

## Abstracts

### Keynote Speeches

#### **Peter Barry, *Continuing Theory***

Rumours of the death of theory have been around since at least the 1990s, but they have probably been somewhat exaggerated. Since its ‘death’, theory continues to be taught and learned, attacked and defended, resisted and promulgated, and there is no sign that this situation is about to end.

But it would be foolish to believe that theory can continue to be as it was in its pomp in the 1980s – no theorist will ever again receive the adulation and unlimited intellectual credit that was given to the academic superstars of the 1980s – for today we have, not just the Credit Crunch, but the Credibility Crunch.

So theory continues, but it does so in a new era, one which we might call (on the analogy of Web 2.0) ‘Theory 2.0’, or ‘Theory Two’. What, then, are some of the characteristics of Theory Two, and what are *not* some of its characteristics?

The lecture will answer these questions in a practical way, using extracts from familiar literary texts, and a short poem which will be shown complete. It will raise issues concerning directions which might be taken by philological studies in the coming forty years, as Sibiu celebrates its four decades of achievement in the discipline, and looks ahead to its next phase of development.

**Keywords:** Theory, the death of theory, English studies, literature

#### **Fabio Akcelrud Duraó, *On the Disappearance of Objects***

This talk develops one single insight, namely, that the world is witnessing today the disappearance of objects in the midst of the most incredible proliferation of things. This is investigated from the perspectives of an overall social expansion of language, which can be defined as an unheard-of semiotic overproduction, and the hermeneutical process itself.

**Keywords:** Disappearance of objects; semiotic overproduction; culture industry; capitalism; hermeneutics; Theory; Gayatri Spivak.

### Round Table

#### **Suman Gupta (Chair), Adriana Neagu, Milena Katsarska, Ana-Karina Schneider, Peter Wells, Eric Gilder, Silvia Florea, *Teaching English for Town or/and Gown? What should the English Studies curriculum in Higher Education cover?***

This roundtable will address the title-question, with the presumption that English Studies comprises the teaching and learning both of English language/linguistics and of literature/culture studies. The focus of the round table will be on the undergraduate (BA) curriculum for English majors’ programmes. With the global consolidation of English Studies in Higher Education, the area that the discipline extends to has grown enormously in several directions over the past four decades. It now incorporates varieties of English and interfaces with other languages, draws in a range of Anglophone cultures in addition to the traditional British and North American centres, and extends to the place of English beyond those. It has also acquired theoretical and cross-disciplinary nuances which were not within the remit of the institutional practice of the discipline prior to the 1970s. For those designing and engaging with the English Studies curriculum at BA level now, these pose considerable challenges. It is evident that the entire field cannot be conveyed comprehensively within the limited structure of a programme, and reasonable choices and delimitations have to be imposed. The rationales for doing so have been the subject of intensive and unresolved debates of late. This roundtable seeks to provide a forum for a

stocktaking of the situation as it obtains now, and for seeking a consensual way forward. The title question is deliberately open-ended as to location and context; it is hoped that the discussion would be more productive if the question is considered from a variety of institutional and geographical contexts.

As well as debating specific issues pertaining to curricular content and structure, the round table is envisaged as an occasion for an assessment of the metamorphoses undergone by the discipline in the post-Bologna context. It is hoped that a significant body of enquiries will thus approach developments in the destination of ES and the kind of changes and adaptations an extremely versatile economic market effects on language training. We thus encourage interventions that set out to tackle the ways in which modern language policies, locally and internationally, respond to the rapidly changing and increasingly dynamic professional environment interrogating the professed democratic nature of the Bologna model. We find this would be particularly best addressed if circumscribed to the wider framework of what articulate themselves as two opposite conceptions and orientations in twentieth century HE humanities: the ‘Humboldtian’, research- and performance-oriented versus the ‘technocratic’, results- and market-oriented model of education. In addition to the immediate comparative perspective on ES in the continental-European, British and American experience, the polarisation can be further explored in the most concrete terms along the lines of the two distinct concepts of language training, the traditional, philologic versus modern, applied one. Any contribution that concerns aspects of direct or tangential bearing on the future of ES in the ‘knowledge society’ is warmly welcomed.

## **Creative Writing Workshops:**

### **Vivienne Vermes and Tom O’Brien, *Your Writer’s Voice***

A writing workshop that uses natural techniques to release creative potential and generate a vitality of style. Exercises include visualization, relaxation, non-linear brainstorming processes, word association, speedwriting exercises designed to eliminate the inner critic, opening up the senses to find a fresh, spontaneous voice, whether in prose, play-writing or poetry.

### **Denise Larking-Coste and Angela Howard, *Literary sculpture: writing short fiction and poetry***

Participants will enjoy an inter-active, learning workshop, exploring the fundamental mechanisms common to short story writing and poetry. They will work on techniques such as form, cadence, rhythm and sound and examine how theme, context and inspiration can be harnessed to develop their material. These exercises will help participants discover and articulate their own distinctive style.

## **Closing Plenary**

### **Alexandra Mitrea: *Higher Education: 10 Years after the Bologna Declaration***

The paper offers a survey of the 10 years of higher education after the Bologna Declaration, analyzing the extent to which the objectives initially envisaged have been achieved. It dwells upon the crucial objective of harmonizing Europe’s manifold national higher education systems in formalistic and legalistic terms, pointing out their positive and negative aspects. It also investigates the action lines, the concrete measures that have been conceived as well as the extent to which their implementation has been realized, highlighting the factors that have deterred or postponed their impact.

**Keywords:** higher education, Bologna Declaration, harmonization, European Higher Education Area, reform, learning outcomes

## Panels

### 1. Politics and Apocalypse in Contemporary Fiction

**Chair: Claudia Doroholschi**

**Ecaterina Patrascu – *India of Darkness in Aravind Adiga's The White Tiger***

*The White Tiger* displays one of the darkest approaches to urban contemporary life: the underprivileged and valueless man killing in order to get money and start life on his own – the author apparently displaying no moral excuse or ethical remorse, only the trajectory of his protagonist's deeds. In actual fact, he focuses on all data of societal injustice and corrupt human relationships justifying what seems to address only the inhuman. Adiga portrays India – but we can broaden geographical limits – in one of its plausible 'states of things': a territory where human involution is possible and manifests itself, a land not of dreams and Light, but of a hurting and present Darkness. The reader may be horrified at first, but the very next moment he can count individuals who fit into the unbelievable pattern of Balram Halwai's beast-like existence. Classic ethical issues are brought into question – the problematic of good versus evil, justice versus injustice, legitimacy versus illegitimacy – and repositioned in a society which entirely disregards them. The result is a doomed yet realistic perspective of nowadays' world.

**Keywords:** ethics, India, justice, legitimacy, Aravind Adiga, *The White Tiger*, darkness

**Daniela Rogobete – *Political Dystopias and Hyperreal Alternatives in Paul Auster's A Man in the Dark***

The present paper discusses some of the narrative strategies the American writer Paul Auster uses in his novel *A Man in the Dark* (2008) in order to create a highly dystopian and bitterly critical gloomy universe that exposes and censures the absurdities of contemporary history and its traumas. Auster lends his voice to the protagonist of the novel, a retired literary critic confined to a wheelchair, who tries to shed some light upon his life, the relationship with his family and upon the cyclic repetition of the tragedies going on around him. He fights the insomnia that pesters him night after night by telling himself stories. All these apparently chaotic stories – a weird combination of US contemporary history and politics, personal memories, literary criticism and film analyses – give Auster the occasion to prove his skills of storytelling.

The parallel flows of his various stories create an intricate narrative pattern that alludes to the infinite interactive possibilities of the virtual space with its simultaneously existing universes. All the layered stories, comments, allusions, histories and alternative realities are pieces of a narrative jigsaw which is offered to the reader as a parable on the absurdity of war and on human solidarity.

**Keywords:** dream; disintegration; dystopia; Jesusland; escapism; parallel universes; hyperreality

**Anca Tomus – *Fiction, Representation, and Virtual Reality in Salman Rushdie's Fury***

The paper focuses on what seems to be the central theme of Salman Rushdie's *Fury* – i.e. the dissolution of boundaries between levels of Reality (real, fictional, virtual), as well as between categories (human and machine, original and copy, reality and simulation) – and on its underlying message, i.e. the need to resist the mechanization of the human by constantly affirming our humanity. Informed by contemporary theories of the image and its successive stages from representation to simulation (Wunenburger, Baudrillard), definitions of virtual reality (Cavallaro, Lanier), and opinions about the increasingly blurry distinction between human and cyborg (Cavallaro, Haraway), the paper discusses several instances of boundary-crossing between levels – from fiction into the real world, from reality into fiction, from the real into the virtual and from virtual reality into hyperreality – as well as the novel's insistence on the threat of mechanization, of digitization, of dehumanization, posed by the overwhelming presence of technology, of false images and simulated experiences in our lives.

**Keywords:** image, representation, simulation, virtual reality, cyborg, mechanization, humanism

### **Ovidiu Matiu – *The Road by Cormac McCarthy or The End of Time***

*The Road* (2006), one of the most famous novels written by Cormac McCarthy, has been awarded an impressive number of prizes, culminating with a Pulitzer Prize for Literature in 2007. It has been praised as a return to the genre of *Blood Meridian* (adventure and American gothic horror) and as a piece written in the tradition of Melville, Lawrence, Conrad and Hardy. However, despite the many parallels we may identify between Cormac McCarthy and his predecessors, *The Road* stands out as both an original and a surprising representation of a theme which has been haunting human mind for ages: the end of the world, the end of time.

**Keywords:** apocalypse, post-apocalypse, death, God, time, religion, the Bible.

## **2. The Self: A House Divided**

**Chair: Peter Barry**

### **Maria Alina Clej – *Living in Two Worlds: Romanian Writers in Paris Between the Wars***

In my paper I examine the complex, and often conflictual allegiances of Romanian writers who moved to Paris after WW I. They participated in the avant-garde, and other modernist movements of the time that emerged in conditions associated with the break of national boundaries, caused by war and re-settlement. Although they made a significant contribution to the aesthetic subversions and innovations of the period, they retained their ties to the Romanian literary tradition and folklore, in ways that range from rejection, in Tristan Tzara's case, to ambivalence, in the case of Benjamin Fondane.

Linguistically, as well as culturally, these writers remained divided, uneasily poised between two worlds, the east and the west, and two capitals, Bucharest and Paris. Most wrote in French once they settled in France, but they did not forget their mother tongue, the language they all had used to voice their first literary experiments. And although they knew, and drew on the French literary canon, they still harked back to the Romanian tradition of the supernatural, of satire, and nonsense. All in all, Romanian writers living in France between the wars represent an unusual example of cultural hybridity and cross-fertilization.

**Keywords:** Cultural identity, displacement, hybridity, Dada, European modernism, artistic subversion, surrealism, primitivism, the fantastic, folklore.

### **Ana-Blanca Ciocoi-Pop – *The Metropolis as a Source of Insanity and Revelation in J.M.G. Le Clezio's Fever***

A writer of avant-garde, cross-cultural, plotless, difficult to pin down novels, Le Clezio is commonly labeled a creator of exile literature. This restrictive categorization is not primarily related to Le Clezio's multi-cultural background, but rather to a certain impossibility of communication and understanding of otherness and even of the self prevalent in his novels. In the style of Forster or Melville, with Le Clezio genuine understanding (which is always of the epiphany/revelation type) can only come about under extreme circumstances, like war or insanity. Destruction and annihilation are the only gates open towards self-knowledge. Usually the resulting "revelation" is so powerful that it does not allow for a continuation of life as it was before the epiphanic moment. Genuine understanding can only accompany death, as truth is irreconcilable with the triviality of everyday life. Just as in *Le proces-verbal* confinement is paradoxically the only possibility of freedom, in *Fever* insanity is the only possibility of revelation. In order to illustrate this, we have chosen three of the nine stories in *Fever* for discussion and analysis: "Fever", "The Day that Beaumont Became Acquainted with his Pain" and "Martin".

**Keywords:** Le Clezio, *Fever*, metropolis, insanity, revelation, death, epiphany, self, otherness

### **Diana Elena Banu – *The Construction of Otherness in Nadine Gordimer's Fiction***

The beginning of postcolonialism in literature was clearly marked by the conclusion that critics (e.g. Fanon and Spivak) reached in the 80's, i.e. empires colonise imagination. This discovery turned the interest of literary and cultural critics towards literary works, towards fiction, these being considered without any restrain accurate

testimonies of lives and historical facts. Rarely before had fiction been given such credit, this being one of the most significant contributions of postcolonialism. Another one would be its scrutiny into otherness, its journey into making one aware of different realities, worlds, representations, perceptions. The questions one cannot escape when coming to the purpose of any postcolonial analysis would be whether postcolonialism presents the colonizer's or the colonized's perspective? What is the purpose of this perspective, to reduce otherness to sameness, or to acknowledge otherness in its complexity and importance? The purpose of this paper is not to provide an answer to this second question. Actually, my enterprise is meant to identify the strategies through which otherness is constructed and revealed to the audience in Nadine Gordimer's fiction. After a short introduction focusing on Gordimer, I will concentrate on the method and terminology used, trying to shed some light on the intriguing concepts of the other, otherness, alterity, identity. The most significant part of the paper will dwell upon what I call the rhetoric of otherness (i.e. the strategies of (re)presenting otherness), followed by conclusions and implications.

**Keywords:** postcolonialism, otherness, (radical) alterity, ambivalence, ambiguity, memory, language, the urban, public, private

### 3. The Theoretical Turn in Translation

**Chair: Virgil Stanciu**

**Eugen Gergely – *Theory and/or Translation***

The mystery of language; bilingualism as a possible bridge; theories of translation in the 20<sup>th</sup> century; words as ice cubes, or how to turn a square ice cube into a different shape ice cube; traduttore-traditore, true or false; St. Jerome or Commander Data: are these our options?

**Keywords:** Translation theory and practice, bilingualism, St. Jerome

**Teodora Creanga – *Transformation and Malformation in the Translation Process: A Conceptual Framework***

The paper presents the issue of meaning transformation occurring during the translation process which is perceived as an act of communication. The central focus is on the terminological inconsistency manifested in the literature for the past several decades and on the introduction of the concepts of 'transformation' and 'malformation' as different manifestations of meaning loss and gain in the translation process. The paper proposes a norm-based approach to the concept of 'transformation', a perspective inspired by the culture-oriented theories in translation studies.

**Keywords:** transformation, malformation, meaning transfer, meaning change, shift of meaning, meaning loss, meaning gain, translation error.

**Melinda Erzse – *Translation and (Re-)Creation: Linking Nations***

The paper presents the way in which literary translations were viewed in the 18<sup>th</sup> century Western Europe in terms of authorial judgment and critical reception. The incomprehensibility of the Craft and Art of translation gave birth to numerous attempts to set rules for "good translations", various observations regarding differences between languages, nations and cultures. Regardless of the quality of the translations as literary achievements – considered masterpieces or failures today – literary translations are all valuable from the point of view of what they stand for: a link between nations and cultures.

**Keywords:** translation, adaptation, enlightenment, nation, link, culture

### 4. Cultures of Communication

**Chair: Eric Gilder**

### **Gao Mingle – *Individuality vs. Universality of Cultures in Communication***

With the advance of globalization, cultures of different nations tend to assimilate into a commonly valued convention which enables people from different countries to better communicate with each other. However, the “cultural sediment” formed through long-range accumulation is not to be easily removed, and the cultural tradition handed down from generation to generation shows great consistency and continuity. The cultures of different regions and nations still have their own distinctive peculiarities, and therefore significance still needs to be attached to the study of the individualities of different cultures against the background of their universality. Languages are culture-loaded and their speakers are to be confined by their cultures. The particularities of different cultures may pose an obstacle to a smooth understanding in cross-culture communication. It is observed in the paper how the individualities of Chinese and English cultures contribute to the difference in terms of language proper, world view and social value, speech act and idioms and proverbs.

**Keywords:** culture; communication; individuality; globalization; universality.

### **Sorin Ungureanu – *Language and Identity in the Global Village***

This paper attempts to investigate certain aspects in the evolution of English over the last century (which created the status of “first international language”). The interaction of English and Romanian will provide one level of relevance in this respect, particularly over the twenty years post-1989 – a time of profound changes in the social life of Romania. Focus is intended on the nature of the developments and the general trend of adaptation of English as an international language used both in trans-cultural exchanges and in local contexts. Answers are sought to questions such as, “What is the source, and what are the mechanisms of named prevalence?”; “Where are the limits of international use of English to be found?”; or “How, and why, should we undertake such analysis as the assessment of the global status of English?”. The ultimate, more general and long-term importance of this endeavor is to try to determine the future of both English and Romanian.

**Keywords:** globalization, prestige code, Englishes, alternate spelling/ pronunciation, pragmatics, semantics, register, representation, semiosis

### **Denisa Dragusin – *Politeness: Universal vs. Culture Specific***

Politeness is an area of interactional pragmatics which has experienced an explosion of interest over the past quarter of a century and in which empirical studies have proliferated, examining, individually and cross-culturally languages and language varieties from around the world. The present paper aims at looking at the means which different individuals within different societies use to project their identity and achieve their interactional goal. Issues such as the degree to which a given society favours positive or negative politeness, tolerates “small-talk” and phatic exchange, requires routinised formulas, conventional usage of formal and informal pronouns of address, honorifics and personal reference in general are amongst the things tackled in this paper.

**Keywords:** politeness, interactional pragmatics, positive face, negative face, honorifics, conventional usage of pronouns

## **5. Behind the Scenes**

**Chair: Madeleine Kinsella**

**Madeleine Kinsella – *Borderlands and Borderlines: Modern Irish Theatre and the Classics*, Brian Friel – *Seamus Heaney* – Frank McGuinness**

From the sixteenth until the early twentieth century, the reception of the classics profoundly influenced reciprocal perceptions of identity and culture among the peoples contesting the island of Ireland both in Britain

and in Ireland. Just as Greek literature had been assimilated and appropriated by the Romans, the classics and their use in culture wars between English and Irish writers became contested territory.

The popularity of classical texts as the subject of Irish drama has recently been the topic of several books and articles. This efflorescence of interest in the classics as a medium of commentary on both contemporary Ireland and wider, global concerns is discussed in relation to Brian Friel's *Translations*, Seamus Heaney's *The Cure at Troy* and *The Burial at Thebes* and Frank McGuinness's *Mutabilitie*.

**Keywords:** Modern Irish Theatre; the Classics; Modern Irish Dramatists; Brian Friel; Seamus Heaney; Frank McGuinness

### **Corina Lungu – *Metamorphoses and Metatheatre in Timberlake Wertenbaker's The Love of the Nightingale***

The paper focuses on Timberlake Wertenbaker's reinterpretation of the myth of Philomela, Procne and Tereus, and more specifically on the changes brought about by this contemporary revisiting of an ancient hypotext. In addition to the metamorphoses undergone by the protagonists of the play, Wertenbaker confronts her audience with a metamorphosis of the text itself, playing with traditional elements of tragedy, such as the Choir or the Aristotelian concept of *catharsis*, and including various instances of metatheatricality. Thus, the dramatist provides new meanings for a traditional Western myth, raising pertinent questions not only about contemporary social issues, but also about the significance and value of the concept of the myth *per se*.

**Keywords:** drama; metatheatre; metamorphosis; intertextuality; myth; the carnivalesque; artificiality

### **Iulia Luca – *Samuel Beckett and the Writing Genius***

Samuel Beckett wrote enduring works of art the imperishability of which is proven by the widely read body of original material and by the reviews and critical approaches to his work. Thus, a unique dimension of his entire creative life remains impressive even today, twenty years after his death. But what is it that makes this author so controversial and widely debated at conferences and congresses? Is it the mysterious air of his work or rather the windings and the ups and downs that transform our reading into a potent experience that enables the reader "to come alive in his mind," to quote from Molloy? What remains in the end is the intellectual and emotional exaltation elicited by his novels and short stories. His works are accounts of memorable events in time and space that captivate the reader with their comical implication and inquisitive problematic tone. These are dimensions of our reading that elicit an emotional response quite hard to resist. However, are these features numerous and relevant enough to account for his success? Are there enough translations for the Romanian reader to attain a fair perspective on Beckett's creative genius? These are some of the main questions that I raise in my presentation.

**Keywords:** Beckett, controversy, creative genius, Romanian response, translation, re-evaluation, universal, perishable

## **6. Vision and Voyeurism**

**Chair: Fabio Durao**

### **Claudia Doroholschi – *Masculinity and Sexuality in Stanley Kubrick's War Films***

Stanley Kubrick's war films (*Fear and Desire*, 1953; *Spartacus*, 1960; *Dr Strangelove*, 1964; and *Full Metal Jacket*, 1987) span his whole career as a director and address complex problems related to the nature of war, propaganda, and responsibility. Models of masculinity are questioned, challenged or critiqued in the process, and sexuality becomes one of the most important vehicles through which this critique materializes on screen, both as a fundamental component of human behaviour and as visual metaphor. In the same time, while there are traceably similar concerns in most of Kubrick's films, they also typically respond to the immediate historical and cultural context in which they were made and often address issues which featured prominently in the cultural debates of the moment (e.g. the Cold War, the US involvement in Vietnam). The present paper will look into how motifs and metaphors related to sexuality help Kubrick shape his critique of masculinity, and, more widely, of war, and will examine the evolution of the theme from his early to his late war films.

**Keywords:** Stanley Kubrick; war films; Dr. Strangelove; Spartacus; Fear and Desire; Full Metal Jacket; masculinity; sexuality

**Adelina Vartolomei – *Visual Representations of Lolita in Audrey Kawasaki and Amy Sol***

This paper will focus on the impact that Vladimir Nabokov's novel, *Lolita*, has had on visual arts. The young Dolores Haze has become a model for contemporary artists, such as Audrey Kawasaki, who places emphasis on Lolita's eroticism and her control of the art of seduction, and Amy Sol, who is guided more by her innocence and childlike appearance in her paintings. Nonetheless, both Audrey Kawasaki and Amy Sol have added features belonging to their own specific cultures and personalities. Therefore, one will not see a typical Caucasian Lolita but one that reminds of manga comics and she will not even be a straight one as her sexual inclinations are made obvious especially in Kawasaki's work.

**Keywords:** Nymphet, Manga, Art nouveau, Eroticism, Innocence, Lowbrow Art, Maidens

**Anemona Alb – *Stereotypical Images of Femininity in 'Chick Lit'***

This paper looks at the paradigmatic ways whereby the old, incremental stereotypes about femininity are now revisited and reconfigured in 'chick lit'. Samples of text extracted from novels by Candace Bushnell, Sophie Kinsella and Lauren Weisberger will be analysed within frameworks proposed by Fraser (1994) and Moi (1996).

**Keywords:** femininity; stereotypes; ageism; time and duration; representation; chick lit.

## 7. Spaces of Literacy

**Chair: Carrie Jo Coaplen-Anderson**

**Carrie Jo Coaplen-Anderson – *Placed Writing: Displacement, Home, and Digital Literacy Communities***

Displacement around the world results from tragically traumatic situations such as war, genocide, terrorist acts, political violence, natural disasters, and economic hardship. Displaced groups and individuals surviving such circumstances, locally and globally, have begun to utilize online communities and resources to reconnect and express experiences of lost homes and places. For example, in the case of Hurricane Katrina survivors in the United States, individuals shared and continue to share their written memories, including concepts of home, online via the Hurricane Digital Memory Bank (HDMB).

My presentation will share writing by Katrina survivors, specifically writing on the HDMB, about home and displacement. Further, I will explore how one local community's digital concepts of home can inform global understandings of home for survivors of displacement, as well as possible venues for displaced groups and individuals to reconnect and heal from the trauma of displacement. Further, I argue that digital communities provide distinctly profound opportunities, including prolific writing and subsequent healing, as well as connection with global communities participating in similar expressions and recovery related to their unique displacements and experiences.

**Keywords:** Literacy, place, home, displacement, digital community, writing

**Anca Iancu – *Crossing Cultural and Ethnic Bridges: Literacy Practices and Acculturation of Norwegian-American Immigrant Women in the Nineteenth Century***

This paper discusses the impact of first-generation Norwegian-American immigrant women's literacy practices on their acculturation processes in America in the second half of the nineteenth century. The paper looks at writings by Gro Svendsen, Caja Munch, Sigrid Gjeldaker Lillehaugen, and Elisabeth Koren, who lived with their families in the rural areas of Iowa, Wisconsin, and Dakota. In exploring the women's literacy practices in their first languages and in English, the paper examines how individual uses of literacy (particularly reading and writing practices) have promoted or inhibited successful acculturation.

**Keywords:** literacy practices, acculturation, Norwegian-American ethnicity, immigrant women, rural areas,



cultural and linguistic adaptation

### **Hai Cong – *Developing Electronic Literacy in an EFL Context***

This paper aims to discuss the integration of hypertext resources in literacy education in an EFL context. In Section I a brief introduction about my teaching context will be presented, with a focus on the necessity of developing my students' electronic literacy in the technological era. In Section II some of the previous works on hypertext, electronic literacy will be reviewed, followed by Section III, which demonstrates my implication of electronic literacy in my teaching context. I conclude that it is necessary and viable to train my students in an EFL context to be competent in electronic literacy.

**Keywords:** hypertext, electronic literacy, critical thinking, English as a foreign language, Chinese EFL learners

## **8. Interdisciplinary Encounters**

**Chair: Eugen Gergely**

### **Andreea Teodorescu – *Approaches to Lexical Ambiguity in the Process of Translation***

The paper aims to discuss the choices translators are presented with when confronted with lexical ambiguities in the SL text. The analysis will start from a description of the nature of lexical ambiguity, followed by a survey of available techniques of disambiguation that will prove useful in tackling various types of non-literary texts. Another topic of discussion will be the comparison between intentional and unintentional ambiguity, and the way either of them is rendered in the process of translation. All these theoretical points will be illustrated practically in the last section, where pieces of non-literary discourse and relevant fragments of Lewis Carroll's *Through the Looking Glass* containing instances of lexical ambiguity, will be analysed comparatively against their translation into Romanian.

**Keywords:** lexical ambiguity, polysemy, homonymy, disambiguation, collocation, intentional ambiguity, unintentional ambiguity.

### **Liliana Moga – *Doctor–Patient Communication: from Theory to Application in Daily Medical Practice***

The communication between doctors and patients, which is mainly achieved in the medical interview, has received considerably more attention from the linguists and doctors lately.

Having in view Geisler's theory we have considered a set of questions for both doctors and patients based on the nine steps suggested for successful doctor-patient communications. The aim of the questionnaire designed for doctors was to identify and assess aspects in their language and behavior that can make of the communication with patients a success or on the contrary, a failure. The selection of doctors in the study includes specialists (*cardiologists, internists, psychiatrists, oncologists, neurologists and general practitioners*) working in the District Hospital of Sibiu and in private practices. The aim of distributing a questionnaire to both doctors and patients was to find out what is the correspondence between the opinion of both parts on their communication in hospital, outpatient departments or private practices. The selection of patients in the study has been made in accordance with the specialties of the doctors requested to answer the questionnaires and hospitalized in their departments of the District Hospital of Sibiu or treated in private practices.

The findings of the survey carried out in the District Hospital, Outpatient Department and some private practices of Sibiu have shown that, on the one hand, both doctors and patients are still suspicious of and reticent to such practices and, on the other hand, they have indirectly demonstrated the necessity of manifesting more interest in communications with a view to efficient doctor-patient relationship.

**Keywords:** doctor-patient communication, theory, practice, efficiency, scheme, questionnaires, medical school students, results

### **Olga Stroia – *An Approach to the Fifth Skill in Teaching ESP***

Translation is sometimes referred to as the fifth language skill alongside with the other four basic skills (listening, speaking, reading, writing). Recently there has been a revival of interest in translation due to the shift of its emphasis to using the mother tongue as a resource for the promotion of language learning. The aims of this paper are, firstly, the investigation of students' attitudes towards the use of mother tongue in the ESP classroom, and secondly, to overview a number of possible applications of the mother tongue in teaching ESP.

**Keywords:** fifth skill, students' attitude, language transfer, interference, applications of L1 in ESP

## 9. Persuasive Delusions

**Chair: Eva-Nicoleta Burdusel**

**Eva-Nicoleta Burdusel – *Metaphors of Vision: Aldous Huxley***

Any approach to Aldous Huxley should necessarily take into account one of the three major events that shaped him throughout his lifetime, i.e. his defective eyesight. This paper aims to look at the metaphor of light in a wider context: the search from physical blindness to spiritual light; to discuss such notions as sight-vision; and the, walk through "the doors of perception" into a visionary world and, further, a mystical one. Therefore, physical blindness and intellectual openness may co-exist in a paradoxical but not contradictory relation, when referring to Aldous Huxley. Huxley's eyes may have been almost blind, but his mind was always open and abreast of the most recent and unusual phenomena which others would dismiss out of hand or mock.

**Keywords:** Huxley, metaphor, vision, light, sight, perception, mystical, visionary

**Sorin Stefanescu – *Layers of Illusion in Huxley's "The Bookshop"***

The paper revisits the rift between the progress of the industrialised society in the early decades of the twentieth century and the more classical appreciation of a world cetered on culture, engendering what Huxley himself calls in his story a "deteriorationist" mindset. In order to identify the strategies by which the text reveals gradually the hero's transition from illusion to reality, a number of narrative frames (or layers) are established, including the fictional world, the ideal world, and the inner world. The paper detects a tidal oscillation in the story between these frames and organises the narrative substance into eleven fictional sequences.

**Keywords:** industrialised society, culture, deteriorationism, narrative frame, fictional world, ideal world, inner world, fictional sequence

**Ana-Karina Schneider – *How to Read Kazuo Ishiguro's The Unconsoled***

How to read Kazuo Ishiguro's *The Unconsoled*? In a nightcap and with compasses, of course. Hailed as Ishiguro's best by some, the novel has unsurprisingly also raised objections, for there is a crucial tension at its heart: special reading strategies are needed to unravel this quintessentially postmodern novel, while postmodernism prides itself on having put the plot back in the novel and having restored the genre to its general readership. For *The Unconsoled*, the reading strategies must include mapping out the plot surface of the novel, both temporally and spatially, in such a way as to investigate the dislocations and delays operated by the confused, sleep-walking protagonist's mind. Psychoanalysis and narratology will serve conjointly to circumscribe the protagonist's journey – a peregrination that encompasses all the nostalgia and alienation of the commodified, objectified, globalised postmodern man without circumnavigating any of the timeless humanist values. The fluidity of the time-space continuum that frames the plot evokes a surreal contemporary context that follows a logic of globalisation as deterritorialisation rather than the dissolution of borders.

**Keywords:** Kazuo Ishiguro, *The Unconsoled*, psychoanalysis, Sigmund Freud, narratology, reading, deterritorialisation

**Monica Cojocaru – *Evoking the Ruins: Representations of Berlin in Ian McEwan's The Innocent***

The paper is a close reading of the spatial and temporal representations of Berlin in Ian McEwan's *The Innocent*, which portrays the city as a significant changing point of convergence in history. Set against the backdrop of Cold War Berlin, the novel interrogates the relationship between present and traumatic past, between remembering and forgetting. The palimpsestic, history-laden Berlin it depicts serves as a symbolic map against which to read and interpret history, the author inviting his readers to re-examine the importance of personal and collective memory and re-evaluate the past in the light of the present through the imaginative rewriting of history.

**Keywords:** Ian McEwan, *The Innocent*, Berlin, the city, maps, violence, dismemberment, remembrance, reconciliation

## 10. Selving

**Chair:** Sorin Stefanescu

### Gabriela Domuta – *Individual vs. Society in Wharton's The Age of Innocence*

“Doing one's own thing” suggests the idea of freedom, the freedom of the individual to be different from the society he/she belongs to. What happens, however, if the desire for freedom brings the individual into conflict with the group/society? The novel chosen for discussion and analysis provides a tentative answer to this question, trying to determine in how far we are a product of our upbringing. Can we change how we have been raised and all we thought we believed in? The main characters of the novel, Newland Archer and May Welland, are products of their families and society. Another important character, countess Ellen Olenska, had broken away from New York, so she sees life differently. Although this is the story of a love triangle, it is rather the story of the influence of families and of people within micro-societies. The romantic triangle – a time honored story line, still proves effective, whether the story is written in the time of the ancient Greek (*The Iliad*), in 2009 or in 1920. The difference resides in how a particular group of people handles its personal dilemmas. Wharton renders a touching and distressing picture of how a person adapts to his or her society. This novel endures as a classic – and the present paper's self-declared aim is to provide textual and critical evidence for this statement.

**Keywords:** moral values, social behavior, social class, love triangle, Wharton, freedom, determinism, individual

### Clementina Mihailescu – *Self-Retrieving in Theodore Roethke's Poetry*

This paper is based on the assumption that the characteristic feature of Theodore Roethke's poetry is his concern with discovering and retrieving his self by learning to see the outer and inner worlds in depth. For further revealing the process of Roethke's surfacing his dark inner drives so that he could control and understand them, Plato's Idea of the third man, Bachelard's poetics of elements and Jung's archetypal patterns will be extensively employed.

**Keywords:** Theodore Rothke, poetry, selfhood, Plato, inner drives, Bachelard, Jung, archetypes

### Aurelia Stan – *Patterns of Violence in The Old Man and The Sea, The Short Happy Life of Francis Macomber and A Farewell to Arms*

Hemingway's use of violence served him as a preamble in conceiving both his personal drama and that of humanity – both of these expressed through his characters, embarked upon a psycho-physical struggle of redefining themselves in relation to inner values and to the hostile universe. The author's direct experience of the war, which occasioned his encounter with violence and death on the front, laid the groundwork for a type of literature which praised virtues like manliness, bravery, and dignity. By portraying typical individuals in typical circumstances, Hemingway re-constructed a conflict-dominated world by displaying different patterns of violence: man versus man (in *A Farewell to Arms*), or man versus animal (in *The Old Man and the Sea*, *The Short Happy Life of Francis Macomber*). The present paper dwells upon three forms of violence identifiable in Hemingway's works: transitivity, passivity, and reflexivity.

**Keywords:** violence, transitivity, reflexivity, passivity, psycho-physical war, trauma, virtues, death