and French and Arabic and English is facilitated by a history of colonialism in Francophone

North Africa and more recently the post-9/11 resurgence in the production of knowledge about the middle-east, Arabic and Italian are an unlikely language-pair to have achieved the kind of Anglo-American exposure Lakhous's second novel *Scontro di civiltà per un ascensore a Piazza Vittorio* has gained. Translated into English in 2008 and adapted into Italian film in 2010, the slim novel was a bestseller in Italy and the recipient of the Flaiano and the Racalmare-Leonardo Sciasci literary prizes. This paper shows how Lakhous's representation of Europe recalls the elements of *Commedia all'Italiana* as well as the character sketches of Naguib Mahfouz, and delves into the nature of memory, language and ethnonational identity in what Judith Butler calls "living conditions of unwilling adjacency." Given the recent coverage of the Syrian refugee crisis, I argue, Lakhous's novel is ripe for the curricularisation and pedagogical transmission that Emily Apter believes denudes the self-defining properties of foreign language literature, but which, in this case delves beneath the veneer of facile multiculturalism to reveal the comedic potential of mistranslation and mutual incomprehensibility arising from unchosen cohabitation.

Keywords: Language, Culture and Translation; Language, Identity and Culture; Literary Traffic; European Refugee Crisis; World Literature.

BIO: Diviani Chaudhuri received a Ph.D. in Comparative Literature with a Graduate Certificate in Asian and Asian American Studies from Binghamton University, New York, where she taught several courses on World Literature, Literature and Society, Literature and Psychology, Tales of the Future, and Cinema and Violence. She is currently serving as Assistant Professor of Communication and Cross Cultural Management at the Indian Institute of Management, Sirmaur, and working on a book manuscript, *The Violable House in the Global South: Commemorating the Private Residence in Literatures of Conflict*, which undertakes a comparative study of the memorialisation of traditional dwelling types, domestic interiors, material culture, and urban life in twentieth century women's life-writing and novels across the Middle-East, North Africa, and South Asia.

Mapping the Exotic Other? Orientalisms and
the Odalisque in Romanian Painting

Estella CIOBANU

Abstract. This paper studies the representation of the odalisque in Romanian paintings, especially by Theodor Aman and Iosif Iser, to map the Romanian artists' implicit mappings of the cultural identity of the other" by comparison with the French artists' vis-à-vis colonised peoples. The Romanian painters learn their "trade" not only from French (and other western) masters, so that their depiction of the odalisque is indebted to the French Orientalist trend superimposed on the erstwhile allegorised nude genre, but often also from their encounters with the Turks and Tatars from Dobruja. However, the Romanian colonisation of Dobruja bears little similarity to the French colonisation of the Maghreb, despite superficialities such as the jarring religious differential between colonisers and the colonised. Accordingly, nor does the painters' relationship to the colonised people coincide. Unlike their French contemporaries, the Romanians, I argue, engender a *double* cross-cultural mapping of the *exotic* other and the "essential" other under patriarchy, woman, through intertwining of the western Orientalist "lesson" and their "ethnographic" observation of Muslim people at home. The latter becomes especially apparent in the works of Iosif Iser, the ethnic "other" within Romania's mainstream ethnic (and religious) culture, who, quite appositely, dedicates many of his paintings of the period of artistic maturity to the insider-other of Dobruja.

Keywords: Orientalism, Odalisque, Theodor Aman, Iosif Iser, French Painting.

BIO: Estella Ciobanu is Associate Professor at the Faculty of Letters, Ovidius University of Constanța, Romania. She teaches Identity and Gender in the US, Culture and Religion in the US, Postmodernism, and British and American Cultural Icons. Her academic interests include iconization studies

and gendered representations of the body in literature, medieval theatre, cartography, anatomico-medical practices, and the arts. She is the author of *Representations of the Body in Middle English Biblical Drama* (Palgrave Macmillan, 2018, forthcoming), *The Body Spectacular in Middle English Theatre* (Editura Etnologică, 2013), *The Spectacle of the Body in Late Medieval England* (Editura Lumen, 2012), and of over fifty articles, and co-author (with Petru Golban) of *A Short History of Literary Criticism* (Üç Mart Press, 2008).

The Woman in Mahmoud Darwish Poetry

Mohammed DAWABSHEH

Abstract. Mahmoud Darwish is one of the thinnest poets of passion and its songs in the history of modern Arabic poetry. He is undisputedly the poet of the Palestinian cause first, but on the other hand, by writing poems for and about women, he has a large area in his heart and literature. His work may be classified in three stages: the first stage of youth and the aesthetics of poems “Love under occupation,” the second phase of the apology and the aesthetics of poems “Love in exile,” and the third stage of meditation: The aesthetics of poems Love to death. The first phase begins with Darwish Poetry in 1960 until his departure from Palestine in 1970, in which his heart burned with enthusiasm and love, and overlapped with his first poems. He wrote poetry about women and homeland. The second stage is composed by two parts:

A - Beirut phase, starting from joining the ranks of the Palestinian revolution and lasting until his departure from Beirut, from 1972 to 1982.

B - Paris phase, which began with the dispersal of the Palestinian resistance factions until some of them returned under the Oslo agreement, from 1982 to 1994, during which Darwish moved between the capitals of the world, but Paris was the favourite place.

I find that the stages of Beirut and Paris are the most important stages of Darwish's literary life. His reputation has spread to the extent that the editions of his books are running out of markets in a few days and expanded his experience and deepened his culture in the national work in Beirut by engaging in the trenches of the front rows of resistance, was the presence of the subject of women slightly. The third stage is the stage of meditation, wisdom and beauty. It begins with the return of the poet to live in Ramallah in 1994 until the date of his death on 10/08/2008. This is the stage of return, when he returned to his homeland where "women" occupied his language after it was present, and strongly, but related to the conflict, and engaged with him in the resistance.

Keywords: Darwish, Poetry, Woman, Literature.

BIO: Mohammed Dawabshed is full Professor in the Department of Arabic Language and Literature at Arab American University in Palestine. He was the dean of the Faculty of Arts between 2016 and 2017. He has published more than 50 researches in both Arabic and English on literature and image in literature and scientific research.

Language Issue in African Literature: A Phenomenal Debate of the Past, the Present and the Future

Alassane Abdoulaye DIA

Abstract. This paper is a contribution to the growth of African literature in terms of literary theory, criticism and perspectives. It investigates the issue of language as the debate over the means of expression has been gaining currency for decades now and is one of the most crucial concerns of scholars and writers who both seem to difficultly find a common ground because of their different cultural backgrounds and their political and literary ideologies. The paper addresses this crucial linguistic fact through a critical and historical

approach, which proves that the issue has been in the throes of debates, for long, before and after the Asmara Declaration, which gathered scholars and writers across the continent. The debate continues to gain more currency in the context of globalization. In what language should African literature be written? Writers have optional ways to make their literary productions, but the concern about the language of expression goes beyond their control because of the challenges, the expectations of the audience and the perspectives. These controversies stem from the colonial experience which is not only a positive double heritage enabling a wider readership, but also a dilemma according to some scholars due to writers' different ideologies and cultural backgrounds. The paper comes to the conclusion that African literature plays a significant role in the context of globalization. However, it will be difficult to use a single language because of the colonial experience and the cultural diversity that characterizes the continent in terms of history and literary production. African literature is geographically singular, but culturally and linguistically plural because of the dominant use of foreign languages to the detriment of African languages.

Keywords: Language Issue, African Literature, Phenomenal Debate, Past, Present, Future.

BIO: Alassane Abdoulaye DIA is lecturer of English at the Université Gaston Berger de Saint-Louis, Senegal (West Africa). He also tutors classes of American Literature and Civilization at the Senegalese Virtual University. He holds two Master's degrees in Anglophone literatures and civilizations and a Ph.D. in African and Comparative Literature. He is the author of a book on literary criticism in English and a range of scholarly articles in both French and English. In 2014, the US Department of State awarded him the *Mandela Washington Fellowship for Young African Leaders* (an initiative of President Obama). He is a consultant in translation and interpretation for organizations and a United Nations Volunteer (UNV) for online translation. He performed as an online Facilitator of a Community of Practice for educational professionals sponsored by the Northern Arizona University and the US Department of State.

The Buryat Ethnic Identity in Post-Soviet Russia

Galina DONDUKOVA

Abstract. The Buryat people are an ethnic group living in South-eastern Siberia, on the shores of Lake Baikal on the territory of Ethnic Buryatia. Before entering the multinational Russian Empire in the 17th century, Buryats belonged to the Mongolian world. Common ancestry of all Mongolian tribes, common territory, one type of culture and literary language within many centuries provided unity of the Mongolian world; its historical and literary traditions. Nevertheless, during the Soviet period the Buryat people as any other non-Russian nationality suffered acculturation and rupture with pre-October traditions. In case of Buryats, any connection to Mongolia and the Mongols was being thoroughly removed. While the Soviet discourse was constructing the identity of the Soviet people, the post-Soviet space gave way to ethnic identification. In the early 1990s the all-Buryat congresses laid the ground for ethnic consolidation in new conditions. The following tasks were put forward as significant in ethnic revival: consolidation of sovereignty of the republic, strengthening of common history and communication with the Mongolian community, revival of national culture, art, language and national consciousness. In my presentation I would like to define the peculiarities of Buryat ethnic identity, its major components. I aim to study the main historical events and public figures who played the decisive role in 1990s and to estimate their impact to the revival of ethnic identity of the Buryats.

Keywords: Ethnic Identity, Buryat People, Post-Soviet Russia, Nomadism.

BIO: Galina Dondukova is currently a junior visiting fellow at the Institute for Human Sciences, Vienna, Austria (January-June 2018), but her permanent position is senior lecturer, Ph.D., at the Department of English Language and Intercultural Communication of the East Siberia State University of

Technology and Management, Ulan-Ude, Russia. In 2013, she was awarded an Erasmus Mundus scholarship within the interdisciplinary project “Searching Identity: Global Challenges, Local Traditions” of the Faculty of “Artes Liberales”, University of Warsaw, Poland. Her research interests are Buryat ethnic identity, revival of historical memory in post-soviet Buryatia, Buryat literature in Russian language, Buddhism in Buryatia.

Communicating Culture through Online Compliments

Funda DÖRTKULAK

Abstract. Over the last decades, the expressive speech act of compliments has been the focus in quite a few studies. Most of them focused on the structural patterns and/or the topics of compliments. However, the introduction of social networking websites and the massive use of compliments made it necessary to dig into the cultural elements in compliment exchanges and analyse how the faces of the self and the other are co-constructed paying the compliment and responding to it because this new mode of communication creates a setting where borders are vanished, boundaries are blurred. This cross cultural understanding can help understand how culture comes into being in online language use. Compliments and responses to them in this online interaction have become an important research area in different languages (Kuntjara, 2013; Maíz-Arévalo, 2012, 2013; Maiz-Arevalo and Garcia-Gomez, 2013; Matley, 2017; Placencia and Lower, 2013). However, the number of such studies is still very limited. This study aims to challenge overgeneralized misconceptions on compliments discussing cultural differences and unique personal varieties in the language used online. Utilizing a bilingual compliment corpus of 2000 compliments, this study aims to portray the traces of culture in online language use. Some gender-based differences, the use of sarcasm and self-face promotion in a

compliment (which is supposed to promote the hearer's) are some examples of this. In addition, the belief in "nazar" (evil eye) and adding negative remarks in compliments just to keep the evil eye away is another cultural element found in the data. These cultural elements might either enhance or hinder the cross-cultural interaction depending on pragmatic correctness. This study aims to reveal such unique cultural elements to realize and appreciate varieties in cross-cultural contexts. All in all, new modes of communication brought about new aims, new strategies and multimodality in social interactions. Therefore, cultural elements of this new language in use is a fruitful area to study and it shapes the main focus of this study.

Keywords: Compliments, (Im)Politeness, Social Media, Compliment Responses.

BIO: Funda Dörtkulak completed her MA on ELIT and her Ph.D. on ELT (specialized on Comparative Pragmatics) at METU, Turkey. She has been working as an instructor at the English Preparatory School at Çankaya University since 2006.

Using Translation in Foreign Language Teaching to Understand the Foreign Culture

Irina-Ana DROBOT

Abstract. The purpose of this paper is to analyze why teachers drawing attention to the way a foreign language differs linguistically from your own language or from other languages you know can be an instance of cultural translation. We notice in YouTube video tutorials for foreign language learning, such as a Russian in 3 minutes video, the tutor mentioning that in Russian, the equivalent for the English greeting "good morning" is, literally, "kind morning". Such examples can help learners form a true picture in their minds of the

different mindset and the different perspectives the foreign language they learn opens up to them. Languages can offer different ways of understanding and looking at the world; there are languages where there are various words for shades of white for the snow. Every little detail offers clues to the culture we try to learn more about. It is a well-known fact that language is a key component of what makes up a nation, in Anderson's terms of a nation as an imagined community. We could study cultural translation from the perspective of cognitive and social psychology, as well as linguistic studies, to understand the way any language can influence our perception.

Keywords: psychology, sociology, cognition, perception, nationalism.

BIO: Irina-Ana Drobot graduated from the University of Bucharest in 2006. She was awarded a Ph.D. from the University of Bucharest in 2014 with a thesis titled "Virginia Woolf and Graham Swift: The Lyrical Novel." She has been teaching English language seminars at the Technical University of Civil Engineering Bucharest since October 2007.

Translating the *Song of Songs*: Issues and Challenges

Maria-Luiza DUMITRU OANCEA

Abstract. Through this research, we aim to discuss the main interpretative translation problems that we encountered during the interpretation of the Greek version of the *Song of Songs* based on the Septuagint's manuscript, Frankfurt (1597) versus the Hebrew text. I will also approach the comparison with the consecrated Romanian translations of the *Old Testament* (*The Bible* from 1688, *The Bible* translated by D. Cornilescu (1921), *The Bible* translated by B. Anania (2001), *Song of Songs* translated by Ioan Alexandru, 1972).

Keywords: Translations, Interpretations, *Song of Songs*, Old Testament

BIO: Maria-Luiza Dumitru Oancea is Associate Professor, Ph.D. at the Department of Classical and Neo-Greek Philology, the Faculty of Foreign Languages and Literatures, University of Bucharest. She is specialized in ancient Greek language, ancient Greek and Roman civilization and in Greek literature (archaic and alexandrine periods). She has authored books, translations and delivered numerous papers in fields such as *Apollonius Rhodius*, *Mentalities and Indo-European Institutions in Greek Writings*. She translated from ancient Greek, with notes and commentaries the *Song of Songs*, col. V, in (Coordinator Eugen Munteanu) *Monumenta Linguae Daco-romanorum. Biblia 1688. Pars XII: Proverbia, Ecclesiastes, Canticum Canticorum*.

Normality and Abnormality in Academia: Malcolm Bradbury's *Eating People is Wrong*

Sibel ERBAYRAKTAR

Abstract. Malcolm Bradbury's first campus novel *Eating People is Wrong* recounts the story of Professor Stuart Treece and a group of students who are as discordant and remote as himself to the academic environment. The whole book, except for his private affair with one of the post-graduate students, revolves around his static academic life, and his careful observation about the dysfunctional aspects of the English higher education system. The protagonist is a professor of English, who has achieved academic success at least in getting one of the highest academic degrees possible despite his humble background. Professor Treece, as the representative of the lower-class academic, who is drawn into the higher education system by the policies of the welfare state, finds it challenging to cope with the social environment on campus, since he is surrounded by people who metaphorically consume him. Through his story the novel deeply questions the duality between madness and sanity, and how an academic looks normal and compatible in the academic

circle. Thus, the aim of this study is to understand how Bradbury problematizes the notions of normality and abnormality in academia from a Foucauldian perspective, which provides comprehensive suggestions on the society's perception of madness.

Keywords: Academia, Sanity, Madness, Abnormality, Foucault, Malcolm Bradbury.

BIO: Sibel ERBAYRAKTAR is Instructor of English at Yıldırım Beyazıt University, Turkey. She graduated from Bilkent University from the Department of English Language and Literature in 2005 and completed her MA in English Language Teaching at Middle East Technical University in 2008. She is currently doing her Ph.D. at the Department of English Literature and Cultural Studies at Çankaya University, and she is interested in woman and writing, cultural studies, and 20th Century Novel.

A Venture towards a Cultural Transcreation of the Images of the Other

Saida Afef GARDABBOU

Abstract. At the intersection between feminist translation and literary activism originates a 'dynamic engagement' with source texts (Baker 2007). This mode of engagement entails a (de)construction of the conventional gender narratives (Simon 1996). Along these lines, activist translators tend to produce resistive accounts relocating the Other to the center. The Other, according to the feminist translation's school, is not only the female manipulated by male but also the translator subjected to the "primacy of the author" (Wallace 2002, 68). In this realm, translation, as a form of cultural mediation, can uphold a cause and undermine the traditional tropes that relegate it as much as patriarchal societies relegate women to inferior positions. This paper revolves, in fact, around an English into Arabic translation

and creation (transcreation) project that aims to expand Nathaniel Hawthorne's "The Birth-Mark" from the status of women in society to the status of translators in the sense that translation becomes a space for (re)reading, (re)creating and (re)appropriating culturally constructive images. The first part of this paper is dedicated to the motivated interventions used to make translation an instrument of "contribution to social reform for equality between the sexes" (Castro 2010, 106) and debunk "the myths of paternity" (Chamberlain 1988, 461). The second part focuses on how the geographical distance is eliminated to achieve a strong relevance with the Arab readership.

Keywords: Feminist Translation, Dynamic Engagement, Transcreation, Gender Narratives, Cultural Mediation.

BIO: Saida Afef Gardabbou is a graduate research assistant and MA student in Translation Studies. She was granted a Full Merit Scholarship from Hamad Bin Khalifa University, Qatar and is one of two students selected to study at the University of Geneva during the Spring Semester of the academic year 2016-2017. Saida is a freelance translator from English and French into Arabic and has also worked as an administrator of education in the public sector for the Ministry of Education in Tunisia. She presented research papers at international conferences held in Cyprus and Italy. Her research interests include translation studies, postcolonial literature, English literature, and gender studies.

Producing Generations and Homophobia in *Corregidora*: Ursa's Isolating Journey to Self-Soothe

Erin GARIEPY

Abstract. Gayl Jones' novel, *Corregidora* follows the journey of Ursa Corregidora, a blues singer in 1940s Kentucky. Overcoming domestic violence in her own life and the generational violence experienced

by her mother, grandmother, and great grandmother through slavery, Ursa draws on the blues narrative tradition, addressing the struggle, sexuality, and prejudice surrounding blues singers. The early blues female singers explored themes of sexual freedom, travel, and domestic violence while eschewing those of domesticity and motherhood in their music and lives. I examine Jones' *Corregidora* with an interdisciplinary approach, noting the blues-like structure of the novel, the musical influences on the characters, and the historical figure of the blues queen present in the text. Blues music allows the novel's protagonist, Ursa, to work through and overcome her ancestral pain inherited from slavery, and the music has the potential to awaken Ursa's emotional connection with Catherine, her only female friend in the text. However, the novel's and Ursa's inherent homophobia prevents the protagonist from breaking free of her damaging relationships with men and absorbing the positive, womanist message inherent in blues music and black feminism.

Keywords: Black Feminism, Blues Literature, Musicology, LGBTQ, African-American Literature.

BIO: Erin Gariepy holds a Master's degree in English Literature from the University of Toledo, Ohio, USA. He is currently an adjunct instructor in the Composition department and faculty advisor of the student-run newspaper at the University of Toledo.

Cinema as Ideological State Apparatus: Critical Analysis of Ideology of Contemporary Women-Centric Hindi Films

GARIMA

Abstract. Cinema came into being as a new mode of representation of society and culture. Cinema does not exist of its own; rather, social, cultural dynamics make it what it is, particularly in relation to

the ruling ideology. In other words, cinema, as a cultural institution, functions as an Ideological State Apparatus (ISA) (Althusser, 2012: 17). In this paper, I contend to envision cinema as an Ideological State Apparatus concerning contemporary women-centric Hindi films to propagate the ideology of ruling classes by gaining the consent of the masses for the rule of capital. Today, in the age of various feminist discourses, cinema has not remained untouched with its reflections on itself. Women centric films refer to those films which have one or more women as its main character(s). These films are raising diverse issues such as sexuality, sexual violence, marriage, women's employment and so on. Some of these films are, *Queen*, directed by Vikas Bahl, 2014, *Shudd Desi Romance*, directed by Maneesh Sharma, 2013, *Phobia*, directed by Pavan Kirpalani, 2016, *Highway*, directed by Imtiaz Ali, 2014 and so on. The desire to find the individuality or independent identity is one of the aspects, which differentiate feminist discourse in contemporary cinema from feminist discourse in earlier cinema. Through this paper, I intend to explore some pertinent questions: Is it only the differences in discourses regarding individuation of women-subject? Was the earlier time ready to accept the independent identity of women? If not, what differences have come in political economy, social psychology and cultural construction in the feminist discourse of now? Have some differences taken place in cinema alone? Or, what is its relation with the inception of neoliberal economic policies in India?

With the initiation of neo-liberal economic policies, it seemingly freed the women from the four walls of household and gave them an opportunity to work outside of her house. The imprint of working women can also be traced even in cinema in the post 2000s particularly *Page 3* (2005), *Fashion* (2008), *Dirty Picture* (2011), *Mardani* (2014) and recently *Piku from Piku* (2015). All these films challenged patriarchal society by making their appearances in the public sphere and through questioning the gender division of labour. These representations of women-images on the screen of cinema seem more liberated, independent in today's patriarchal society by

breaking the traditional norms of being a woman. Therefore, all these films I have marked in my above arguments center themselves on the women's issue. However, it explicitly focuses on urban centric middle class or upper class woman who finds her individuality or independent identity in society. In this way while showing the trajectory of women-labourer from unwaged 'unproductive' labour of household to 'productive' waged laboring-subject in public places, cinema as an ideological state apparatus assures the reproduction of conditions of capitalist production (by individuation of laboring-subject) which through the ideological fantasy sutures the subjects accordingly for acquiring the consent for the rule of capital.

Keywords: Ideology, Ideological State Apparatus, Women-Centric Films, Individuation of Women-Subject, Ideological Fantasy.

BIO: Garima is M.Phil research scholar in Women & Gender Studies department of AUD (in collaboration CWDS). She is recently working under the supervision of Mary E John. Her M.Phil research topic is "Individuation of Woman-subject and Ideology of contemporary women-centric Hindi commercial cinema". She has presented her research papers in various UGC sponsored National conferences and UGC Sponsored Feminist Methodology workshop organized by Department of Political Science, University of Delhi.

“Lajma’ath” the Berber Code of the *Aurés* Cultural and Political Tribal System

Kahina GOUDJIL

Abstract. The Chaouia of the Aurés are ethnically diverse population with a strong belief in their cultural identity. This is depicted in people's trial to reach internal consistency and achieve consonance. Preserving Aurés cultural traditions and maintaining mutual respect

are the cornerstones of the Chaouia's tribal composition. One of these vital tribal networks is the "Aursian Djamaa" which occupied a unique and privileged place on the ethnographic map of Aurés in Algeria. Chaouia incorporated and adapted this code in their fundamental culture. "Tajma'at" or "Lajma'ath" is an assembly of old and wise men who represent their tribe or "Arch". It settles disputes such as intra-village problems, tribal interpersonal convict and maintaining diplomatic tribal relation. Even more, The Lajma'ath uphold their own brand of law independent from legal authorities; this law was considered as the criminal law of the Aurés legitimized by the local authority and the civilians. The paper proves that Lajma'ath which invoked as evidence of the region's inherently democratic and secular spirit provides a compelling evidence of the weight of the tribe in the Aurés political life. Unequivocally, the modern era witnessed a detachment from the traditional system of Lajma'ath. For that reason, I would like to bring to surface first, the modernization defiance to the Aurés traditions and its effect. Second, by interrogating the men's village assembly who endure this "pathological acceleration of cultural change," I shall see how this idealized vision of the past competes with modernized interpretations, which affect the true tribal belonging.

Keywords: The Berbers, Ethnic Groups, Djamaa, Tribal System, Code.

BIO: Kahina GOUDJIL is Assistant Professor at University of Larbi Tebessi-Tebessa, Algeria. She holds a MA in American and British Civilization. She is preparing a Ph.D. in American civilization at the University of Batna. She is assistant professor, class B, at the University of Tebessa, Faculty of Letters and Languages, Department of English. She is chair of American and British civilization courses program design and harmonization at the department of English, Tebessa University.

**A Hybrid Cultural Identity:
Post-Colonial Algeria from Acculturation to a Cultural Gap**

**Kahina GOUDJIL
Safa DJEBLI**

Abstract. Fanatic Barbarians and ethnically diverse population were the rhetoric-forged myth of the French civilizing mission depicted in pre-colonial Algeria. Thus, the ethnocentric mission of France was to unify and assimilate those indigenous people under its cultural identity. The initiation to a hybrid identity started by positioning French as the dominant language in the era of colonization. The tornado of the linguistic and cultural alienation started to appear in the Algerians' mind. Acculturation is recognized within the masses and no clear discourse can be forged when it comes to Algerian identity and culture. This dilemma is related to an internal factor of the colonization era and an external factor of media and new media challenges to post-colonial Algerian identity. The discourse of culture and identity in Algeria is the main strand of this paper. A cognitive theory proposed by Leon Festinger called 'cognitive dissonance' is seen to be reflecting the Algerian conflicting problem of the French imposed cultural identity on their integral self-identity. The theory suggests solutions to this dissonance. However, this remedy is the most difficult solution in the case of deeply held values and beliefs; the change can be exceedingly difficult with the case of Algerian psychic battle. Thus, the rhetoric of adapting a bicultural identity and the omnipresence of two cultures have created a 'Cultural Gap' that the new generation still suffers from.

Keywords: Colonialism, Identity, Culture, Acculturation, Assimilation, Media, Cognitive Assonance.

BIO: Kahina GOUDJIL is Assistant Professor at University of Larbi Tébessi-Tébessa, Algeria. She holds a MA in American and British Civilization. She is currently preparing a Ph.D. thesis in American civilization at the University

of Batna. She is chair of American and British civilization courses design and harmonization program at the department of English, Tebessa University.

Safa DJEBLI is Assistant Professor, at University of Larbi Tébessi-Tébessa, Algeria, class A. She holds a MA in Literary Texts Sciences with the thesis “Enjeu(x) identitaire(s) dans *Le Moscovite* d’Henri Troyat.” She is currently working on her Ph.D. thesis with the University of Batna 2 and is director of Master programs.

‘Cultural vs. Global’ Identity in the Age of Media

Meriem GUERILLI

Abstract. Today’s technology and the ubiquity of media opened doors for people to explore other cultures and thus shape one’s identification with a particular group or culture which says a lot about a person’s convictions. The social interaction and the exchange of ideas lead to build an identity that will not be necessary to fit the person’s cultural background. Personal motivation to fit in the virtual world of social media in particular lifts all boundaries to control the person’s cultural principles. This virtual or parallel world may lead to a complete detachment from the real world. The lack of compatibility between the two worlds may lead to an identity crisis. The easiness of the virtual world makes it a heaven to escape, so perfect to deal with contrary to real life and its complications. “Seeing is believing,” media literacy can offer learners a room to think critically and thus know the difference between facts and fake news. One’s cultural identity cannot only be exclusive to a particular social group in this globalized world. Language learners are socially aware of those cultural differences more than average people as all of them are subject to foreign media mainly music and film.

Keywords: Cultural Identity, Media, Language, Learners.

BIO: Meriem GUERILLI is a teacher at the University of Skikda, Algeria and a former Secondary School teacher for five years. She holds a Master's degree in English Civilization and is currently a second year doctoral student. Her main research interests include media, literature, history and politics.

Mapping Precariousness Simon Stephens's *Pornography*

Mesut GÜNENÇ

Abstract. Of late years, scholars, writers and critics have started to focus on the terms such as precariousness, precarization and precarity. These terms traverse modern society, multiple contexts from industrial to social classes, family relations, politics, migration, otherness as well as interdependency, uncertainty, insecurity and hierarchization. With this sociological framework, this study aims to examine Simon Stephens's play *Pornography* (2007). With its non-hierarchical seven scenes, numbered in descending order from seven to one, dependent, uncertain and untruthful characters are represented in Stephens's play. The twenty-first century has so far been identified by the slaughterous effects of war, cruelty, terrorism and neo-liberal capitalism. After 9/11 and 7/7 bombings precarity and precariousness were escalated in Europe and Britain and have affected the lives of thousands of people who try to find new conditions and lives. Many plays, which reflect conditions of war and terrorism, have been written in Europe and Britain since the 9/11 and 7/7 bombings. Within this context, Simon Stephens's play will be studied in relation to the effects of terrorism, the war on terror, the concerns of certain lives and death, pessimistic vision of violence and face of the other.

Keywords: Simon Stephens, Contemporary British Drama, Precariousness, Precarity, Pornography.

BIO: Mesut GÜNENÇ is Assistant Professor in the Department of English Language and Literature at Adnan Menderes University, Turkey. He got his BA and MA at Ataturk University in Erzurum and got his Ph.D. on Contemporary British Drama/Postdramatic Theatre at Istanbul Aydın University. In his research, he concentrates on Contemporary British Drama and Postdramatic Theatre. He has published articles especially on playwrights such as Martin Crimp, Mark Ravenhill and Tim Crouch in national and international journals. He has published a book entitled *Postdramatic Theatrical Signs in Contemporary British Playwrights* in 2017.

Heinrich Heine's Poetry Translated into Romanian in the Second Half of the 19th Century

Mihaela HRISTEA

Abstract. In the second half of the 19th century, Heinrich Heine became a genuine ambassador of the German romanticism, bringing up-to-date, amplifying and enriching the romantic poetry of Romanian authors with new elements. The translation from Heine's work shaped a trend at that time. There was a cultural contact by means of translation, which facilitated a great influence of the German culture on the Romanian one, nevertheless excluding mere imitation or copying; the influence manifested itself as a more complicated phenomenon of communication and expression between the German and Romanian cultures. In an age dominated by the discrepancy between hostility towards the human personality development and his aspiration to fulfilment the translation from Heine's work acts as a catalyst, contributing to the making of a synthesis of romantic motifs in Romanian literature. These translations evoke European intellectual impulses and play their part in bringing the German and Romanian cultures closer.

Keywords: Communication, Culture, Influence, Romanticism, Translation.

BIO: Mihaela Hristea holds her Ph.D. in Philology from January 2013 with the thesis: *The reception of Heinrich Heine in Romanian literature*. She graduated from the Faculty of Letters, Romanian language and literature–German language and literature at University of Bucharest. Her publications are the volumes: *The reception of Heinrich Heine in Romanian literature* (2015), *Theater im Unterricht* (2015), *Selected verses* (2015) and *Metaphor and symbol in Tudor Arghezi's writings* (2015).

Representations of The Irish Diaspora, (Post)Memory and Identity in Maude Casey's *Over the Water*

Emrah IŞIK

Abstract. The concepts of immigration and diaspora have always been central to the lives of Irish people. Even if many of them chose not to leave Ireland, it was not possible to get free from the inevitable consequences of the migration, which was mostly triggered by famines or political and historical conflicts between the Irish and the English. Involuntary or traumatic migration, which is also elaborately embraced in Maude Casey's *Over the Water*, led the immigrants into the diaspora space. In this regard, this study intends to examine cultural experiences of the first and second generation Irish immigrants and to highlight to what extent they have undergone the cultural conflict between the host and the home culture. Through the second generation representative, Mary, the study also foregrounds the generational conflict in mother-daughter relationship and the identity crisis of the second generation subject who cannot develop her diasporic identity in the face of the absence of 'home' which is negotiated by means of the immigrant family's visit to the homeland during a summer holiday in Ireland. In this respect, the study draws on contemporary diaspora, memory, post-memory and identity theories and theorists in order to discuss the

experience of the Irish immigrants with regard to such concepts as diaspora, cultural memory, (post)memory of immigrants shaped as a result of traumatic historical conflicts, diaspora space, diaspora identity, problematization of 'home' for the second generation members of immigrant families.

Keywords: The Irish Diaspora, (Post)Memory, Home, Immigration, Second Generation Immigrant Identity.

BIO: Emrah Işık is a Research Assistant at Ankara University, Turkey. He graduated from Ege University in 2009, he completed his MA dissertation on postcolonial feminist writing, and he carries on his doctoral studies on the Irish diaspora. His research interests are in the fields of memory, trauma, gender and transnationalism.

Self-shaping and the Lay of the Land: Constructing Identity in Peter Ackroyd's *The Plato Papers*

Fabian IVANOVICI

Abstract. A novel that problematizes the matter of self, *The Plato Papers* provides ample discussion material in that it seems to impose a series of questions: How do we regard the notion of selfhood? How does self-doubt lead to instability in the nebulous process of constructing an identity? How does historiography, in looking to the external world, affect what goes on internally, setting up a system of values that automatically Others all that runs counter to it? And, more importantly, how does space – the City – fit into this complex endeavor? Plato's London, a far cry from the twenty-first century capital, has left behind its history, its burdensome cultural baggage, and has placed itself above it: a locus of transcendence and evolution, it unfolds new resplendent ages, priding itself on its sweetness and light. Yet Plato rebels against the laws of the land, digging deep

through history, delivering home truths to his fellow citizens. The aim of my paper is to investigate images inside the novel: the image of the Self as defined against and within the image of the City; the imagological diachrony of London; and, finally the mosaic that is engendered at the junction of these images.

Keywords: Identity Construction, Imagology, City Studies, Historiography, Diachrony.

BIO: Fabian Ivanovici, Ph.D. student in English Literature at the University of Bucharest, MA in English Linguistics at the University of Bucharest, has done research in the areas of Victorian Studies, Cultural Studies, contemporary literature and literary theory, as well as historical linguistics and cognitive/construction grammar. Research interests include Victorian poetry, science fiction and fantasy novels, postmodern literature and critical theory.

**Leaving Home: Displacement and Refiguration in
Dionne Brand's *In Another Place, Not Here* and
Jamaica Kincaid's *Lucy***

Eunji JO

Abstract. Displacement from home and migration has long been the main theme of African-American writers, especially those from the West Indies. Two well-received novelists from this region, Dionne Brand and Jamaica Kincaid present an in-depth depiction of Caribbean grief history in relation to female characters' struggle to reconstruct their home via traveling to another land in *In Another Place, Not Here* (1990) and *Lucy* (1996). This paper embarks by examining the significance of home, paying a special attention to how each female character occupies own space while building or severing relationships with other characters. They face either

physical instability or emotional dilemma in the new land, which I analyze that past historical grief and present precariousness of their foreign and black female body affect them. Inability to return or claim past home as their home, while hostility and alienation make them mere visitors or strangers in a new home, the two characters become suspended between the two spaces. However, I attempt to bring meaning to this suspension, as it enables them to reidentify themselves while achieving sovereignty over their body through finding ‘roof over their head’. Hence, despite tragic endings, the writers succeed in depicting resistant female characters that assert their own space and physical sovereignty.

Keywords: Home, Past, Sovereignty, Caribbean Immigrant Woman, Lucy, *In Another Place, Not Here*.

BIO: Eunji Jo is an MA student in the Department of English Language and Literature at Ewha Woman’s University. Her academic interest revolves around the study of the African -American Literature, and extends to other minority literatures as well; specifically her primary research interest concerns identity, globalization, and space.

Dynamics of Eco-Translation: Some Insights from the Translated Children’s Literature in Turkey

Neslihan KANSU-YETKINER

Abstract. Being a central issue governing the survival and sustainability of humanity, the effect of humans on the global environment has overwhelming impacts for the way translation is considered in the past, present and future. In this respect, eco-translation (Cronin, 2017) offers a challenging and ultimately hopeful perspective on how translation can play a vital role in the future survival of the planet. Hence, this study, as part of a larger project, pleads for the idea that ecological engagement in Translation Studies can pave the way for

the study of literature as a site of culture, which, transfers, reflects and teaches boundaries and inclusiveness of diverse bioregional voices on earth. “Translated children’s literature” provides a fertile ground for the cross-cultural transfer of environmental literacy because translational decisions can or cannot promote ecocultural awareness of the “other” and create an environmental consciousness about the local and the global. Within this framework, the primary focus of this research is to give some insights into the role of (re)translations on the accommodation of environmental literacy in children’s literature by giving special emphasis upon nominal and functional environmental literacy. While nominal environmental literacy means forming a basic vocabulary on nature and environment, functional environmental literacy is showing an attitude about a set of ecological, political and economic processes with a critical view. In a cross-cultural perspective, nominal environmental literacy is detected through frequency levels of environment-based words in source texts and target texts. Translations of passages covering environmental-based attitudes were analyzed considering a comparative perspective. Database consists of 10 children’s literature classics in English and their 94 retranslations in Turkish between 1929 and 2013. Statistical analyses reveal shifts in the word frequency levels and attitude levels reflect change in environmental discourses, which are shared, structured ways of interpreting and representing things with respect to assumptions about natural relationships, agents and their motives in children’s literature.

Keywords: Eco-Translation, Cross Cultural Transfer, Environmental Literacy, Children’s Literature.

BIO: Neslihan Kansu-Yetkiner is currently working as a full professor at İzmir University of Economics, Department of Translation and Interpreting. She received her Ph.D. from University of Groningen, Department of Language and Communication, the Netherlands and her MA degree from Hacettepe University, Turkey, department of translation and Interpretation. Her research interests include corpus-based translation studies, translated children’s literature and pragmatics and translation.

Cultural Translation as a Problem of Comparison in Edebiyat-ı Cedide (“New Literature”)

Monica KATİBOĞLU

Abstract. This paper proposes to examine cultural translation as a problem of comparison at an earlier moment of global modernization. To do so, I take as my object of study the example of a late-Ottoman literary movement (Edebiyat-ı Cedide, or “New Literature”) marked by intensified cross-cultural transaction at the end of the nineteenth and beginning of the twentieth centuries. I argue that the fiction produced by this movement registers problems of cultural translation, namely the historical processes of forming comparability between asymmetrical languages and the power struggle that takes place on the terrain of language. By tracing the contours of the literary movement, I will show that these processes involve a fierce negotiation of self and other (and by extension original and translation) with the understanding that neither self nor other is a pure construct.

Keywords: Cultural Translation, Comparison, Edebiyat-ı Cedide, Self and Other in Negotiation.

BIO: With a Ph.D. in Comparative Literature, Monica Katiboğlu graduated from University of California, Irvine in 2017. Her doctoral dissertation, *Haunted Modernities: Linguistic and Cultural Change in Ottoman Turkey*, examines processes of translation (in the broad sense) in the Edebiyat-ı Cedide literary movement. Currently, she is teaching courses in literary theory at İstanbul Şehir University.

Propagation of English through Music in Korea

Ji Won KIM

Abstract. English has always been present in Korean music. This paper quantifies exactly how much English there is in proportion to Korean in the lyrics and tries to analyze the factors that affect this ratio. Hip-hop's emerging presence in Korea is the primary factor that is looked into here. While some literatures point to the sources for authenticity in hip hop songs around the world coming from creative use of lyrics and an anti-establishment tone, other literatures point to the tendency for hip hop songs having to pay homage to previous hip hop songs and history. Hip-hop songs in Korea should thus have more English content and the quantitative analysis of the lyrics shows as much. Other popular literatures that analyze the content of Korean hip-hop lyrics specifically also seem to confirm the other literatures that talks about hip-hop as a global phenomenon gaining authenticity by confronting social factors of its local "scenes." Finally, one other finding that emerged from the quantitative analysis of the lyrics by accident has been the correlation between English content and the average temperature at the time. It is a factor that was not under scrutiny at first but seems to hold some implications about English use being connected to seasonal factors.

Keywords: English, Music, Pop, Propagation.

BIO: Korea International School, Korea.

Self and Other in Orhan Pamuk's *My Name is Red*:
An Imagological Reading

Mustafa KIRCA

Abstract. The Nobel Prize winning novelist Orhan Pamuk's 1998 novel *My Name is Red* is not only a historical novel concentrating on late sixteenth century Istanbul and Ottoman art of miniature painting, but it also discusses the dialogic interrelationship between the Western technique of perspective in painting and the art of miniature illustration of the Ottoman Court *naqqashes* (a name given to Ottoman illustrators and painters of miniature). In the novel, the Sultan has secretly commissioned an illustrated book to celebrate the 1000th anniversary of Mohammed's migration and also to demonstrate his power to the Venetian Doge. The whole novel revolves around the illustration of this book by a group of the court painters and philosophically studies Islamic illustration, for the Sultan's illustrated book commissioned from the important miniaturists of the time is supposed to employ the controversial aspects of the Frankish style like the use of perspective which some miniaturists deem "infidel". Posing questions on art's relation to objective reality, the conception of reality in miniature and the extent Western painting represents what Western artists conceive as real, Pamuk's novel reimagines the critical historical period of the sixteenth century when the use of perspective was introduced and supposedly leaking into Ottoman miniature painting, and hence a period when a radical break was experienced with the conventional ways of seeing the outer world in visual arts. In *My Name is Red*, the Frankish style of perspective and Islamic illustration are contrasted in terms of their conception of reality by the multiple narrators of the novel. It is claimed on the one hand that the Frankish style is closer to reality than Islamic illustration because it employs the artistic style of perspective and represents reality as Venetian artists see it with their naked eyes; on the other hand, the Islamic illustrators or miniaturists claim that they represent reality, as God would see

it from the minaret. *My Name is Red* reflects the endeavours of the Palace naqqashes to compose the Sultan's great book of miniatures through strictly following the highly conventional rules of this art. The Ottoman court illustrators of the time as depicted in Pamuk's novel try to defend against the influence of this westernized style in their paintings, which they deem as blasphemous. They assume that only through this way they will be able to protect the constructed religious image of the "Self" as opposed to the image of the "Other" which they find its reflection in the "godless" world of Western paintings using perspective.

The aim of this study is to read Orhan Pamuk's novel *My Name is Red* as an ekphrastic narrative in which Eastern and Western ways of visual narration become the objects of Pamuk's verbal representation. It is claimed that the novel suggests new readings in the light of the ekphrastic poetics, and that in terms of the word-image relationship there are multiple layers where word and image interact with each other in the novel. The paper discusses how Ottoman miniature and the newly emerging perspective in European paintings are seen as binaries in the novel and argues that the dialogic interaction between these two forms of art help sustain the constructed self-image of the Ottoman court society as a "pious" and just one when seen against the "heretic" world of the West. For this purpose, these two contrasting forms of seeing and depicting the outer reality in miniature and perspective as discussed in Pamuk's novel will be reinterpreted from an imagological approach.

Keywords: Word-Image, Ekphrasis, Perspective, Miniature art, Imagology

BIO: Mustafa Kirca is Assistant Professor of English Literature in the Department of Translation and Interpreting Studies at Çankaya University in Ankara, Turkey. He holds a Ph.D. in English Literature from Middle East Technical University with his dissertation on Jeanette Winterson's and Salman Rushdie's novels as works of historiographic metafiction. His main research focuses on postmodernist fiction, postcolonialism, parodic re-writing and metafiction in contemporary novel.

**Cultural Intersections in Bram Stoker's *Dracula*:
Transylvanian and Ottoman Identities
Depicted as the "Other" of Victorians**

Ertuğrul KOÇ

Abstract. From its very beginning with Horace Walpole's *The Castle of Otranto*, British gothic tradition has always made the literary representation of the alien landscapes and their cultures its main concern. Harking back to faux-medieval pasts and their alien cultures, these works, in fact, created the "Other" of the then "civilized" world, namely the British Empire. *Dracula*, composed by Bram Stoker in *fin de siècle* (1897), is both the extension and the culmination of this tradition. Stoker, however, does not take Spain, Italy, or the Arab lands as the "other" of the British Empire (as is done by the gothicists William Beckford, Ann Radcliffe, Matthew Lewis, and Charles Maturin) for he is more concerned with the Ottoman Empire and the empire's foster child, Vlad Tepes, who, in the novel is described as Count Dracula the vampire who threatens the Victorian Empire. In parallel with the turbulence in the eastern borders of the western civilization in the late nineteenth century (the wars of independence and the retreat of the moribund Ottoman Empire from the region), the novel depicts Eastern Europe, specifically Romania with its Ottoman past, as the bloodiest landscape where unimaginable violence has reigned for ages. Hence, Count Dracula's Gothic origins and his Ottoman past are the archetypal references suggesting Eastern barbarism which is connected to the Western vampire archetype, and finally this figure is made by Stoker the amalgam representing both eastern and western cultures, and the atrocious "other" of Victorian civilization.

Why this Transylvanian (and Ottoman) vampire has become a well-known archetype is because, with the binary opposition in his construction (he is equally eastern and western), and with the character's overt hostility towards the East and the West, he appeals

to people of both cultures. Although each culture's interpretation of the character is different, he is, after all, a familiar figure for he is the intersection of cultures, the embodiment of multiculturalism.

Keywords: Dracula, vampire, East and West, Ottoman Empire, Victorian, British Empire

BIO: Ertuğrul Koç is a Professor at Çankaya University, Ankara-Turkey where he is also the chairperson of the Department of Translation and Interpreting Studies. Dr. Koç completed his Ph.D. in English Literature at Bilkent University, Ankara-TURKEY. His research interests lie in the areas of literature and translation. He has published books, articles, and translations.

**Truth, Identity and the “Inconvenient Indian”:
(Alter)Native History and the Art of Fiction in
Thomas King’s *A Coyote Columbus Story***

Monika KOŞA

Abstract. Thomas King is one of the most important contemporary American-Canadian writers who problematize the condition of being Native American in his fiction. His fragmentary style and fluid storytelling enable the reader to taste the orality and peculiarity of Native American tales. His experimental stories explore ideas such as truthfulness, history, identity, and storytelling. The present paper proposes to offer a philosophical reading on the truthfulness of fiction and the (de)construction of the “Inconvenient Indian” through storytelling starting from “A Coyote Columbus Story”.

Keywords: Truth(Fulness), Fiction, Identity, History, Trickster, Native American.

BIO: Monika Kosa is a first year Ph.D. student in English Literature at Babeş-Bolyai University, Cluj-Napoca, Romania. Her research interests

include Canadian literature, post-colonial studies, Victorian literature and fairy-tale variations in British, American and Canadian fictions. Monika holds a BA in English language and literature and has recently completed her MA programme in British Cultural Studies. Her recent published articles are “The Dystopian Other(ness) in Margaret Atwood’s *Oryx and Crake*,” in *The Scattered Pelican* and “Exploring the Self: identity and story-telling in Canadian literature,” in *Vatra*.

A kiedy u nas? / Pe când și la noi?: Winter 2016/2017 Protests in Poland and Romania in Reciprocal Perspective: A Critical Discourse Analysis

Grzegorz KOWALSKI

Abstract. Winter 2016/2017 protests in Poland and Romania were large-scale manifestations against the ruling parties in the respective countries. Notable in terms of turnout and protesters’ persistence, these events received considerable media coverage, not only nationally, but also abroad. They were also much commented on, as evidenced in long sequences of comments following the related news in Web editions of the media titles. In this paper I analyze how Poles and Romanians reciprocally interpret the winter 2016/2017 protests, in particular in terms of how the readers conceptualize these events and integrate them into their discourse spaces (Chilton 2004). I hypothesize that while certain elements of the context presented in the media texts are smoothly assimilated as evident and incontestable, others remain controversial and subject to axiological debate with other commentators. The analytical material consists of 184 comments from Web editions of Romanian media and 609 comments from Web editions of Polish media. In its theoretical foundation, the study represents Critical Discourse Studies. Methodologically, it refers to proximization model (Cap 2006, 2013), in particular its

application to media discourse (Kopytowska 2015), and a dynamic approach to proximization in the process of discourse production and reception (Kowalski forthcoming) The results show that both Polish and Romanian commentators deconstruct the media's discourse space and then reconstruct it, with selected concepts filtered through the commentator's ideological lens. The de-/reconstruction process spans all three dimensions of discourse space, i.e. spatial, temporal and axiological (Cap 2006, 2013). In the spatial dimension, it involves e.g. relocating home political actors to the foreign context. In the temporal dimension, it results in e.g. creating a historical hybrid reality, populated with political actors, concepts and events of the pre-1989 era, and co-existing with contemporary ones. Finally, in the axiological dimension reconstruction refers to revising cultural stereotypes and prejudices about the other nation.

Keywords: Romania, Poland, protests, proximization, discourse space, Web comments

BIO: Grzegorz Kowalski, Ph.D., is Assistant Professor at the Institute of Applied Linguistics, University of Warsaw, Poland. His research interests are academic and scientific discourse, corpus linguistics, and critical discourse analysis. He authored a monograph, co-edited 4 volumes of papers and wrote more than 20 research articles.

**Literature, Culture and Identity Politics:
A Feminist Study of an International Tale**

Ranjana KRISHNA

Abstract. The present study is about 'NEO EPIC' created by women poets in order to find a new expression for women's experience. It analyses the ways in which modern women poets, conscious of their femininity, shape their own identities by challenging, transforming

MAPPING CULTURAL IDENTITIES

and reconstructing Mythology and Tradition. These poets look back in history and revise it with new vision. The paper explores how these poets are trying to discover 'New Identities' of the mythological figures by re-examining the existing tradition and giving it a radical transformation through rediscovery. Here, I shall be concentrating on the Image of Helen -the Greek Eve-the most marginalised and repressed female character in mythology and in literature- Greek and English. I shall focus on a systematic critical analysis of the different images of Helen, starting from the traditional images of chaste and pure wife created by male poets to the image of 'New Woman' as perceived by women poets by the beauty of their alternative vision. I shall also analyse how these gender conscious writers, working across the current of times, have explored and conceived the Real Image of Helen (which was not understood so far) and gave her a voice traditionally denied to women.

Keywords: Culture, Identity, Women, Gender, Mythology.

BIO: Ranjana Krishna, Associate Professor and Head of the Department of English at Avadh Girls' P. G. College, University of Lucknow, Lucknow, India. Ranjana Krishna has 20 years of research experience. Currently Dr Ranjana Krishna is teaching 19th century British Literature and modern American Literature. Area of Interests: Gender Studies, Literature and Culture, Mythological studies.

On KinAesthetics of Poietic Euphony
L'Après-midi d'un Faune as a Prélude to a
Dance of Spirit (Mallarmé, Debussy, Nijinsky)

Irina KRUCHININA

*Nous irons chasser les choses ailées,
Moi, la strophe, et toi, les papillons d'or...*
François Coppée

Abstract. Engaging alterity presupposes cultivation of a compassionate type of subjectivity. The world, being no borderless inhibited space but a map of inherently heterogeneous loci, does not suggest any unmediated idea of a possible common/cosmopolitan sense. All things people could potentially share are contextual, conditional and finite, and thus their representations cannot be brought to a common denominator. Yet, literature allows us to meet on the same page by offering an alternative three-space map of the world, where all conceivable things become united by a mutual co-extensionality within the entity of a text. Literature being a language of, at once image, sound, and mind, chooses its subject not as a matter of one or another kind of description or actualization, but some holistic exponentiation of individual objects that enter into poetic relations of associativity. It transforms the world and its elements, which have their finite appearance, sound, and perception, into a matter of poetic word, i.e. the sublime dimension of things. This is the dimension of harmonic patterns into which those things configure. The present study will investigate the kinAesthetic of poietic euphony through the consecutive analysis of musical instrumentation and choreographic realization of Mallarmé's poietic connotations.

Keywords: Alterity, Intersectionality, Poetry, Musicology, Choreography.

BIO: Irina Kruchinina is a 5th year Ph.D. student of the Comparative Lit. Department at the University of Georgia. Her work encompasses philological disciplines, including philosophy of language and poetics of functional discourses. Her literary investigations aim to elaborate the synthetic vocabulary as a poietic form of pandemic communication, the focal lines of reasoning being drawn from the poetic stand points found in works by John Wilkins, Herman Melville, Søren Kierkegaard, Vladimir Nabokov, Thomas Mann, Hermann Hesse, Paul Klee, and modernist poets.

Sociolinguistic Influence of Hausa on Some Languages of Taraba State Nigeria

Surajo LADAN

Abstract. Taraba State is one of the 36 States of Nigeria, and the State is naturally endowed with languages. Studies by some linguists have claimed that there are approximately more than 70 languages spoken in the State. Looking at the multi-cultural and heterogeneous nature of the State, communication among the diverse ethnic groups of the State becomes impossible because there is no mutual intelligibility among the languages. The predicament of a typical Taraban in communicating with others has been greatly solved by the medium of Hausa. Hausa is one of the major three languages in Nigeria, and of course a lingua franca in West Africa. In fact, Hausa has the highest number of speakers in Negro Africa. The main aim of this paper is to analyse the linguistic influence of Hausa on some languages of Taraba State Nigeria. In order to achieve the rationale for the paper, we will look at the statement of the problem, methodology of research, interpretation of data and findings of research.

Keywords: Sociolinguistics, Influence, Multi-Cultural.

BIO: Surajo LADAN is Senior Lecturer in the Department of Languages and Linguistics at Taraba State University, Jalingo, Nigeria.

Iranian Migration to India and Malaysia

Pär Fredborn LARSSON

Abstract. Over the last two decades, a sizable community of young Iranians have made their way to Malaysia and India. Kuala Lumpur in Malaysia and Pune in India have become hosts to some of the biggest Iranian communities in Asia. In the 1980s, in the wake of the Islamic Revolution and during the Iran – Iraq war, waves of Iranians moved to the West. 30 years later, a common topic of conversation in Iran is the ways available to leave the country. Moving abroad has become an obsession for the urban youth of Iran. Today, because of the political situation, it has become very difficult to get a visa for the Schengen area or North America – the traditional destinations for Iranians. The options for Iranians who want to emigrate are limited especially if they want to move to the West - and that is where most people would choose to go. The neighbouring countries are usually not options that appear attractive. However, during the last two decades, other destinations have emerged and thousands of Iranians have moved to Malaysia and India, mainly to Kuala Lumpur and Pune as mentioned. While there is a wealth of literature on Iranians who emigrated to the West, very little is known of the Iranians who left for countries of the east of Iran. In this talk the trajectories and perceptions of young Iranians who left for India and Malaysia are explored.

Keywords: Migration, Iran, India, youth, The Green Movement.

BIO: Pär Fredborn LARSSON is Ph.D. student in Social Anthropology, Universitat Autònoma de Barcelona. He speaks several languages and is freelancing journalist based in Delhi. While working as a journalist, he conducts, at the same time, fieldwork for his Ph.D. in anthropology. As a journalist, his articles cover diverse topics such as literature festivals, the privatisation of railways, the beef ban, and HIV in India. He is also a travel writer and published a book in Swedish in 2015, *Trottoaren i Teheran*, about travels in Iran, mostly from Tehran and along the Persian Gulf.

Language in the War-Zone: Power of Translation in the Play *Bengal Tiger at the Baghdad Zoo* (2009) by Rajiv Joseph

Qurratulaen LIAQAT

Abstract. Languages are constructs of power. For instance, linguistic capability in a certain language becomes valuable in the milieu of war as it can bequeath palpable forms of leverages. The very act of translation becomes more significant and culturally evocative in the backdrop of war. The paper aims to analyse translation (from Arabic to English and vice versa) in the play *Bengal Tiger at the Baghdad Zoo* from the perspective of cultural studies approach to translation. The play is enacted on the war-ridden city of Baghdad after American invasion of 2003 where a native (Musa) is working as a translator for the American troops (Tom and Kev). Every instance of translation narrated in the play reveals economic, national, and cultural discourses implicated in the narrative of the play. There are many studies conducted on the cultural aspect of translation (Bassnett & Lefevere 1998; Hermans 1985; Snell-Hornby, 1990; Venuti 1998), however, this paper will employ Michel Foucault's ideology of power to conduct a hermeneutic descriptive analysis of the translation events in this drama. The study contends that in this play translation is being used (by both Americans and Iraqis) for economic pursuits, knowledge, and demonstration of power.

Keywords: Language, Translation, Power, Foucault, War.

BIO: Qurratulaen Liaqat has been working as an assistant professor at Forman Christian College for the last seven years. She has degrees in English Literature and Language. She has presented her research papers at many international conferences.

**The Literary Identity of the *Physician* in the
American Literature (19th - 21st Centuries)**

Yuliia LYSANETS

Abstract. In all national literatures, there is an unquenchable interest in the literary images of physicians as the representatives of the most humane profession, the vehicles of spiritual and intellectual values of humanity. At the same time, each national literature is the mirror of its society, and therefore it reflects the historical context, the spirit of the age and the nation's unique mindset. The present paper focuses on the literary depiction of medical practitioners in the U.S. prose writings. The objectives of the research were to study the physician's literary model in the American literature, to trace its development from the 19th century up to the present. I analyzed the corpora of American literature (prose works by Nathaniel Hawthorne, Edgar Allan Poe, Edward Bellamy, O. Henry, Howard Lovecraft, Ernest Hemingway, Sinclair Lewis, Francis Scott Fitzgerald, William Faulkner, Ray Bradbury, William S. Burroughs, Joseph Heller, Ken Kesey, Michael Crichton, Erich Segal, Sidney Sheldon, as well as physician writers Richard Hooker, Allen Richard Selzer, Samuel Shem, Tess Gerritsen, Michael Stephen Palmer and Robert Brian Cook). I used the methods of narratological analysis, receptive aesthetics and hermeneutics, which allowed me to discover the dimensions of the physician's literary identity in the U.S. prose.

Keywords: Medicine in Literature, Literary Identity, Narrator, Physician, Deontology.

BIO: Yuliia Lysanets is Associate Professor at Ukrainian Medical Stomatological Academy, Poltava. Areas of expertise: medical terminology, modern methods of literary analysis, narratology and receptive aesthetics. Yuliia Lysanets is the author and co-author of more than 60 research papers on linguistics and world literature; she is the co-author of four textbooks in English for medical students, Ph.D.s and staff.

Literary Texts as Teaching Materials: A Pedagogic-Stylistic Approach

Tungesh MAHALINGAPPA

Abstract. English language teachers in India are at the cross-roads. The subject, teaching of 'literature through language' or 'teaching of language through literature' is highly debatable in Indian ELT/ESL context. In the British administration in India, the main aim of teaching English was to develop 'communicative competence' among the learners; with this aim, the target language (English) has been taught. It is worth asking our course designers if our English language programs are successful in the classrooms - be it in the higher secondary or in the graduate level programs. While teaching English, the teacher has to struggle for making an acquaintance with the 'new/ unfamiliar cultures' available in the texts, and in making the familiarization of the unfamiliar syntactic structures and other linguistic/ stylistic aspects in the classroom. The stylistic choices in the texts, if we put a sincere effort, become interestingly the 'sources' for language teaching. In this paper, I have tried to discuss the importance of discussing literary style, and the different cultural aspects available in literary texts. In contrast, the use of authentic texts and its importance in developing communicative competence is also stressed. In this attempt of making familiarization of 'style' in the class, teachers generally face the difficulty of 'giving a sense of style' to the students. If we can help students in identifying different cultures and linguistic/ literary style, this would become a rewarding experience.

Keywords: Pedagogy Literary text Method Stylistics Learner Participation.

BIO: Tungesh G.M. is Associate Professor of English in the Dept. of Humanities and Management at Manipal Institute of Technology, Manipal, India. He earned his Master of English degree from Sri. Venkateswara

University, Tirupathi; and M.Phil. degree from Manonmaniam Sundarnar University, Tirunelveli; Post Graduate Diploma in Teaching of English from Central Institute of English and Foreign Languages, Hyderabad; Ph.D. degree in Linguistic–Stylistics, from Kuvempu University in 2010. He teaches ELT, Literature and Philosophy for undergraduate students.

Efficacy of Intercultural Communication Competence in New Media: A Brief Overview of Indian Perspective

Sujit MALICK

Abstract. Intercultural Communication Competence poses as an ability to negotiate with those people or institutions, emerging from the diverse cultural backgrounds, and this is what academicians previously considered as a lacuna of effective learning. However, recent studies reveal that ICC could be a productive method of teaching or effective mode of any communicative domain. I would like to focus on the advertisement communicative theory, which can be explained on the basis of Russian decoding stylistics, commonly known as foregrounding. In Ian Mukarovsky theory, ICC becomes an integral part of foregrounding as it amalgamates heterogeneous cultural elements in the advertisement communication rather than ICC being an attention-catching foreground in the content of advertisement in the new media. Intertextuality, another device of foregrounding, that Julia Kriesteva coined, demands permutation of texts. In this paper, I would try to show that a few foregrounding devices applied in the new media in Indian subcontinent have gained immense popularity among the viewers as well as the consumers that proves the efficacy of Intercultural Communication competence.

Keywords: Decoding, Stylistic Learning, New Media, Efficacy.

BIO: Sujit Malick is Assistant Professor of English (UG/PG) at TDB College, India. He received his BA from Burdwan Raj College in English

(Honours), and his MA from N.S.O.U. Sujit Malick is qualified in NET examination conducted by the University Grant Commission. Beside this, he published research articles in various national and international journals. He is a member of English Language Teacher's Association of India (ELTAI), and his current research interest is Decoding Stylistics.

The Social-life of HIV/AIDS in Urban India: A Queer Analysis of Three Case Studies

Sourav MANDAL

Abstract. In this paper, I try to locate the impact of the social constructs of “HIV/AIDS” through my reading of three separate narratives, and to analyse their respective lived experiences in their given normative social structures (namely, family, neighbourhood, workspaces, etc.). Epistemologically, this analysis is framed from the vantage-point of queer methodology as queer writings inherently have a transformative potential—as they are well-capable of being deployed to shake the normative discourse of power in the structural-assemblages of the social and the legal. The overarching research question is: how does the power of heteronormative structures make lives vulnerable to HIV/AIDS in India? All the participants of this study are located in Urban India (different clusters of Delhi, to be precise). This geographical preference stems from my own lived-experiences of working with the MSM communities in that region, and also from the fact that I speak the local language. These narratives unveil significant layers of marginalisation/ exclusion based on gender (intertwined with other intersectional markers such as HIV status, age, marital status, educational background, class, et.al.) – which in turn, help us academically theorise the challenges/ barriers to accessing development in the urban spaces of India.

Keywords: HIV/AIDS, Queer Methodology, Qualitative Research, Gender, Development.

BIO: Sourav Mandal is currently pursuing his M.Res. in Law & Society at the School of Law, University of Reading, UK as a Felix Scholar. For the last few years, he has been trying to cut through his formal engagements with the discipline of law, for his newly found love of critical and qualitative methods of subversively breaking into the discipline of law. His first big project in this direction is his Ph.D. thesis, that he just submitted this year at the National Law School of India University, Bangalore. His thesis is titled “The Impact of Family Jurisprudence on the Queer Lives in India: a queer-qualitative study.” This paper is an extended version of parts of this thesis of his.

A New Approach to Specialized English Vocabulary In Romanian and Spanish

**Mihaela MATEESCU
Cristina ATHU**

Abstract. The English terms have ceaselessly been flooding both in Romanian and Spanish economic and informatics fields. Most of the English specialized terms are borrowed without any morphological or phonological adjustment from the two basic considerations: on the one hand, they are worldwide used as English specialized communication codes, and on the other hand, their original form preserves the accurate information. Nevertheless, some of the English terms are translated into Romanian and Spanish as they are kept in the basic vocabulary of the two languages.

Keywords: Terminology, Loan-Words, Morphological Adjustment, Connotation vs. Denotation.

BIO: Mihaela Mateescu is Associate Professor Ph.D. at Dimitrie Cantemir Christian University, the Faculty of Foreign Languages and Literatures. She graduated from Spiru Haret University in Bucharest, the Faculty of Foreign Languages, English-Spanish, in 2000. In 2013, she was awarded

the title Ph.D. in Philology by the Romanian Academy, “Iorgu Iordan and C. A. Rosseti” Institute of Linguistics-Bucharest for the thesis “Anglicisms in American Spanish, special view on the media.” She has published many articles on these topics in various national and international reviews, and readers in the field of Special Linguistics.

Cristina Athu is Associate Professor, Ph.D. at Dimitrie Cantemir Christian University, the Faculty of Foreign Languages and Literatures. She graduated from University of Bucharest, the Faculty of Foreign Languages, English-Latin, in 1986. In 2008, she was awarded the title Ph.D. in Philology by the University of Bucharest for the thesis “The Influence of English Language on the Present-Day Romanian, regarding the economic and business language.” She has been involved in scientific research projects, served as reviewer for national and international journals, and has written books in her field of specialization, along with a number of scientific papers presented at national and international conferences.

Cultural Identities in Business Negotiations

Cristina MIHĂESCU

Abstract: In an increasingly globalized world, business negotiations require many skills that are related to cultural knowledge. Although most of these skills are undoubtedly achievable, many people might consider quite difficult to negotiate with their business counterparts, especially when they belong to completely different cultures. This article is meant to offer both a presentation of the main characteristics of business negotiators based on their cultural background and possible scenarios of success or, on the contrary, failure in business negotiations due to the cultural component in the negotiation process.

Keywords: Business, Negotiations, Culture, Intercultural, Skill.

BIO: Cristina Mihăescu graduated from the Faculty of Letters and Science (Romanian-English section), The “Oil and Gas” University of Ploiesti in 2000 and from the Doctoral School within the Faculty of Letters, the University of Bucharest in 2015. She has been teaching English (general, business) and Romanian as a foreign language at Dimitrie Cantemir Christian University (the Faculty of Foreign Languages and Literatures; the Faculty of Tourism and Commercial Management; the Faculty of Finance, Banking and Accounting) since 2009. She has published, as both author and co-author, books and scientific articles.

**Romanian and British Cultural Intersections:
Nineteenth Century Women Writers and Translators**

Ramona MIHĂILĂ

Abstract. The present article intends to provide a survey concerning the translations in nineteenth century Romanian Principalities from two perspectives, one of them referring to the British women writers, Elizabeth Barrett Browning, Mary Elizabeth Braddon, Maria Edgeworth, Louisa Grace Bartolini, Louisa Grace Bartolini, Annie Vivanti Chartres, English-born Romanian Queen Marie of Edinburgh, whose works were translated into Romanian. The other perspective discusses the way the British women translators, Edith Hopkirk., Helen Zimmern, Helen Wolff, Alma Strettell, translated into English the poems, stories, and philosophical prose written in Romanian, German, and French by the German-born Queen Elisabeth of Romania. Using the literary pen name Carmen Sylva, the queen adopted her new country and introduced it to the whole world due to her works inspired from the Romanian legends, ballads, folksongs, and stories.

Keywords: 19th Century British women writers and translators

BIO: Ramona Mihăilă is Vice Rector for International Relations and a Professor Ph.D. at Faculty of Foreign Languages and Literatures, Dimitrie Cantemir Christian University, Bucharest. She has been a visiting professor at Arizona State University, research fellow for international institutions and universities, grants recipient for conference participations. She has been involved in European research projects as member of management committees, coordinator, working group leader, or member. She is author, editor, and co-editor of 19 volumes on literature, women's writing, and gender studies. She serves as the editor in chief of *Journal of Research in Gender Studies*, Addleton Academic Publishers, New York.

Cultural Identities in Presidential Speeches

Alexandra MORARU

Abstract. The present paper studies the differences and similarities between the cultural identities of Presidents Trump, Macron and Iohannis, emerging from their inaugural speeches. Relying on Critical Discourse Analysis, the study depicts the different perspectives of European vs. American hegemonic cultural identities.

Keywords: Discourse Analysis, Power Relations, Hegemony, Cultural Identity.

BIO: Alexandra Moraru is Assistant Professor at Dimitrie Cantemir Christian University for 16 years. She holds a Ph.D. degree in philology from "Al. I. Cuza" University in Iasi and a MA in applied linguistics from the University of Bucharest.

**Investigating Cultural Identities in Contemporary Greek Art:
The Case of Greek Artists in Paris in the 1980s**

Sapfo MORTAKI

Abstract. Over the years, Greeks were leaving their homeland looking for better luck, including artists - painters and sculptors. Until the mid-1940s, few were the ones who lived, worked, studied and were distinguished abroad. After the end of the Second World War, the group exit towards the cultural centers of the West commences. Since the mid-1970s, and especially in the early 1980s, Modern Greek Diaspora underwent a new period. The creation of the European Community affected both the character of the immigration of artists as well as the creation of their identity within a cultural pluralism. Since 1980, the situation in Greece has changed significantly, and the contacts of artists with their homeland have become greatly enhanced. Based on the above information, this paper examines the cultural identity of the Greek artists in Paris during the 1980s, in comparison to the creation of identity of the artists of the previous migratory movements, since this decade constitutes a critical point. Their cultural presence in Paris, as reflected in French and Greek daily press and journals of the period, is also investigated. At the same time, their connection with Greece and their contribution in the development and evolution of Contemporary Greek Art is discussed. **Keywords:** Cultural Identity, Greek Artists, Artistic Migration in Paris, Greek Contemporary Art, Cultural Interaction.

BIO: Dr. Sapfo Mortaki is an art historian and a museologist. She has worked in the Hellenic Ministry of Culture and Athletics and has taught Art History in Higher Education for the past six years. Currently she is an adjunct faculty tutor at the Open University of Cyprus, Hellenic Open University and the Technological Educational Institution of Central Macedonia. She was a postdoctoral fellow at Aristotle University of Thessaloniki and Harokopio University of Athens. She has published two monographs,

articles in scientific journals and has participated in academic conferences. Her scientific interests focus on matters of migration and integration of Greek artists (19th and 20th centuries), museum education and didactics of art and material culture.

A Romanian Approach to Developing Multicultural Awareness and Skills

**Lavinia NĂDRAG
Alina BUZARNA-TIHENEA (GĂLBEAZĂ)**

Abstract. The idea that we are living in a constantly and rapidly changing world has turned into a truism. Moreover, the political, economic, social, cultural and informational changes in the society can lead to geographical movements of the population. The world is a mosaic and requires a closer analysis of its contact languages and cultures. Our work reviews concepts related to diversity, pluriculturalism and plurilingualism, multiculturalism and multilingualism, multicultural education, especially from the perspective of the English as a foreign language (EFL) teacher. Other elements to be considered are: the need to improve the curriculum (not only as far as content is concerned), to facilitate knowledge construction (see Banks, 2004), to understand the elements specific to other cultures, to assist the integration of newcomers (migrants or refugees) into Romanian society, and to discuss the role of English as a school subject, of extracurricular activities, parents and community in this process.

Keywords: Pluriculturalism, Multiculturalism, Multicultural Education, EFL.

BIO: Lavinia Nădrag is full Professor at Ovidius University of Constantza, Faculty of Letters, Department of Modern Languages and Literatures

and Communication Sciences. She got her BA at Ovidius University of Constantza and her Ph.D. at the University of Bucharest, Romania. Her fields of research and expertise are linguistics and psycholinguistics. She is mainly interested in applied linguistics (TEFL and ESP). She has written numerous books and articles on topics related to the above-mentioned domains of language study. She is a member of ISAPL, RAAS, and RSEAS.

Alina BUZARNA-TIHENEA (GĂLBEAZĂ) Graduate of two Bachelor's degree programs (Faculty of Letters, English-French languages; Faculty of Law and Administrative Sciences, specialization Sociology, Ovidius University of Constanta), a MA Program (Anglo-American Studies) and a Ph.D. in Philology, Alina Buzarna-Tihenea (Galbeaza) is Assistant Professor at Ovidius University of Constanta, the Faculty of Letters, Department of Modern Languages for Specific Purposes, where she holds ESP seminars. She is author and co-author of five books and numerous articles indexed in international databases, in areas such as translation studies (issues in the translation of specialized texts), ESP, specialized terminology analysis, sociology, literature studies and cultural studies. She is member of RAAS and of the Research Center "Cultural Interferences", Faculty of Letters, Ovidius University.

The Iranian Islam

Morteza NAMAZI

Abstract. Most Iranians are Muslim, thus the Iranian culture holds within itself a mixture of the Persian culture and the Islamic culture. Iranians embraced Islam with open arms in the early days of its rise. They learned many of its customs and traditions and dissolved them into their own culture throughout the last fourteen centuries; but in many cases, they prefer their own customs to the Islamic customs. For instance, one of the major issues, which has become prevalent

MAPPING CULTURAL IDENTITIES

in the Iranian culture nowadays, is very hard customs of marriage, which make it so hard for the youth that many prefer to stay single throughout their life. Despite the fact that it is highly recommended in the religion of Islam as well as the Iranian culture to get married and that Iranians claim to be religiously bound to Islamic laws and customs, they still have hard time obeying religious obligations when it comes to customs and traditions of marriage. In this paper, I have analyzed the level of adherence of the people of Qom to religious laws in their customs of marriage. Qom is a religious and multicultural city where many students from around the world and other cities of Iran come to study in its Islamic seminary. In order to study the issue, we have defined religion and religiosity and we have analyzed the religiosity of the people of Qom and their adherence to Islamic laws when it comes to customs of marriage by means of personal interviews. As a result, we found out that even though most of the people of Qom are apparently religious, but they are not bound to all Islamic laws when it comes to customs of marriage.

Keywords: Iranian Culture, Islamic Culture, Marriage Customs, Qom, Religiosity.

BIO: Morteza Namazi is an award winning radio producer and cultural analyst. He currently focuses on Radio Documentary on cultural issues. He has a BA on Translation and an MA on Cultural Studies from Kashan University. His thesis is on Marriage customs among the people of Qom with the title “A Study on the Level of Commitment to Religious Laws in Marriage Customs among the Citizens of Qom”.

**Imagology, Community and Human Nature in
Americanah by Chimamanda Ngozi Adichie**

Andra Maria NEATU

Abstract. *Americanah* by the Nigerian author Chimamanda Ngozi Adichie was published in 2013 and was highly acclaimed by critics. It portrays the life of Ifemelu, a young Nigerian woman who emigrates to America in order to have the opportunity of a better life, and Obinze, the man she loves. The novel beautifully portrays the racial distinction she is faced with upon her arrival in the new country. The author uses an empathetic tone and the voice given to the main character shows how global tensions and racism can emotionally affect or leave a deep scar on somebody. In addition, we have a spectacular dual vision upon the events, the main character perceives her new reality from two sides, that of a different social background and customs alongside to the perception of her immediate surroundings as an immigrant. The novel develops upon the issues of relationships, race, identity, community, politics, immigration and many other subjects that fall like pieces into a puzzle to form the reality of a “black person” residing in America. In the highly acclaimed novel everything is held to account, mainly race, the undeniable truth many face as immigrants: the disgust at their skin color, their hair, the lack of black models, and the dominance of the white supremacy. **Keywords:** Imagology, Community, Feminism, Isolation, Nature of the Human Being.

BIO: Andra-Maria Neatu is a Ph.D. student at the Faculty of Letters, University of Craiova, Romania. Her research interests include English Literature, Feminism and Minority Studies. The current research project for her Ph.D. thesis is Moral and Emotional Aspects in Zora Neale Hurston’s *Their Eyes Were Watching God*. Andra Neatu has a BA in English and Italian Languages from the University of Craiova (2014), and an MA in English Literature from the University of Craiova (2016).

The Figure of the Writer in VR Films

Dana Florentina NICOLAE

Abstract. As virtual reality (VR) technology progresses some of the content that it produces becomes not only diverse and thought provoking but also fairly appropriate to commemorate an important figure. The aim of this paper is to look at two VR films made by ARTE, which feature the figures of Philip K. Dick and Arthur C. Clarke respectively and discuss the manner in which they are presented. If Arthur C. Clarke is simply a rendition in VR of an interview he took in 1964 for BBC, albeit in a deconstructed form, then the figure of famous sci-fi writer Philip K Dick is presented as his downloaded consciousness into an android's body in the future. Similarly, we have literature characters pertaining to the metafiction genre that deserve attention for their treatment such as the character of Daniel Quinn that the VR spectators embody in the VR experience "My name is Peter Stillman" which is based on the New York trilogy by Paul Auster and comes with the added feature of interactivity.

Keywords: Writer, Characters, Virtual Reality, Embodiment, Interactivity.

BIO: Dana Florentina Nicolae is a Ph.D. student in her first year of studies at the *Center of Excellence in Image Study* at the University of Bucharest, Romania.

Translating Poetry – Lost and Found Pathways to the *Other*

Aleksandra NIEMIRYCZ

Abstract. Poetry is the most unique type of communication enabling a human being to speak to the Other from the soul's depth, to preserve feelings and ideas in verses like in amber containing pieces of life

that perished in the past. Translating poetry is the most intimate attempt to understand the *Other*, the Poet of different language, and usually of different time, who used special sequences of rare words, metaphors, and plays on words understandable in a specific cultural context in the language of the original, constituting a challenge for translators. That is why poets are probably the best poetry translators, which has been proven in history of literature of many nations. I will specially focus on translations from the Polish language by Seamus Heaney and from English by his Polish friend Czesław Miłosz, showing how their common background - European culture rooted in ancient Greece and Rome, and in Christianity helped them overcome language difficulties stemming from the difference in the two languages of their original poetry. I will use some examples from my own translation work (translating Barbara Sadowska into English, and other poets from Russian, French and Latin).

Keywords: Translating Poetry, Ideas in Amber, Heaney, Miłosz, Sadowska, Christianity.

BIO: Researcher, poet and philosopher, former president of the Association of Polish Translators and Interpreters, freelance translator and conference interpreter (Polish, English and Russian), in the past worked as an editor, a journalist and a high school English and Polish teacher. Graduated from the University of Warsaw (MA in Philosophy 1988, MA in Polish Studies 1989; Interdisciplinary Postgraduate Studies in Translation and Interpreting (Certificate 2010), continued her literary education in the Institute of Literary Research of the Polish Academy of Sciences (2006 – 2009). In 2016, she earned her doctorate in the humanities at Cardinal Stefan Wyszyński University in Warsaw based on the thesis: *Poezja i biografia Barbary Sadowskiej (1940 – 1986)*.

Interrogating “Indianness”:
Subjectivity and Diasporic Consciousness

Sule OKUROGLU OZUN

Abstract. Written in 1996, *Anita and Me* by Meera Syal is considered to be the first work by a woman author of the British Asian community to achieve international recognition. Syal, combining humour with political concerns, explores the dilemmas of a second-generation South Asian diasporian resulting from Meena’s attempts to reconcile two cultures, histories and languages within herself. Meena leads a life between parallel but different worlds; between her parent’s Indian culture and the British culture that surrounds her family; between Indian respectability and Western liberalism. The differences between cultural attitudes and value systems provide heterotopic spaces in which Meena challenges the truth regimes of both Englishness and Indianness, and where she raises her self-confidence by learning from experience. Although Meena is too young to comprehend the true nature of the normalising truths of the cultures, she is capable of bridging the gaps between the communities through translating cultures. The aim of this paper is to discuss how Meena, as a translator of cultures, discovers a third space where she stands as a self-confident individual who knows that both Indian and British cultures are parts of her diasporic subjectivity.

Keywords: Subjectivity, South Asian Diaspora Living in the UK, Cultural Translation, Hybridity, Diasporic Subjectivity.

BIO: BA (in English Literature), Hacettepe University, Ankara (2002); MA (in English Literature), Middle East Technical University, Ankara (2005); Ph.D. (in English Literature), Middle East Technical University, Ankara, (2013). Working at the intersection of postmodern and postcolonial studies, Sule Okuroglu Ozun has specialized in 20th- and 21st-century British and American literatures, theories of race, gender, and sexuality. Currently, as visiting scholar at the Universities of Utah, she is writing her post-doctoral

research project under the tutelage of Prof. Dr. Vincent Pecora. Sule Okuroglu Ozun has published articles on British and American literatures and has participated in conferences worldwide. She has co-edited with Mustafa Kirca *Iris Murdoch and Her Work: Critical Essays* (2010), and *B/Orders Unbound: Marginality, Ethnicity and Identity in Literatures* (2017).

**The Effects of the First Language on the
Teaching and Learning of a Second Language in a
Multicultural/ Multilingual Society**

Abiola Kayode OLANREWAJU

Abstract. Multiculturalism is a sociolinguistic concept that has attracted the attention of scholars especially as it affects language acquisition and learning. Multiculturalism relates to multilingualism. This interconnectedness is borne out of the act that language and culture are two sides of a coin. Language is an expression of culture and a medium of academic instructions. Everything that happens in the classroom is largely determined by language and any emphasis placed on language is an emphasis on classroom situations; this is especially in a multicultural and multilingual society as Nigeria whose Lingua Franca and language of education is essentially foreign, in this case English. This follows that a good mastery of English by a Nigerian student is invariably a good mastery of other school subjects. Then, English deserves a special attention. It is on that note that this study analyses the multicultural/multilingual nature of Nigeria with the view to establishing its effect(s), if any, on their mastery of English and the consequential effect(s) they have on their performance in the general teaching-learning processes. The study reveals the effects of a target language by a bilingual learner. It is also to investigate the types, levels and extent of interference (retroactive and proactive interference) of language one (L1) and

language (L2). The study has found out that an average Nigerian speaker of English is at least a bilingual. In the same vein, the Nigerian policy of education encourages multilingualism. The study, however, has found out that this language contact situation has a far-reaching effect in the Nigerian learners of English; and by implications, their general performance on other school subjects is greatly hampered. The paper concludes that more attention should be devoted to the teaching of English. Not only in-service trainings should be organized for teachers of English but adequate incentives should be given to them, and not only audio-lingual materials should be provided for teachers of second but the teaching of literature should be incorporated into the teaching of language to provide an opportunity for learners to use the language in real contextual situations.

Keywords: Language and Culture, Teaching of English, Interference.

BIO: Abiola Kayode OLANREWAJU is doing his MA at Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria. Faculty of Art and Education, department of Communication and Language Arts.

Feminist and Ethnic Identity in Algerian Women Writing: The Case of Taous Amrouche and Assia Djébar

Kamel OMAR

Abstract. Marguerite Taos Amrouche and Assia Djébar are two Algerian female French-language writers whose works heavily focus on the questions of identity. Two emancipated women from the shackles of a suffocating tradition, they nonetheless lay emphasis on the obstacles facing a doubly-subaltern individual: the Woman submitted to the oppression of her society and the emancipated individual at grips with the anxiety of the colonial burden. Taos

Amrouche, a Christian Kabyle (Berber) writer, exiled in religion, language, and space explores the difficulties of belonging while not totally uprooted from one's origin and not completely bearing one's supposed new identity. Her emphasis on exile, on the one hand, and her origin on the other let her works be analyzed from what Bhabha calls the 'third space'. Similarly, albeit with some differences, Djébar highlights all the anxieties the individual lives amidst an area of social and racial conflict. She explores the difficulties of cohabitating for the Muslim and European communities in colonial Algeria. The Self is, in her works, in a perpetual process of Othering. Hybridity comes thus to the fore in her works, as she says when she speaks about Apuleius, the Numidian Latin-language prose writer and rhetorician, that 'born and bred in Madaura (nowadays Algeria)... he is an African whom we can call Algerian'.

Keywords: Ethnicity, Feminism, Exile, Subaltern, Hybridity, Other.

BIO. Kamel OMAR, former journalist, is a teacher researcher at M'hamed Bougara University, Algeria since 2012. Currently, he is working on a doctorate thesis about "Memory, history and identity in Virginia Woolf and Assia Djébar's novels". His Magister dissertation discussed Existentialism and Humanism in Philip Larkin's Poetry. He has participated in national and international conferences in Algeria.

'There's Still Something Positive about Niger Delta Ecology': Metaphor and Ideology in Niger Delta Poetic Discourse

Chuka F. ONONYE

Abstract. Linguistic studies on Niger Delta (ND) poetry have utilised stylistic and discourse analytical tools in exploring the metaphorical elements largely employed in portraying the deplorable ecological condition of the region, but how these elements have been used in

creating an alternative alluring image of the ecology, especially in Otobotekere's poetry, has not attracted enough scholarly attention. The paper examines the metaphors used in selected poems in *My River* to identify the conceptual mappings and phenomenalist construals deployed in constructing an assimilationist ideology of the ND riverine ecology. The poems were subjected to critical analysis, with insights from conceptual metaphor, phenomenalist construal, and cultural software theories. Three conceptual mappings were observed with their respective phenomenalist interpretation; namely, ND RIVER IS A PARENT sourced from the construal of ancestry and season/timing, ND RIVER FLOW IS CONSTANT REPLENISHMENT from the construal of patrol and logistics, and HAVING CONTACT WITH ND RIVER IS RELAXATION from entertainment and nursing construal. The conceptual mappings and their construals are respectively associated with three assimilationist foci, identity, responsibility, and comfort. Thus, conceptual metaphors in Otobotekere's poetry, with their phenomenalist interpretation, demonstrate—against previous studies—that there is still something positive about the ND ecology.

Keywords: Otobotekere, Niger Delta Literature, Metaphor, Ideology, Ecological Discourse.

BIO: Dr. Chuka Ononye teaches at the University of Nigeria, Nsukka campus. His research interests lie in discourse analysis, stylistics, pragmatics, and critical linguistics, while the areas of language use that has received much of his attention are ecological and violence/conflict discourses. He is currently a visiting research fellow of Leibniz-Zentrum Moderner Orient in Berlin Germany; and his papers have appeared in *Studies in Pragmatics*; *Indonesian Journal of Applied Linguistics*, among other reputable peer-reviewed journals.

The Refugee as a Marker of the “Limits of Tolerance and Belonging”: Andrea Levy’s “Loose Change”

Elif OZTABAK AVCI

Abstract. Focusing on “Loose Change,” a short story appearing in Andrea Levy’s most recent book, *Six Stories and an Essay* (2014), this paper aims to foreground the emergence of a new dimension in the trajectory of Levy’s fiction regarding her contestation of nativist discourses. It has already been pointed out that in her fiction there is an increasing engagement with the legacy of the British Empire from a postcolonial perspective. While her early novels, *Every Light in the House Burnin’* (1994) and *Never Far from Nowhere* (1996), foreground the shared culture of daily life as the element that makes one feel connected to a national community, her more recent novels, *Fruit of the Lemon* (1999), *Small Island* (2004) and *The Long Song* (2010) undermine insular narratives of “Englishness” and invite the audience to view British imperial history as constitutive of racial hierarchies in contemporary Britain. Like all her stories set in present-day Britain, “Loose Change,” too, deals with otherization; yet, in this text, the other is not a black British character. The story focuses on an unsettling encounter between the narrator, a black British woman, who identifies herself as a “Londoner,” and a homeless refugee woman, Laylor, from Uzbekistan. It is my claim that the black narrator’s unsympathetic attitude to Laylor is indicative of the text’s emphasis on “relational” and “historically variable” positioning of diasporic formations (Brah, 1996: 180) and of Levy’s brave tackling of the following question raised by Donnell: “Does the success that writers and other cultural practitioners have had in ensuring that the black in black Britishness has now arrived at a point of much fuller and complex self-representation, mean that black writers no longer need to contest the nation?” (Donnell, 2002) In “Loose Change,” Levy continues with contesting the nation, yet this time her emphasis falls upon “a new group of people in Britain that seem to mark the

limits of tolerance and belonging, the threshold between in and out” (Donnell, 2002: 17); i.e. the refugee.

Keywords: Andrea Levy, Black British Fiction, Politics of Representation, Refugee, Nativist Discourses, Englishness.

BIO: Elif Öztapak-Avcı is Assistant Professor at Middle East Technical University in the Department of Foreign Language Education. She completed her Ph.D. in Literary Studies at the University of Wisconsin-Milwaukee. Her dissertation is titled “‘Dirty Hands’: The Servant as a Political Figure in Contemporary Fiction.” Her most recent publications include “Playing Bad for White Ears’: A Study of the Narratee in Andrea Levy’s *The Long Song*,” *JNT: Journal of Narrative Theory*, 47.1, 2017, 118-143 and “B/Orders of the Eye: Colonial Voyeurism and Fetishism in Caryl Phillips’s *Cambridge*,” *B/Orders Unbound: Marginality, Ethnicity, and Identity in Literatures*, Eds. Okuroglu-Uzun and Kırca, Peter Lang, 2017, 49-66. Her research areas include domestic fiction, contemporary British fiction, postcolonial theory and narrative theory.

Of Meaning

Dibakar PAL

Abstract. Meaning is that which is intended to be, or actually is, expressed or highlighted. Meaning has diversified meaning with different degrees and dimensions as well. Thus, it either expresses or impresses or both simultaneously. Essence of meaning is to express or explain or signify anything with various intensities. It is intended to or in fact is to communicate something that is not directly expressed. It is worthwhile quality. It implies significance e.g. a meaning glance. Thus, meaning highlights importance. The meaning of his remark means significance. “The word has several different meanings” means definition. “My life has no meaning”

means value. “His smile was full of meaning” means expressiveness. “A meaningful relationship” means sincerity. Meaning is intentioned and usually used in combination.

Keywords: Meaning, Define, Express, Explain, Signify, Impress, Imply, Highlight.

BIO: Dibakar PAL is a Ph.D. Student in the Department of Business Management at University of Calcutta, India.

Translating the “Self” in Matei Călinescu’s *Un fel de jurnal*

Anca PIRNOIU

Abstract. In his first published life-writing endeavor, titled *Un fel de jurnal*, Matei Călinescu traces his steps from the moment of forced liberation from the Communist regime to the (un)settling into the realm of democracy, namely the United States. His self-imposed exile has constituted a turning point in the understanding and perception of being, since it has been exposed to the many perks of cultural dissociation. The intimate account finds the author at the crossroad of self-construction, in the middle of a confrontation between two social identities and one accepting body. Throughout his personal account, Călinescu delves into a philosophical and psychological translation of his dual existence, with one refusing to let go of a beaten past and the other seeming reluctant to completely and forcibly adapt to a new environment; then again, these “assigned” roles transgress only to burden the process of illumination. This back-and-forth interplay of inner “selves” transcribes into a fumble of internal communication and apprehension of the affective reactions to the external, almost “suicidal” actions that stand at the core of above mentioned conundrums. The goal of this paper is to analyse the branches of Călinescu’s self-identification by contrasting the two spaces of experience onto the map of individuality.

Keywords: Exile, Self-Construction, Social Identity, Dual Existence, Affective Reaction.

BIO: Anca Pirnoiu is a 3rd year Ph.D. student at the Doctoral School of Literary and Cultural Studies. She is a graduate of both BA and MA programs in American Studies at the University of Bucharest. Her main areas of interest include affect and identity studies, as well as migration studies and exile, with focus on the psychologies of self in autobiographical writings.

Lexical Enrichment of Colloquial and Slang Vocabulary Related to Law Enforcement Agents in Spanish and Romanian: Equivalence in Literary Translation

Camelia PREDA

Abstract. Linguists who have studied spoken language have underlined its dynamic nature, which is due to reasons such as the speakers' need for expressiveness, originality, innovation or incomprehensibility. This paper aims to analyse the most relevant means used to enlarge colloquial and slang vocabulary designating law enforcement agents (police and public order agents) in Spanish and Romanian, with a special focus given to the motivational techniques. I will highlight the cultural similarities and differences between the two languages, as well as the stereotypes related to those words and expressions, which explain their particular connotations or shades of meaning. Furthermore, I will look into the challenges posed by the literary translation of this type of vocabulary for the mentioned language combination (Spanish-Romanian) from a pragmatic and functional approach, by taking into account the receptor-oriented translation theories and the aesthetics of reception. Moreover, several examples will be assessed with the view to examining the translation

solutions, some of them appropriate and others entailing different lacks or losses. In the end, I will reflect on the existing possibilities to avoid inadequate equivalents of police-related colloquial and slang terms in literary texts.

Keywords: Spanish, Romanian, Colloquial Language, Literary Translation, Police.

BIO: Cornelia Camelia Preda (Dinica), Ph.D. in Translation and Intercultural Studies from the Autonomous University of Barcelona (2016); MA in Romance Studies, Hispanic Studies specialization (2009); MA in European Integration and International Relations (2007); BA in Spanish and Romanian Philology from the University of Bucharest, Faculty of Foreign Languages and Literatures (2004). She trains Spanish language in the Institute of Studies for Public Order. At the same time, she is interested in literary translation from Spanish to Romanian, both as a researcher and translator.

Disillusionment and the Socialist Dream: The Revolution of the Self in Arnold Wesker's *Chicken Soup with Barley*

Laura Monica RĂDULESCU

Abstract. Arnold Wesker's *Chicken Soup with Barley* probes into a family microcosm, which expresses the Weltanschauung of a turbulent period in which there was a strong conviction that socialism would induce a positive change of the system. The play interprets this social context by displaying characters who are fighting for social improvement. Entertaining a romantic view of socialism gives one an ideal to cling to or leaves one feeling betrayed for pinning one's hopes on a political theory. These two points of view that the play explores are symptomatic of fundamental problems underlying the social revolutions in some European countries. This paper analyses

the failure of the revolution proposed by socialism as envisaged by the play's characters, which also involved the disintegration of a family. I argue that the rise and fall of the socialist revolution is at the core of the play's endeavour to portray the demise of the old values of companionship and the belief that the individual can act upon the world. In its stead, a gloomy pessimism and a feeling of powerlessness permeates a universe tinged with tones of a tragic realisation that the world is not the utopian paradise that communism promoted. As this is a cultural and partly psychoanalytical approach, I will be tackling issues such as the anatomy of change, idealism, identity crises, looking at the findings of Anthony Giddens, Zygmunt Bauman, Karen Horney and Cornelius Castoriadis among others.

Keywords: anatomy of change, socialism, idealism, identity crises, powerlessness

BIO: Laura Monica Rădulescu is a Ph.D. student at the Doctoral School of Literary and Cultural Studies, University of Bucharest. She holds a Bachelor's Degree in English and Spanish Language and Literatures and two Master degrees, one in Applied Modern Languages: English and Spanish, and one in Hispanic Studies, all obtained from the University of Bucharest. She studied for a semester at the University of Valencia, upon receiving an Erasmus Grant during her second MA programme. Her areas of interest are British Literature, Cultural Studies, Trauma Studies, Sociology, Psychoanalysis, Teaching English and Spanish as Foreign Languages. Throughout the years, she has attended various national and international conferences and published articles both in Romania and abroad. She is currently an English teacher at a secondary school in Bucharest, and she also works as a Certified Translator and Interpreter.

The Ethics of Minimal Realization in
Colm Tóibín's *Brooklyn*

Camelia RAGHINARU

Abstract. Colm Tóibín's 2009 novel *Brooklyn* accompanies Eilis Lacey, a native of Enniscorthy, Ireland of the 1950s on a reluctant voyage across the Atlantic. Her passage reconstructs a common experience of immigration and exile to New York for the Irish working class seeking to escape the lack of prospects in small-town Ireland after the Second World War. Caught as she is between two homes—the traditional Irish culture she emerges from and the new capitalist society of America to which she emigrates, Eilis is placed in a polemical relationship to the public sphere, staked on multiple grounds of in-betweenness: she is a woman, Irish, and an exile. Belonging, for her, is posited on a complex understanding of the tensions between national and transnational identities. Eilis's parochialism, at first, and cosmopolitanism, later on, are both decisive characteristics that become driving forces behind her social integration and marriage prospects.

Keywords: Irish Literature, Colm Tóibín, Transnational Identity, Immigration, Exile.

BIO: Camelia Raghinaru holds a Ph.D. in English from the University of Florida, and she currently works as an Associate Professor of English at Concordia University, Irvine. Her research interests focus on utopian studies, modernism, and popular culture. Her articles on Conrad, Lawrence, Joyce, Woolf, and Bréton have been published in various academic journals (*Studies in the Novel*, [sic], *Forum*, etc.) and edited collections (*Great War Modernism* and *Critical Approaches to Joseph Conrad*). Currently she works on two essays dealing with the shift from Victorianism to modernism in Joseph Conrad and popular modernisms in recent TV shows.

Turkish Speakers and Romanian Language

Yalçın RECEP

Abstract. Recently, many Turkish people have come to Romania, to apply for Romanian Universities, in different areas of studies, with no knowledge of Romanian Language. Once enrolled, they must graduate the Preparatory Year of Romanian language, thus all the foreign students who are interested in studying in Romania must learn the Romanian language. For Turkish speakers, the Romanian language is different, from both phonetical and lexical perspectives (e.g. In the Romanian language, we can find many prepositions, but in the Turkish language, we can find just suffixes). The Turkish language belongs to Altay branch of the Ural-Altai linguistic family, being an agglutinative language, while Romanian language, part of the Romance language family, is a fusional language. Therefore, my paper provides various guidelines for the prospective teachers of Romanian language to Turkish speakers.

Keywords: Turkish speakers, Teaching, Romanian Language, Culture.

BIO: Yalçın RECEP is a Ph.D. student of the National University of Politic Studies and Public Administration. He graduated an MA in Turkish Language at University of Istanbul and a BA at the Faculty of Foreign Languages and Literatures, (Romanian-Turkish), at Dimitrie Cantemir Christian University.

Deboarding the Borders and National Identities in *Hope and other Dangerous Pursuits* by Laila Lalami

Stiti RINAD

Abstract. Identity takes a variety of forms across time and space and varies from one society to another. Transcultural flows have

become typical issues nowadays, especially in relation to the impact of globalization in the modern world. Nowadays, the pace of immigration has increased due to the political instability, economic crises, civil wars, and social insecurity in many under developed countries. These problems urged many people to leave their homelands, looking for political and economic stability and a better life. Immigration of the people has created multicultural societies. The diversity of cultures is reflected in the interactions increasing day after day, which call for harmonious interaction and willingness for co-existence among individuals and groups with multiple and diverse cultural identities. However, literature has long been a globalized cultural form. This article aims to explore and define the triangular relationship among identity, belonging, borders, and migration in *Hope and other Dangerous Pursuits* and *Lowland* by Laila Lalami, and also analyse the conflict situation of the characters who are torn between the host identity and native identity. The second purpose is related to the first to delineate the different reactions of the characters to the host country (discovery, review, reference, and reflection). The strategy of my research methodology relies on the works of Gayatri Spivak, Linda Hutcheon, and Homi Bhabha using the concepts of cultural hybridization and cultural translation, postmodernist decentralization, third space, and subaltern status.

Keywords: Identity, Crossing Borders, Deboarding, Migration Literature.

BIO: Stiti RINAD is an instructor at the Larbi Ben M'hidi Oum El Bouaghi University, Algeria.

The Gardens of Translation

Rita ROUSSELLE MATTA

Abstract. You probably have been to a garden in France or one right here in Romania. You probably realized that they are not all the same. I come from Lebanon, a small country overlooking the Mediterranean Sea. Its weather is sunny most of the year, and flowers bloom especially in mountainous regions; jasmine trees are quite common both in the city and in rural areas. It is also common to find fragrant plants and herbs – thyme, basil, etc. – in old tin milk or biscuit boxes on the steps of the stairs leading from the garden to red tile houses. This depiction has hopefully carried you four thousand kilometers from here to my home country Lebanon and its colorful, a-typical gardens. However, all gardens are a-typical, are they not? Each is one of its kind. There may be common traits or features, common natural or even human features, but each garden will have its own smells, its own set of emotions that you will find nowhere else. It may be that you will be reminded like Proust – with his madeleine – of childhood memories or shared moments or special people. A garden remains a haven of peace, a moment of shared bliss with loved ones, family and friends. This is exactly the feeling translation gives you: words are not enough to convey the immense bliss of translating a text, so much that you no longer feel that the world around still exists.

Keywords: Translation Theory, Translation Garden, Bliss, Uniqueness, Lebanon.

BIO: Rita ROUSSELLE MATTA graduated from the School of Translators and Interpreters, University of Saint Joseph, Beirut, Lebanon. She is a free-lance translator. She has translated several books namely for the UNESCO Chair for Comparative Studies of Religions, the Lebanese Economic and Social Council, and the Lebanese Foundation for Permanent Civil Peace. She also is a Teacher of English at *Grand Lycee Franco-Libanais*, Beirut,

Member of the Language Observatory, USJ and currently preparing a thesis in Translation Studies, USJ.

Into Modernity . . . ? Zaimoglu's *Siebertürmeviertel*, Kulin's *Kanadı Kırık Kuşlar*, and Turkey in the 1930s and 1940s

Adelheid RUNDHOLZ

Abstract. Typically, the literature of migration that thematizes encounters between Turks and Germans narrates the fates of Turkish migrants in their adopted homeland, that is, Germany. Two recent novels, however, take readers back to Turkey in the 1930s (and onward). Both German (of Turkish descent) writer Feridun Zaimoglu's *Siebertürmeviertel* ("Yedikule;" 2015) and Turkish novelist Ayşe Kulin's *Kanadı Kırık Kuşlar* ("broken-winged birds;" 2016) organize their works around refugees from Nazi Germany who find a new life and rekindled hope in Istanbul. Although the texts are profoundly different in scope, style, and authorial perspective, both novels depict the young Republic and Kemalist reforms; they also recall how thousands of Germans—especially academics—found employment in Turkish institutions and how, by virtue of their work, they became part of the modernization efforts. Each novel constitutes an 'episode' in this 'chapter' of Turkish history. Above all, however, read together (and against each other), the novels form a 'plot' that reveals, probes, and questions the very concept of modernity in terms of its goals, inherent tensions, challenges, and opportunities.

Keywords: Literature of Migration, Novel, Historical Fiction, Modernity.

BIO: Adelheid Rundholz is a native of Cologne, Germany, and currently teaches foreign languages and literature at Johnson C Smith University in Charlotte, NC, USA. She has a Ph.D. in Comparative Literature and a Ph.D.

in Romance Languages and Literatures (French). Her research interests are literature of migration, literary theory, comparative literature, and world literature. She has published on literature of migration, and on film and graphic novels.

Artistic Interpretation and Contemporary Image of Globalization Problems

Gülnoz SATTOROVA

Abstract. Internationally, globalization processes have a strong impact on the national economy, along with economic, social, and political issues in all countries. This process, which is not only a progress, but also a sign of nonsense, changes in the outlook of contemporaries, the inner and outer nature of each nation. Under the influence of globalization, time is changing, and humanity is changing. The problems arise in the social life of every nation in the face of the changing world, humanity, and its influence on globalization. Therefore, one of the urgent tasks of contemporary literary criticism is to reflect on the contemporary view of the world in which they are looking for solutions to their problems, in the artistic literature, artistic publicity, on the other hand, in the literary works and in the literary process. Such developments in Uzbek literature in the period of independence are new; especially concerning the image of our contemporary struggle for selfishness in the context of globalization problems, writers and poets will present a wide range of interpretations of this issue. Attention will be drawn to the peculiarities of Uzbek literature of the new stage. Certain works of international scale will be subject to a comparative analysis. Globalization is often reflected in western literature as a result of a lack of national traditions, and in Uzbek literature, in contrast to globalization, our relationships with our traditions and our national

foundations are stronger.

Keywords: International, Globalization, Countries, Economics, Social, Political, Literary, National, Cultural, Development.

BIO: Gülnoz SATTOROVA has a Ph.D. in Language and Literature, Uzbekistan Academy of Sciences and researches New Age Literature.

On the Need for Linguistic and Lexical Sensibility in Social Sciences

Adriana SAVU

Abstract. How do social scientists from a non-Western, non-English speaking country, participate into a global academic conversation on a certain topic without losing in translation significant elements of the social realities that are conveyed within the local terms? Social scientists know that language is not neutral. They work with concepts, analyze texts and contexts, but most of them are not trained in linguistics and translation. They do not always pay attention to all the aspects of concept formation and the various overlapping degrees of denotations and connotations of specific terms within a language. This inattention is more evident when the challenges of translation arise. This paper addresses the aspect of lexical choices that social scientists make at the beginning, during, and in the dissemination phase of their research, especially when conducting studies in a language never considered “of science”. It also refers to researchers’ responsibility when using certain terms in public communication. Drawing on the author’s research on singlehood, a comparison between the topic-specific terms in four languages is presented. It is argued that by developing their linguistic and lexical sensibility, researchers can avoid assuming that a concept is translingual when, in fact, is culture-bound and they make better language choices.

Keywords: Language, Lexical Sensibility, Translation, Social Sciences, Singlehood.

BIO: Adriana Savu is a Ph.D. student in Sociology at National University for Political Studies and Public Administration in Bucharest, Romania, and is currently working on her thesis about never married adults in Romanian capital city. She has a BA degree in psychology and Master's degrees in anthropology, gender studies and business. In the last 10 years, she worked in the private sector. Her research interests include the narrative study of lives, the sociology of the individual and singlehood.

The Algerian Novel of French Expression Translated into Arabic: Translation or Rewriting

Tarek SEMMARI

Abstract. Many Algerian writers used French, which was the language of the colonizer, to resist the French hegemony in a way to say in French not to be French. The richest francophone production by far is that which comes from Algeria. Among the principal literary forms, the novel has been pre-eminent in Algerian francophone literature; it is a specific writing form overloaded with hybrid messages. The marriage of the French language and the Algerian Mind gave birth to some kind of an “in between” literature, and because of the specific flavor of this kind of literature, many translations into different languages of the world emerged. As a matter of fact, are translators, when rendering this literature to Arabic, not actually re-expressing the literature in its original language which for politico economic reasons could not be the tool for expression? Algerians are Arabs but also Berbers; this leads us to the second question: does the Algerian translator who shares the same identity as the author process and proceed the same way a non-Algerian translator does? Does being an

Algerian translator affect in any way the translation of this specific literature? This paper shows that translating these novels into Arabic is somehow bringing them back home.

Keywords: The Algerian Novel of French Expression, Arab-Berber, Translation, Hybrid Language, Linguistic Resistance.

BIO: Tarek Semmari is Assistant Teacher in the Department of English at the University of Eloued, Ph.D. Student in Translation at Constantine University, MA in Translation (Arabic French English) and Translation Studies obtained in 2011 at Constantine University and Bachelor's in Translation Arabic French English University of Batna Algeria.

**100th Anniversary of the Republic:
Strategies and Language Tools for Constructing Austrian
National Identity in Socio-Political and Mass-Media Discourse**

Elena SHIRLINA

Abstract. On November 12, 2018, Austria celebrates the 100th anniversary of the Republic. On this day one hundred years ago the First Republic was proclaimed, which was a turning point in the history of Austria. Within the jubilee year on January the 28th a panel discussion with the title “What will our republic be like in a hundred years?” took place in Vienna Burgtheater. The same topic is covered in the issue of the premium newspaper “Der Standard” from January 27-28th. This report is devoted to the comparison of two medially different “texts”, united by a common theme, in terms of strategies and specific language tools used to construct a national identity. The basis of comparison is the theory of discursive construction of national identity, developed by Ruth Wodak, Rudolf de Cillia, Martin Reisigl, Karin Liebhart, Klaus Hofstätter and Maria Kargl. The author assumes that the set of strategies, in general, will

coincide, since both texts are inscribed in the context of a broad public discussion about the fate of the country in the conditions of a post-national society. However, there may be differences in their implementation with the help of specific linguistic means, due to the medial and conceptual differences, different contexts in which communication takes place (static and dynamic), and different audience.

Keywords: National Identity, Strategies of Identity Construction, National Narrative, Panel Discussion, Premium Newspaper.

BIO: Elena Shirlina graduated from the faculty of Romance and Germanic Philology, Belgorod State University, Belgorod (Russia) in 2008. Since 2008, she has been working at Belgorod National Research University (since 2018 as Associate Professor in the department of second foreign language). In 2016, she defended the Ph.D. thesis on the topic: “Preposition-noun combinations in modern German language: development of modal, adverbial and relational meaning.” In 2015-2016 she had a scholarship at the University of Jena (Germany) supported by a grant from the German Academic Exchange Service. Since January 2018, she is an Alexander Herzen Junior Visiting Research Fellow at the Institute for Human Sciences (IWM) in Vienna (Austria) supported by a grant of Mikhail Prokhorov Foundation. She speaks Russian, German, English, and Italian.

Hindi Swear Words in Politics: The Language of Indian Politics after 2014

Vivek Kumar SHUKLA

Abstract. Swearing has been an integral part of the languages and Hindi is no exception. Swear words have always been a part of India, but it was considered as street language. Indian politics had been following a general code of not using swearing words in their

political speeches or in public spaces. 2014 Parliament elections play a key landmark in this scenario. We see for the first time that political leaders started using swear words to ridicule their opponents. This is also important to notice that around this year Indian politics started using social media aggressively for political campaign and re designed their cyber cells. Supporters of different parties started using old swear words for each other, sometimes re-defining them and sometimes coining new ones. This paper has three aims: First, to talk about linguistic roots of swear words and also to trace their first documented use in public sphere. Secondly, to identify the newly coined words in this context and tracing their first use in social media. Third, to identify the words, which are not swear words in their nature but are used as swear words on social media in political debates. The sources of this paper are the reports of political speeches (electronic or print). Debates on social media.

Keywords: Hindi, Politics, Swear Word, India, Language.

BIO: Vivek Kumar Shukla has a Ph.D. in Hindi Translation where he worked on Translations of Kabir, an early Modern Hindi Poet. He wrote his M.Phil. Dissertation on Salman Rushdie's *Midnight's Children*. He taught Hindi as a second Language at Jawaharlal Nehru University where he was also a graduate student for 5 years. He worked as Senior Hindi Teacher at American Embassy, New Delhi, and at Knowledge must, a Intercultural Training Institute. Vivek has also worked with MIT JPAL projects in India as an Interpreter and Translator. He is an Assistant Professor in Aarhus University since January 2015. He is academically interested in Early Modern Hindi Bhakti Poetry, Socio- Linguistics, Hindi as a language in Popular culture, Hindi Translation, Intercultural communication. His current research work is around changing Hindi of social Media, Swear words in India. He has presented his work in many universities like Uppsala, Vilnius, Sofia University Bulgaria, etc.

**Mapping Cultural Identity through the Different Layers of
Devotional Poetry:
An Indispensable Outlook both of Henry Vaughan and of George
Herbert's Evangelical Outlook of 17th Century England**

Shantanu SIULI

Abstract. The charm and devotional practices, lust for God's grace was apparently different in the large and spectacular domain of seventeenth century England. People of vast materialistic things were unable to remember the epistemological and subtle concept of God. The existence of God and His magnanimous milieu beyond the resistance of every creation were of inferior and subservient to them. The word 'devotion' and its very sense were seemingly menial to them. During that crisis of cultural-devotional identity of England, the identification and way of patronizing God and His supremacy expounded by George Herbert (3 April, 1593-1 March, 1633) and Henry Vaughan (17 April 1621- 23 April, 1695) managed the baffling minds of people, germinating the seeds of a new culture and identity of devotion into the heart of England. The aim of this paper is to clarify how Herbert and Vaughan, in spite of the cultural as well as political turmoil due to ghastly shade of Civil War, molded a new vista of cultural and sacramental identity of England with the different layers and textures of their devotional works. The paper also aims to explicate the challenges of establishing a new propaganda made by them unconventionally.

Keywords: Concept of God, Crisis of Cultural-Devotional Identity of England, New Sacramental Identity of England, Layers and Textures of Devotional Works, 17th Century England.

BIO: Shantanu Siuli is Assistant Professor of English at ICEAI University Tripura, India, and pursuing his Ph.D. on *17th Century British Devotional Poetry and Sermons*. He has published fifteen papers in International Journals (with high Impact Factor) under the guidelines and approval of University

Grants Commission (UGC, New Delhi, India) and a book chapter. He has five years' experience of teaching and loves studying literature. The areas of his research interest are 17th century Literature, Victorian Literature, Modernism and Post Modern Literature.

**“We Travel, We Read, We Become”:
Translating the Epic Genre in Derek Walcott’s *Omeros***

Adel SLITI

Abstract. The etymological correlation between translation and motion, mapping and fiction as well as genre and gene cued me to see into the way Walcott maps the Caribbean cultural identity via the epic genre. The field of cartography is not just about the representation of space or geography thorough visible icons and signs, but its underlying scaffolding is inflected by fiction like travelogue accounts, adventure and “the ship-wreck” narratives. Having epic proportions, *Omeros*, Walcott’s (anti) epic is more than an epic. It is a work of translation, i.e. carrying across, circulation, mutability and change. Visiting and contesting different spaces, displaying or digging into roots, and routes – that is lost origins, transplanted identities, and routes of diaspora during the Middle Passage – Walcott translates those signs of loss and subjugation into powerful media of agency. The epic genre is the very site of agency, selving and authorship attesting to Walcott’s New World mapping or reverse diagramming. *Omeros*, in this sense, becomes a monument contesting those Western discourses of history which are related to movement in space and visible in statues and monuments.

Keywords: Epic Genre, *Omeros*, Translation, New World Narrative, Identity, Mapping.

BIO: Adel Sliti teaches poetry at the Faculty of Letters, Arts, and Humanities of Manouba, Tunisia. She worked on Derek Walcott’s poetics of survival in

her Ph.D. dissertation. Her field of interest relates to Caribbean literature, Anglophone literature, American poetry, black literature, and contemporary female poetry.

The Postmodern Narratology and the Seduction Poetics

Răzvan STAICU

Abstract: It is generally considered that the consumer literature's practice, with its bestseller product, coincided with the levelling of the culture; but has this practice produced as the consequence of a relativisation of the boundaries between "author's" culture and the mass culture? We tend to answer affirmatively, in the contemporary context, where all the great postmodern authors have brought into their works all the clichés of the consumer literature and of the so-called "inferior" genres, combining them, often chaotically, with the bookish-cult-bearing references, the pastiche, and the mixture of styles, forms and literary genres. Apart from the parodic solution and its significance load, such a "blend" tends to sputter the above-mentioned boundaries. In such an explosion of artificiality, the public often appears disoriented and, in the absence of traditional landmarks, often altered, is in constant search for new landmarks.

Keywords: Postmodern, Bestseller, Consumer Literature, Author, Public, Writing / Speaking, Literary Success, Aesthetic Value, Narrative Genres.

BIO: Răzvan Staicu has been Assistant Lecturer at Dimitrie Cantemir Christian University since 2001, teaching Italian Literature and Language. He graduated from the Faculty of Letters, University of Bucharest. In addition, he was associated Italian Literature and Language teacher at the Faculty of Foreign Languages and Literatures, University of Bucharest and Spiru Haret University. He is the author of a volume on literary criticism about

the Italian Postmodernism and of Italian language courses. His research focuses on the analysis of the cultural and literary representation of Italy in the memorial writings of Romanian writers in the nineteenth century.

Othering New York City in Bollywood Films

Paulina STEZYCKA

Abstract. Bollywood is one of the biggest film industries in the world and has some impact on the way both Indian citizens living in India and the ones living in diaspora perceive the world. Chosen Hindi movies, *Kal ho naa ho*, *English Vinglish* and *New York, New York* show the explicit attempt to create the binary opposition between Westernness and Indian-ness, with the second one being superior in relation to the first. This paper examines these aspects of the films, in which New York is presented as a city offering life, which is lower in status than traditional Indian manner of living. The city is introduced as ‘the Other’ which has to be changed by, or filled with, Indian-ness in order to be acceptable. With the means of comparative analysis, the three movies discuss the representation of Indian femininity and traditionalism in the city. The first consideration presents seemingly different, but still very similar figures of female protagonists. Even though a lot of diversity can be found in the city, which, unlike India, offers, among other ideas, space for LGBT people to live and love freely, the films refuse the importance of variety that New York offers, by creating the plot focusing on Indian order of things, exaggerating the pan-Indian identity and rejecting heterogeneity of the American society, which leads to further consideration of Indian traditionalism incorporated in the city. In conclusion, the conducted analysis of the three films provides evidence of the successful attempt to present New York as ‘the Other,’ being inferior to Indian-ness that is now and then incorporated into the life of Indians living there.

Keywords: Othering, New York, Bollywood, Westernness, Indianness.

BIO: Paulina Stężycka, Master in British and North American Cultural Studies, 3rd semester, University of Freiburg, Germany, finished her English philology course of studies with specialization in English language teaching at the Warsaw University. She is currently an MA student, and her main area of interest is Occidentalism in Indian literature and film as well as the concept of Othering in Indian and Native American contexts.

**The Other Routes/Roots of Alterity:
Encountering the Secular in Mohammed Al Hajoui
*Arrihla Al Orobia 1919 (The European Journey)***

Abdelaziz TRITHA

Abstract. Though hidden in plain sight and aesthetically relegated to the margin of history, North African travels to the West are critical terrains that shift the spotlight downwards, signal new versions of the inscription of Otherness and recreate the absent/present agency of North African travelers as active interlocutors and ‘dissenting voices’. They remain valuable archival material that challenge the orientalist orthodoxies and Western clashing tropes in particular; they are emphatically alter(native) discourses of difference that run counter the binary mainstream trope and the fixed taxonomy of East vs West. My particular interest is in Mohammed Al Hajoui (1919) as a culturally inspired travel account to France and England. I argue that this travel is a parallel Occidentalist discourse that tries to create a counter-discursive narrative or rather a North African ‘voyage in’. It shows how Mohammed Al Hajoui has turned into an examiner and eyewitness from within the French and English cultural contexts. Ranging from the narration of public spaces to comments on French

and English women, the journey towards the *Other* becomes a Self-discovery. Using a postcolonial micro-historicist approach, this paper aims at undermining both the orientalist discourse and the Occidental thesis premised upon Hassan Hanafi's *Muqaddima fi Ilm al-Istighrab* (An Introduction to Occidentalism).

Keywords: Orientalist Orthodoxies, Binary Mainstream, Occidental Discourse, Active Interlocutors, Micro-Historicist Approach, Occidentalism.

BIO: Tritha Abdelaziz is a Ph.D. student, with the theme *Europe through North African travelers' and Acrobats' Eyes* (19th and 20th Centuries) at the Faculty of Art and Humanities, El Jadida (MA in Cultural studies Master degree from the Faculty of Art and Humanities, Dhar el Mahraz, Fes and MA from Universita Della Svizzera Italiana, Switzerland).

**Violence against Women:
"Crossing the Borders of Gender" in Pakistan**

Zahid ULLAH

Abstract. Breaking the Shackles of Oppression; Justice Delayed, Justice Denied; United We Stand: Crossing the Borders of Gender; A Catalyst for Change: Men and Women Must Unite to End VAW; The Media: for change Women empowerment. Also, the sub-objectives of the study are: (1) to assess gaps between existing gender related national policies (National Policy for Development & Empowerment of Women, (2) to assess the impact of emerging policy, social, cultural and economic environment on the lives of Pakistani women and men and (3) to assess the nature and the degree of change taking place in perceptions towards women and men's roles, responsibilities and female education, health requirement, economic empowerment, participation in agriculture, forestry and fisheries. The presentation

will focus on Women's Ownership and Control of Land that have positive linkages with sustainable development, reduction of poverty, food, security and environmental concerns.

Keywords: Violence against Women, Borders of Gender, Border Crossing.

BIO: M.Phil.-* Gender studies and District Program officer NGO sector

The Representation of National Character through Translation: Re-constructing Irish Cultural Images for a Greek Readership

Theodora VALKANOU

Abstract. Twentieth-century Anglo-Irish poetry is often considered the literary manifestation of a distinct Irish cultural identity. Not only has it been used as a vehicle for national emancipation during the Celtic Revival playing a significant role in the formation of an Irish self- image, but it also later provided the canvas on which post-colonial tensions and the multiplicity of the Irish experience have been displayed. As such, it is rife with cultural images, which discursively construct a particular national character. This paper focuses on the transmission of these cultural images in the Greek translations of four twentieth-century Irish poets, namely W. B. Yeats, Patrick Kavanagh, Seamus Heaney, and Brendan Kennelly. Using insights from imagology, the paper compares the literary representations of Irishness as they are constructed in the original compositions and re-constructed in translation, in order to explore how the imagined collective identity of the Irish is portrayed when translated for another culture. The comparison reveals that certain aspects of Irish cultural identity are maintained and even further stereotyped in the Greek translations, while others are under-represented, or domesticated to adapt to the target-culture norms.

Keywords: Anglo-Irish Poetry, Translation, Irish Cultural Identity, National Character, Imagology.

BIO: Theodora Valkanou holds an MA in Translation Studies from the University of Warwick, U.K., and a Ph.D. in the same field from the English Department of Aristotle University, Greece. She is currently a temporary lecturer at Aristotle University.

Principles of Translating Poetical Prose

Alexander YEMETS

Abstract. The notion of poetical prose is used very often and in a wide sense. However, what are the linguistic features of poetical prose? What challenges does such prose create for translators? In my study, I will dwell on the linguistic devices of prose poeticalness and the translation devices of rendering prose poeticalness in classical and contemporary British and American literatures. W. Schmid (1987) suggested that prose poeticalness involves the introduction of three principles of poetical text organization into prose: 1. the use of extended metaphors; 2. text paradigmaticization; 3. the use of intertextual allusions. My investigation of short stories by such famous writers as Kate Chopin and Dylan Thomas reveal other devices such as phonetical repetitions, syntactical parallelism and stylistic convergence (Yemets 2012). In my report, I will show how these devices create poeticalness. Stylistic convergence (SC) is the most explicit device of prose poeticalness. It involves the accumulation of different stylistic devices- phonetical, lexical, tropeic (Riffaterre), which makes the translation complicated. For example, the nucleus of the SC in L. Carroll's *Through the Looking Glass* contains the extended metaphor with alliteration: I wonder if the snow LOVES the trees and fields, that it kisses them so gently? The Ukrainian translator

rendered the main devices of the sentence and the paragraph and even emphasized the sound effect by adding onomatopoeia: *Do you hear the snow against the window-panes?* - Чуєш, як сніг шурхотить по шибках? In this study, the devices of rendering poeticalness will be shown based on the translations of O. Wilde's fairy tales, D. Thomas's stories and modern American flash fiction, and some drawbacks of translating implicit allusions in SC will be revealed.

Keywords: Poeticalness, Translation Device, Stylistic Convergence, Device of Prose Poeticalness, Allusion.

BIO: Alexander YEMETS graduated from Kharkiv State University in 1985, defended his Ph.D. thesis in Kyiv National Linguistic University in the year 2000. He worked as the head of Foreign Languages Department until 2014. Since 2014, he is Professor at the Department of Translation at Khmelnytsky National University, now the Department of Germanic Philology and Translation Studies. He published a monograph in Saarbrücken, Germany *Investigating Poeticalness of Prose* (2012) and over 30 articles in Ukraine, Belarus, Poland, Czech Republic, Russia and Lithuania. He delivered papers in international conferences in Germany, Poland, Slovakia, Belarus and other countries. Member of the Ukrainian Association of Cognitive Linguistics and Poetics, his fields of research are Stylistics, Poetics, Translation Studies, Text Pragmatics.

Effects of an Urban Food Festival on Community Sense of Place

Li YIPING

Abstract. Many of the studies on urban food festival have emphasised the destination marketing perspective. However, they do not properly address the effects of festival tourism as a potent force to contribute to place-meaning making. This study examines

the missing conceptual link between festival tourism and notions of place from place theory approach. In-depth interviews with festivalgoers of an urban food-themed festival were conducted to understand their perceived meanings of festival and its induced impacts on place connotation. Results disclose six dimensions of meaning, namely, location distinctiveness, social acceptance, cultural desires, emotional enchantment, imagined identity and place scales openness. They are denoted to explain the festival-to- place relationship. The study confirms that festival tourism is a social and cultural phenomenon that enriches a unique sense of place, whilst its intrinsic value to manipulate the competing ideologies of a place should not be slighted.

Keywords: Food, Festival, Contested Meanings, Place Theory, Sense of Place.

BIO: Dr. Li Yiping is a geographer and tourism researcher. His research and teaching interests range from tourism geographies, leisure culture and perception of time, space and place; to academic issues with regards to China and Asia-Pacific tourism development. Dr. Li has published his research results in top international tourism journals including *Annals of Tourism Research*, *Journal of Sustainable Tourism*, *Journal of Tourism and Cultural Change*, *Tourism Management*, and *Tourism Geographies*.

American Translation of Chinese Body in Magazines and Newsreels, 1937-1945

Li ZOU

Abstract. Human body is not only a biological organization, but also a cultural, social and political signifier. Through analysing American translation of Chinese bodies in American magazines and newsreels from 1937 to 1945, this paper aims to study American translation of Chinese bodies in the American cultural sector during the Second

World War and their relation to transnational and imperial discourses. It selects relevant articles and pictures from three influential American magazines, namely, *Life*, *Times*, and *Fortunes*, and newsreel videos about this period in China as the material for analysis. In them, six types of Chinese human body are constructed, namely, the body of the peasant, the body of helpless woman and child, the wounded and dead bodies of Chinese civilians, the heroic body, the emasculated body, and the invisible body. These translations of the Chinese body demonstrated America's new strategy of constructing self-identity during the war and influenced American perceptions of Chinese people. It also shows that the representation of the human body is a reflection of certain cultural, social and political discourses. **Keywords:** Human Body, Cultural Translation, Identity, Trans-Nationalism, Imperialism

BIO: Li Zou is a 3rd year Ph.D. student in Comparative Literature at the University of Edinburgh. Prior to coming to the University of Edinburgh, he worked as a lecturer in English at Sichuan International Studies University. His research focuses on the narrative of human body in modern literature.

The Translations of Machiavelli and the Humanization of Evil in Marlowe's Plays

Nizar ZOUIDI

Abstract. Named after the famous Florentine political theorist of the sixteenth century, the Machiavel uses earthly machinations to control the stage. The study of this literary figure will certainly elucidate the humanist conception of evil. The villains of Marlowe tend to assert their humanity. They think and act as human beings. In *The Jew of Malta*, Barabas craftily reacts to his changing political situation. The human condition as described in Marlowe's play is the one where

Man has to maneuver to survive and achieve progress. The world of the play is a human world. The Machiavellism that reigns in that world divests the religion of any spiritual aspect. There are, therefore, no forces beyond this world. The history of the translation of the works of Machiavelli has spilled much ink. There is a disagreement as to when the works of the Florentine political theorist reached England. Recent research has proven that *The Prince* and other works of Machiavelli were quite popular in England. Some English writers even quoted the works of the Italian theorist with an intriguing exactitude. This paper seeks to argue that Marlowe's plays illustrate the gradual humanization of evil on the Early Modern stage. It also argues that the works of Machiavelli have influenced them more directly than it is usually admitted by critics of Renaissance literature.

Keywords: Machiavelli, Translation, Villain, Marlowe, Drama Abstract.

BIO: Nizar Zouidi is a lecturer of English in the department of Education at the Higher Institute of Energy Sciences and Technology Gafsa Tunisia. Nizar received his Ph.D. from the University of Manouba (Tunisia) in 2017. He is the author of *Questions of Authority: A Reading of Hamlet*. He also published his chapter "The Real Age of the Fox: A study in the Representation of Youth and Old Age in *Volpone* by Ben Jonson" in *Autumnal Faces: Old Age in British and Irish Dramatic Narratives*. His other articles include "Othello as a Tragedy of Interpretive Models" (2015) and "How Events Become Things or Levinas Reads Hamlet" (2013) in *Problems of Literary Genres* and "Marlowe's Barabas as an Evil Trickster in a Machiavellian World" in *East-West Cultural Passage*. He participated in a number of conferences worldwide. His main area of research is Renaissance drama, specifically the theatrical representation(s) of evil in the Early Modern period.

List of Participants & Contributors

No.	First and Last Name/ e-mail	Position, Affiliation, Country
1.	Nafiu ABDULLAHI nafiu4me@gmail.com	Assistant Lecturer, Sule Lamido University, Kafin Hausa-Jigawa State, Nigeria
2.	Ibrahim ABRAHAM ibrahim.abraham@helsinki.fi	Postdoctoral Researcher, Social and Cultural Anthropology, University of Helsinki, Finland
3.	Maria ABRAMCIUC margacurtescu@yahoo.com	Associate Professor, Ph.D., Alecu Russo Balti State University, Republic of Moldova
4.	Thabit Shihab AHMED ma.thabit67@gmail.com	Ph.D. Student, University of Craiova, Romania
5.	Güliz AKÇASOY akcasoyguliz@gmail.com	Research assistant, Dokuz Eylül University, Izmir, Turkey
6.	Charles Tolulope AKINSETE tolu304@gmail.com	Lecturer, Department of English, University of Ibadan, Nigeria
7.	Basim ALGBURI algburi55@gmail.com	University of Mosul, Department of English, College of Arts, Iraq
8.	Ege ALTAN altanegeozge@gmail.com	Graduate Student of the Department of Comparative Literature, King's College London, U.K.
9.	Elena Mihaela ANDREI myhaela_andrey@yahoo.com	Assistant Professor, Ph.D., "Alexandru Ioan Cuza" University of Iași, Romania
10.	Camelia ANGHEL camanghel@yahoo.com	Hyperion University, Bucharest, Romania
11.	Jasleen ARORA jasleenarora1992@gmail.com	Research Scholar, Ambedkar University New Delhi, India
12.	Anne Marie ARSENE annemariearsene@yahoo.com	Ph.D. student Ovidius University, Constanța, Romania
13.	Soultana ARVANITAKI soultana.arvanitaki@gmail.gr	Assistant Professor, Ph.D., Ministry of Education, Greece
14.	Cristina ATHU cristinathu@yahoo.com	Associate Professor Ph.D., Dimitrie Cantemir Christian University, Bucharest, Romania
15.	Günül Özlem AYAYDIN CEBE gunulozlem@gmail.com	Associate Professor, Ph.D., Nevşehir HBV University, Turkey
16.	Codruța BADEA codrutabadea@yahoo.com	Assistant Professor, Ph.D., Dimitrie Cantemir Christian University, Bucharest, Romania
17.	Karolina BAGDONE karolina.bagdone@liti.lt	Ph.D. Student, Vilnius University and the Institute of Lithuanian Literature and Folklore, Lithuania

18.	Anup Kumar BALI anupbali350@gmail.com	Ph.D. Research Scholar, Ambedkar University Delhi (AUD), Delhi, India
19.	Nadejda BĂLICI balici.marcel@gmail.com	Assistant Professor, Ph.D., The State University of Medicine and Pharmacy „Nicolae Testemițeanu” of the Republic of Moldova
20.	Marcel BĂLICI marcel.balici@gmail.com	Assistant Professor, Ph.D., Free International University of Moldova
21.	Krishnaiah BEGARY krishnavardhan18@gmail.com	Assistant Professor, Ph.D., University of Hyderabad, Telangana State, India
22.	Brahim BENMOH brahim.benmoh@gmail.com	Ph.D. Student, Chouaib Doukkali University, El Jadida, Morocco
23.	Mohamed M. BENOTMAN benotman14@gmail.com	Lecturer, Ph.D., Sirte University, Sirte-Libya
24.	Onorina BOTEZAT onorina.botezat@gmail.com	Associate professor, Ph.D., Dimitrie Cantemir Christian University, Bucharest, Romania
25.	Ludmila BRANIȘTE branisteludmila@yahoo.com	Associate Professor, Ph.D., “Alexandru Ioan Cuza” University of Iași, Romania
26.	Martyna BRYLA martynabryla@uma.es	Lecturer, Ph.D., (LETRAS) University of Málaga, Spain
27.	Bilge BULUT bilgeteacher@gmail.com	Ph.D. Student, METU, Turkey
28.	Alina BUZARNA-TIHENEA (GĂLBEAZĂ) alina_buzarna84@yahoo.com	Assistant Professor, Ph.D., Ovidius University of Constanta, Romania
29.	Nina CĂRUNTU ninacaruntu@yahoo.com	Associate Professor Ph.D., Academy of Economics Studies of Moldova
30.	Mariana-Diana CÂȘLARU dianacaslaru@yahoo.fr	Associate Professor, Ph.D., “Alexandru Ioan Cuza” University of Iași, Romania
31.	Abhinaba CHATTERJEE abhinaba0000@gmail.com	Independent Research Scholar, India
32.	Diviani CHAUDHURI diviani@iimsirmaur.ac.in	Assistant Professor, Indian Institute of Management, Sirmaur, India
33.	Estella CIOBANU estella_ciobanu@yahoo.com	Associate Professor, Ph.D., Ovidius University of Constanța, Romania
34.	Elena COVAL coval_elena@mail.ru	Ph.D., Assistant Professor, State University of Moldova
35.	Cristina-Valentina DAFINOIU	Associate Professor, Ph.D., University of Constanta, Romania
36.	Mohammed DAWABSHEH mohammed.dawabsheh@aaup.edu	Professor, Ph.D., The Arab American University, Palestine
37.	Alassane Abdoulaye DIA alassanedia@ymail.com	Lecturer, Ph.D., Université Gaston Berger de Saint-Louis, Senegal

38.	Safa DJEBLI safadjebli@gmail.com	Assistant Professor, Ph.D. Student, University of Larbi Tebessi, Algeria
39.	Galina DONDUKOVA galina.dondukova11@gmail.com	Junior visiting fellow, Institute for Human Sciences (IWM), Vienna, Senior lecturer, Ph.D., East Siberia State University of Technology and Management, Ulan-Ude, Russia
40.	Funda DÖRTKULAK fundadortkulak@gmail.com	Çankaya University, Ankara, Turkey
41.	Irina-Ana DROBOT anadrobot@yahoo.com	Assistant Professor, Ph.D., Technical University of Civil Engineering, Bucharest, Romania
42.	Maria-Luiza DUMITRU OANCEA luiza.doancea@gmail.com	Associate Professor, Ph.D., University of Bucharest, Romania
43.	Laurenția DUTOVA dutovalaur@yahoo.com	Ph.D. Student, State University of Moldova
44.	Sibel ERBAYRAKTAR seylenen@gmail.com	Ph.D. Student, Instructor, Yıldırım Beyazıt University, Ankara, Turkey
45.	Oana-Maria FRANȚESCU oanamariapetrovici@yahoo.co.uk	Assistant Professor, Ph.D., "Alexandru Ioan Cuza" University of Iași, Romania
46.	Saida Afef GARDABBOU sgharbi@hbku.edu.qa	Graduate Research Assistant and MA Student, Hamad Bin Khalifa University, Qatar
47.	Erin GARIEPY erinczerniak@gmail.com	Adjunct instructor, University of Toledo, U.S.A.
48.	GARIMA garima.ak10@gmail.com	M. Phil Research Scholar, Ambedkar University, Delhi (AUD), New Usman Pur, Delhi
49.	Kahina GOUDJIL kahina.goudjil@gmail.com	Assistant Professor, Ph.D. Student, University of Larbi Tebessi, Algeria
50.	Angela GREJDIERU angelagrej@mail.ru	Ph.D. Student, Alecu Russo Balti State University
51.	Meriem GUERILLI merguelli@yahoo.fr	Assistant Professor, 20 Août 1955 University of Skikda, Algeria
52.	Mesut GÜNENÇ mesut.gunenc@gmail.com	Assistant Professor, Ph.D., Adnan Menderes University, Aydın, Turkey
53.	Pravesh GUPTA pradivya.gupta@gmail.com	Ph.D. Research Scholar, Jawaharlal Nehru University, New Delhi, India
54.	Jana GUȚU gutujana@yahoo.fr	Ph.D. Student, Alecu Russo Balti State University, Republic of Moldova
55.	Mihaela HRISTEA hristeamihaela47@yahoo.com	Assistant Professor, Ph.D., Dimitrie Cantemir Christian University, Bucharest, Romania

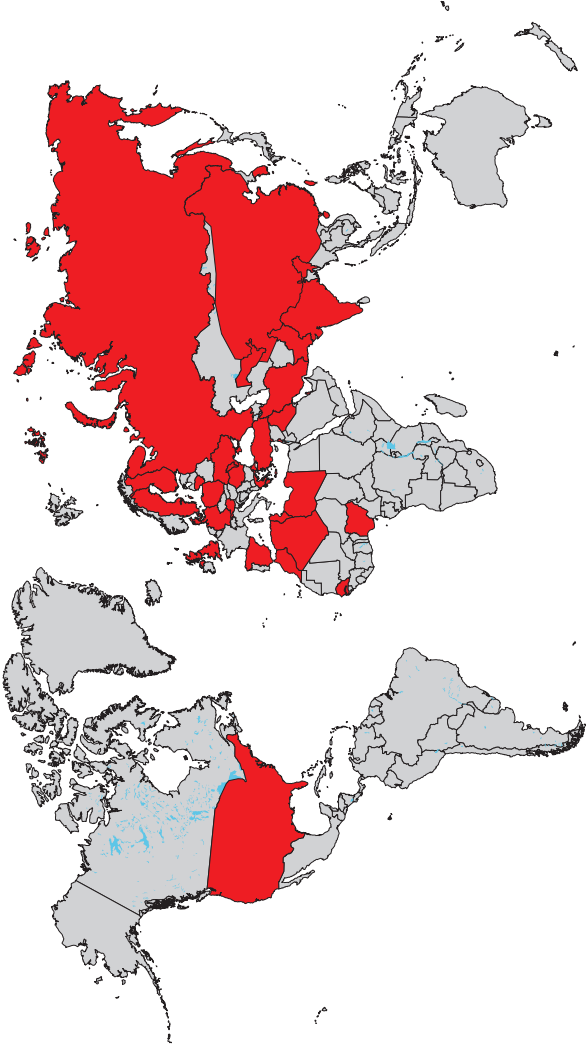
56.	Raúl IANES ianesr@miamioh.edu	Professor, Ph.D., Miami University, Oxford, Ohio, U.S.A.
57.	Emrah IŞIK emrahishik@hotmail.com	Research Assistant Ph.D. Student, Ankara University, Turkey
58.	Fabian IVANOVICI fabianivanovici@gmail.com	Ph.D. Student University of Bucharest, Romania
59.	Eunji JO joannenov26@gmail.com	M.A. student in Ewha Womans University, Seoul, Korea
60.	Divya JOSHI divya.jsh@gmail.com	Associate Professor, Ph.D., Govt. Dungar College, Bikaner, India
61.	Lilia JUNCU junculili@gmail.com	Ph.D. Student, Alecu Russo Balti State University, Republic of Moldova
62.	Neslihan KANSU-YETKINER neslihan.yetkiner@ieu.edu.tr	Professor, Ph.D., Izmir University of Economics, Turkey
63.	Inna KARNAEVA innakarnaeva@gmail.com	Associate Professor, Ph.D., Department of Psychology and Pedagogy, Slavonic University, Chişinău, Republic of Moldova
64.	Monica KATIBOĞLU mkatibog@uci.edu	Lecturer, Ph.D., İstanbul Şehir University, Turkey
65.	Ji Won KIM 00jwkim00@gmail.com	Korea International School, Korea
66.	Mustafa KIRCA mkirca@gmail.com	Assistant Professor, Ph.D., Çankaya University, Ankara, Turkey
67.	Ertuğrul KOÇ ekoc@cankaya.edu.tr	Professor, Ph.D., Çankaya University, Ankara, Turkey
68.	Monika KOŞA kosamonika@yahoo.com	Ph.D. Student, Babeş-Bolyai University, Cluj-Napoca, Romania
69.	Grzegorz KOWALSKI g.kowalski@uw.edu.pl	Assistant Professor, Ph.D., Institute of Applied Linguistics, University of Warsaw, Poland
70.	Ranjana KRISHNA drkrishnaagdc@gmail.com	Associate Professor & Head Dept. of English, AGPG College, Lucknow University, India
71.	Irina KRUCHININA krucha@uga.edu	Ph.D. Student, Comparative Literature Department, UGA, Georgia, U.S.A.
72.	Surajo LADAN sladan3330@yahoo.com	Senior Lecturer, Taraba State University, Jalingo, Nigeria
73.	Pär Fredborn LARSSON parfredborn@gmail.com	Ph.D. Universitat Autònoma de Barcelona, Lund, Sweden.
74.	Smadar LAVIE smadar.lavie@berkeley.edu	Dept. of Ethnic Studies, University of California, Berkeley
75.	Qurratulaen LIAQAT qurratulaen@gmail.com	Assistant Professor, Ph.D., Forman Christian College, Lahore, Pakistan

76.	Yuliia LYSANETS julian.rivage@gmail.com	Associate Professor, Ph.D., Ukrainian Medical Stomatological Academy, Poltava, Ukraine
77.	Aishwarya MADHU aiswaryakombilath@gmail.com	M.A. Sree Sankaracharya University of Sanskrit, Kalady, India
78.	Tungesh MAHALINGAPPA tungesh.gm@manipal.edu	Associate Professor, Ph.D., Manipal Institute of Technology, India
79.	Sujit MALICK sujitmalick2014@gmail.com	Assistant Professor, TDB College, Raniganj, India
80.	Victoria MALINOVSKI malivictoria@mail.ru	Ph.D. Student, Alecu Russo Balti State University, Republic of Moldova
81.	Sourav MANDAL s.mandal@student.reading.ac.uk	M. Res. Candidate, School of Law, University of Reading, U.K.
82.	Mihaela MATEESCU mihaela_mateescu2006@yahoo.com	Associate Professor, Ph.D., Dimitrie Cantemir Christian University, Dean of the Faculty of Foreign Languages and Literatures, Bucharest, Romania
83.	Gokul R. MENON gokulmenon1996@gmail.com	M.A. University of Hyderabad, Telangana, India.
84.	Cristina MIHĂESCU cristina_ghenuta@yahoo.com	Assistant Professor, Ph.D., Dimitrie Cantemir Christian University, Bucharest, Romania
85.	Ramona MIHĂILĂ ramona.mihaila@ucdc.ro	Professor, Ph.D., Vice-Rector for International Relations, Dimitrie Cantemir Christian University, Bucharest, Romania
86.	Alexandra MORARU alexandramoraru2002@yahoo.com	Assistant Professor, Ph. D., Dimitrie Cantemir Christian University, Bucharest, Romania
87.	Shahla MORSALI shahla.morsali@asbu.edu.tr	Instructor, Social Sciences University of Ankara, Turkey
88.	Sapfo MORTAKI msapfo@hotmail.com	Postdoctoral researcher, Harokopio University, Athens, Greece
89.	Lavinia NĂDRAG Lnadrag28@yahoo.com; Laviniadan28@gmail.com	Professor Ph.D., Ovidius University of Constanta, Romania
90.	Morteza NAMAZI mortazairan@yahoo.com	MA Cultural Studies & Radio Producer, Iran
91.	Andra Maria NEATU neatu.andra892@gmail.com	Ph.D. Student, University of Craiova, Romania
92.	Ludmila NEDU neduludmila@yahoo.com	Ph.D. Student, State University of Moldova
93.	Roger NICHOLS nichols@email.arizona.edu	Emeritus Professor of History, University of Arizona, Tucson, U.S.A.

94.	Dana Florentina NICOLAE nicolae_dana_f@yahoo.com	Ph.D. student, University of Bucharest, Romania
95.	Aleksandra NIEMIRYCZ aniem@wp.pl	Researcher, poet and philosopher, Ph.D., Cardinal Stefan Wyszyński University, Warsaw, Poland
96.	Sule OKUROGLU OZUN sule.ozun@utah.edu	Assistant Professor, Ph.D., SDU, Visiting Scholar University of Utah, U.S.A.
97.	Abiola Kayode OLANREWAJU abiola.olanrewaju@gmail.com	Obafemi Awolowo University, Ile-Ife, Nigeria
98.	Ioana-Iulia OLARU olaruioana2004@yahoo.com	Associate Professor, Ph.D., Faculty of Visual Arts and Design, George Enescu National University of Arts of Iași, Romania
99.	Kamel OMAR kamel_omar@yahoo.fr	Teacher researcher at M'hamed Bougara University, Algeria
100.	Chuka F. ONONYE chuka.ononye@unn.edu.ng	Lecturer, Ph.D., University of Nigeria, Nigeria
101.	Nadejda OVCERENCO elpida_57@mail.ru	Associate Professor, Ph.D., Tiraspol State University, Republic of Moldova
102.	Elif OZTABAK AVCI elifo@metu.edu.tr	Dr., Middle East Technical University, Ankara, Turkey
103.	Dibakar PAL dibakarpal786@gmail.com	Ph.D. Student, University of Calcutta, India
104.	Anca PIRNOIU ancapirnoiu@gmail.com	Ph.D. Student, University of Bucharest, Romania
105.	Camelia PREDA camidinica@gmail.com	Instructor, Ph.D., Institute of Studies for Public Order, Bucharest, Romania
106.	Maria PRUTEANU pruteanumaria@ymail.com	Associate Professor, Ph.D., Free International University of Moldova
107.	Sreedevi R	M.A., Sree Sankaracharya University of Sanskrit, Kalady, India
108.	Laura Monica RĂDULESCU lauramonica.radulescu@gmail.com	Ph.D. Student, University of Bucharest, Romania
109.	Camelia RAGHINARU camelia.raghinaru@cu.edu	Associate Professor, Ph.D., Concordia University, Irvine, California, U.S.A.
110.	Yalçın RECEP yalcin.r93@gmail.com	Ph.D. Student, National University of Politic Studies and Public Administration, Bucharest, Romania
111.	Stiti RINAD zoulikha.24@hotmail.fr	Instructor, Larbi Ben M'hidi Oum El Bouaghi University, Algeria
112.	Cristina ROGOJINA ILEA cristinailea@outlook.com	Assistant Professor, Ph.D. Student, University Ovidius of Constanta, Romania
113.	Rita ROUSSELLE MATTA rita.roussellematta@net.usj.edu.lb	Ph.D. Student, University of Saint Joseph (USJ), Beirut, Lebanon

114.	Adelheid RUNDHOLZ aebanks@jcsu.edu	Lecturer, Ph.D., Johnson C. Smith University in Charlotte, NC, U.S.A.
115.	Gülnoz SATTOROVA noza1969@mail.ru	Ph.D. Uzbekistan Academy of Sciences
116.	Adriana SAVU adriana.savu@drd.snsa.ro	Ph.D. Student, NUPSPA, Bucharest, Romania
117.	Tarek SEMMARI tareksemhari@hotmail.com	Assistant Teacher Ph.D., University of Eloued, Algeria
118.	Elena SHIRLINA shirl2005@yandex.ru	Associate Professor, Ph.D., University of Belgorod, Russia, Research Fellow at IWM, Vienna, Austria
119.	Vivek Kumar SHUKLA vivekshukla@cas.au.dk	Assistant Professor, Ph.D., Hindi, School of Culture and Society, Aarhus, Denmark
120.	Shantanu SIULI shantanusiuli@gmail.com	Assistant Professor, Ph.D., ICFAI University Tripura, India
121.	Adel SLITI adelsliti07@gmail.com	Assistant Professor, Ph.D., Manouba University, Tunisia
122.	Răzvan STAICU razvanstaicu24@yahoo.com	Ph.D. Student, University of Bucharest, Romania
123.	Paulina STEZYCKA p.stezycka@student.uw.edu.pl	MA Student, Freiburg University, Germany
124.	Lidia STRAH strah.lidia@gmail.com	Associate Professor Ph.D., State University of Moldova
125.	Ana TIHON tihonana@gmail.com	Ph.D. Student, Alecu Russo Balti State University, Republic of Moldova
126.	Abdelaziz TRITHA trithaabdelaziz@yahoo.fr	Ph.D. Student, Chouaib Dokkali, Dhar el Mahraz, Fes, Morocco
127.	Zahid ULLAH zahid.khan878@yahoo.com	Researcher, Gender specialist, Pakistan
128.	Theodora VALKANOU teoval@enl.auth.gr	Lecturer, Ph.D., Aristotle University of Thessaloniki, Greece
129.	Han-Sheng WANG louisw27@gmail.com	Associate Professor, Ph.D., National Pingtung University of Science and Technology, Taiwan
130.	Alexander YEMETS yemetsov@ukr.net	Professor, Ph.D., Khmelnytsky National University, Ukraine
131.	Li YIPING liyiping@hku.hk	Ph.D., University of Hong Kong, China
132.	Li ZOU zoulisisu@sina.com	Ph.D. Student, University of Edinburgh, Scotland
133.	Nizar ZOUIDI nizarzouidinizar@outlook.com	Lecturer, Ph.D., University of Gafsa, Tunisia

Map of Participants & Contributors



Algeria, Austria, Denmark, Finland, Germany, Greece, China, India, Iraq, Iran, Korea, Lebanon, Libya, Lithuania, Morocco, Nigeria, Pakistan, Poland, Qatar, Republic of Moldova, Romania, Russia, Scotland, Senegal, Spain, Sweden, Taiwan, Tunisia, Turkey, U.K., U.S.A., Uzbekistan, Ukraine.

