

The Department of British,  
American and German Studies of  
the University of Craiova,  
Romania

The English Department  
of the Ruhr University  
Bochum, Germany

The English Department of the  
University of Burgundy,  
France

***THE 13<sup>TH</sup> INTERNATIONAL CONFERENCE  
– LANGUAGE, LITERATURE AND CULTURAL POLICIES –  
"ERROR IN CONTEXT, CONTEXT OF ERROR"***

**Craiova, Romania, November 19-21, 2014**

**CONFERENCE PROGRAMME**

**Venue: The University of Craiova Building, A. I. Cuza no. 13,  
the Grand Hall in front of ‘Sala Albastră’, second floor**

**Wednesday 19<sup>th</sup> November**

**Registration: 9:00-10:00**

**Opening Ceremony: 10:00-10:30**

**Welcome address:** *Professor Nicu Panea, Dean of the Faculty of Letters,  
University of Craiova*  
*Reader Florentina Anghel, Head of the Department  
of British, American and German Studies*  
*Professor Sylvie Crinquand, University of Burgundy,  
France*  
*Professor Dieter Wessels, Ruhr University Bochum,  
Germany*

## **Organising Committee**

Aloisia Sorop, University of Craiova  
Ana Maria Trantescu, University of Craiova

## **Scientific Committee**

Sylvie Crinquand, University of Burgundy  
Francois Bort, University of Burgundy  
Dieter Wessels, Ruhr University Bochum  
Anne-Lise WIE, Nesna University College  
Patrick MURPHY, Nesna University College  
Ioana MURAR, University of Craiova, Romania  
Emil SIRBULESCU, University of Craiova, Romania  
Felicia BARBUT (BURDESCU), University of Craiova, Romania  
Victor OLARU, University of Craiova, Romania  
Aloisia SOROP, University of Craiova  
Ana Maria TRANTESCU, University of Craiova

**Wednesday, 19<sup>th</sup> November**

<b>10:30-11:30</b>	<b>Plenary lectures</b>
<b>11:30-11:45</b>	<b>Coffee break</b>
<b>11:45-13:15</b>	<b>Sessions</b>
<b>13:15-14:30</b>	<b>Lunch</b>
<b>14:30-16:00</b>	<b>Sessions</b>
<b>19.00</b>	<b>Cocktail Hotel Royal</b>

**Keynote Speakers**

**Wednesday 10:30-11:30**

**Professor Sylvie Crinquand**

**University of Burgundy, France**

*Romantic Errings and Wanderings*

**Professor Françoise Bort**

**University of Burgundy, France**

*The Modernist Tragicomedy of Errors*

**WEDNESDAY, 19<sup>th</sup> November, 11:45-13:15**

<p><b>Cultural Studies and English Literature</b> <b>‘Constantin Drăgan’ Amphitheatre</b></p>	<p><b>Translation Studies</b> <b>Room 337</b></p>	<p><b>Applied Linguistics</b> <b>Room 443B</b></p>
<p><b>Moderator: Krisztina Dankó</b></p>	<p><b>Moderator: Titela Vîlceanu</b></p>	<p><b>Moderator: Irina Janina Boncea</b></p>
<p><b>Paula Pascaru</b> ERROR – 404</p> <p><b>Aura Stan</b> Norman Manea’s Clowns versus Herta Müller’s Marionettes</p> <p><b>Andreea Iiescu</b> <i>Dance, Dance, Dance</i> or Haruki Murakami’s Suggestion for an Existential Hopscotch by Depicting Life through Shades of Error and Error-correction</p> <p><b>Carmen Popescu</b> <i>Hubris</i> and <i>Hamartia</i> in the Modern Rewriting of Classical Tragedy</p> <p><b>Krisztina Dankó</b> Error, Sin, Deviance or None? A Case Study in Literary Sociology</p>	<p><b>Cristina Drăgoi</b> What is to be Qualified as Error with Regard to the Process of Translating?</p> <p><b>Georgiana Reiss</b> Translation Procedures as Means of Achieving Flawless EU Translations. A Corpus-based Analysis</p> <p><b>Biriş Rodica Teodora, Miruna Ciocoi-Pop</b> Frequent Errors in the Translation of Medical Texts. Remedial Strategies</p> <p><b>Bratu Andreea</b> Undermining Subtitles</p> <p><b>Titela Vîlceanu</b> Crafting Error-free Translation of Wine Advertisement. An Exercise in Deriving Implicature</p>	<p><b>Adrian-Florin Buşu</b> Errors and Mistakes in Learning Technical English. A Translation-oriented Perspective</p> <p><b>Lavinia Lăpădat</b> Intercultural Approaches in Teaching Foreign Languages</p> <p><b>Ioana Murar</b> A Review of Concepts in Error Analysis Theory</p> <p><b>Anca Păunescu</b> A Co-action and Intercultural Perspective in Teaching Romanian as a Foreign Language</p> <p><b>Valentina Stîngă</b> Common Errors in the English Language</p> <p><b>Irina Janina Boncea</b> Error Patterns as Learning Sources in ESP</p>

**WEDNESDAY, 19<sup>th</sup> November, 14:30-16:00**

<p><b>British Literature</b> <b>Room 443 B</b></p>	<p><b>Translation Studies</b> <b>‘Constantin Drăgan’ Amphitheater</b></p>	<p><b>Linguistics and Applied Linguistics</b> <b>Room 337</b></p>
<p><b>Moderator: Yildiray Cevik</b></p>	<p><b>Moderator: Attila Imre</b></p>	<p><b>Moderator: Gergana Georgieva</b></p>
<p><b>Florentina Anghel</b> Ways to Err in Ian McEwan’s <i>Amsterdam</i></p> <p><b>Mihai Coșoveanu</b> A Troublesome Reunion in Shakespeare’s <i>The Comedy of Errors</i></p> <p><b>Mihaela Prioteasa</b> The Framework of Truth and Error in George Orwell’s <i>1984</i></p> <p><b>Ruxandra Diaconu</b> Error and Humour in David Lodge’s <i>Small World</i></p> <p><b>Felicia Burdescu</b> A.S. Byatt’s <i>Possession</i> – A Passage to Postmodern Fiction</p> <p><b>Cristiana Vărgatu</b> Error and the Quest for Identity in <i>The Comedy of Errors</i> by William Shakespeare</p> <p><b>Yildiray Cevik</b> Heroism through Errors in <i>Lord Jim</i></p>	<p><b>Doina Butiurcă</b> Transparency and Translatability of Occupational Lung Diseases</p> <p><b>Simina Badea</b> Equivalence in Translation – Errors Occurring in Search of the Right Equivalent</p> <p><b>Diana Oțăt</b> Context-sensitive Collocations and Translation Errors in the Framework of Multilingual Legal Systems</p> <p><b>Valentina Magdalena Drocan</b> Errors in Arab Spring News Translated into Romanian</p> <p><b>Attila Imre</b> Correcting Dictionary Errors</p>	<p><b>Ana-Maria Trantescu</b> Mental Spaces, Contextual Reference and Ambiguity</p> <p><b>Cristina Eugenia Burtea-Cioroianu</b> The Analysis of Frequent Errors in Learning Romanian as a Foreign Language</p> <p><b>Elena Mărăscu</b> The Role of Literature in Teaching English Grammar</p> <p><b>Alina Resceanu</b> Condition C Reconstruction Effects in Romanian Restrictive Relative Clauses: Solving the Structural Ambiguity</p> <p><b>Rodica Velea</b> The English Influence on Romanian Medical Vocabulary – Possible Errors</p> <p><b>Gergana Georgieva</b> Multilingual EU Law and Some Problems Encountered by Translators</p>

**THURSDAY, 20<sup>th</sup> November**

**09:00-10:30**      **Sessions**  
**10:30-10:45**      **Coffee break**  
**10:45-12:15**      **Sessions**  
**12:15-14:00**      **Lunch**

**THURSDAY, 20<sup>th</sup> November, 9:00-10:30**

British and American Literature 'Constantin Drăgan' Amphitheater	British Literature and Cultural Studies Room 337	Linguistics Room 443 B
<b>Moderator: Dan H. Popescu</b>	<b>Moderator: Dragoș Ivana</b>	<b>Moderator: Claudia Pisoschi</b>
<p><b>Eliana Ionoia</b> Obscuring the Errors of the Past – Ir/relevance of History as Grand Narrative and Personal History</p> <p><b>Georgiana-Elena Dilă</b> The Importance of Error in Faulkner's <i>Light in August</i></p> <p><b>Tania Peptan</b> Poesque versus Jamesian Defaulting/tecting/texting</p> <p><b>Adriana Ștefan</b> Assuming Contextual Error in Ernest Hemingway's <i>The Old Man and The Sea</i>.</p> <p><b>Grațîela Pîrvu</b> Spatial and Temporal Confusion in the 19<sup>th</sup> Century British Fantastic Prose</p> <p><b>Dan H. Popescu</b> Avoiding Error Within Ideological Context</p>	<p><b>Viorel Stănescu</b> Portrayals of Sin in William Shakespeare's <i>Hamlet</i></p> <p><b>Dragoș Manea</b> Beyond Enlightenment Error: the Christian Dimension of Francis Bacon's <i>Novum Organum</i></p> <p><b>Péter Tamás</b> Nabokov and Misreading</p> <p><b>Mădălina Steliana Deaconu</b> Bloomian Concept of Error and Rui Zin's Postmodernism in <i>O Anibaleitor</i></p> <p><b>Monica Manolachi</b> Hubris and Hybrid: A Missing Link?</p> <p><b>Radu Stoica</b> Misreading Cultural Signs. The Quest for Knowledge in John Coetzee's <i>Waiting for the Barbarians</i></p> <p><b>Dragoș Ivana</b> Consequences of Romantic Radicalism: Sentimental Fallacy in Mary Hays's <i>Memoirs of Emma Courtney</i></p>	<p><b>Lidia Cazacu</b> Challenges and Opportunities in Listening Instruction</p> <p><b>Iulia Ciurezu</b> Tipping Scales with Measure Phrases</p> <p><b>Mădălina Cerban</b> Difficulties in Identifying Transitivity Structures within the Framework of Systemic Functional Grammar</p> <p><b>Bogdana Crivăț</b> On the Plurifunctionality of <i>Have</i> in Present-day English. A Cognitive and Typological Approach</p> <p><b>Claudia Pisoschi</b> Errors and Error-making in E. Albee's <i>Who's Afraid of Virginia Woolf?</i></p>

Thursday, 20<sup>th</sup> November, 10:45-12:15

English and German Literature Room 337	Workshops 'Constantin Drăgan' Amphitheater	English Literature and Cultural Studies Room 443B	
<b>Moderator: Victor Olaru</b>		<b>Moderator: Daniela Rogobete</b>	
<p><b>Andrei Nae</b> Correcting Difference in Jhumpa Lahiri's <i>The Interpreter of Maladies</i></p> <p><b>Andreea-Cristina Paris</b> Giving a Body to Error in the Shape of William Blake's Urizen</p> <p><b>Adela Livia Catană</b> Errors in Understanding Ageing and Identity in Margaret Atwood's <i>MaddAddam</i> and Suzanne Collins's <i>The Hunger Games</i></p> <p><b>Mihaela Hristea</b> The Errors Made by Heinrich Heine in His Life and Work and the Context of These Errors</p> <p><b>Elena Butoescu</b> Stories, Histories, and Fallacies: A Palimpsestic Reading of Malcolm Bradbury's <i>To the Hermitage</i></p> <p><b>Ramona Chiribuță</b> The Ambiguity of Language in Literature</p> <p><b>Victor Olaru</b> Literary "Anomalies" in Victorian Fiction</p>	<p><b>Anne-Lise Wie</b> – Nesna University College, University in Nesna, Norway Storytelling, a workshop</p> <p><b>Patrick Murphy</b> – Nesna University College, University in Nesna, Norway "If you can build it, you can understand it", a workshop</p>	<p><b>Diana Victoria Cotescu</b> The Differences in Translation in Children's Literature: Errors or Interpretations?</p> <p><b>Iiona Delia Cristea</b> Manipulation in the Process of Creation – a 'Subterranean' Force in <i>The Picture Of Dorian Gray</i></p> <p><b>Roxana Elena Doncu</b> Misreading History and the Nation in Salman's Rushdie's <i>Midnight's Children</i></p> <p><b>Sorin Cazacu</b> The Error is in the Detail: the Dysfunctional World of Thomas Pynchon's <i>Bleeding Edge</i></p> <p><b>Aloisia Șorop</b> Error and Errorists in Jane Austen's <i>Pride and Prejudice</i></p> <p><b>Daniela Rogobete</b> Frailty and Error in Paul Auster's <i>City of Glass</i></p>	

**Florentina Anghel** – University of Craiova, Romania  
*Ways to Err in Ian McEwan's 'Amsterdam'*

Ian McEwan's "Amsterdam" emerges from friendship and is woven around possible errors one can make in life and in art. The novel itself, rightfully perceived as different from the others the author has written, can be considered a deviation from norms. The paper will tackle the types of error that can be identified in the novel as well as the discrepancy between authorial intention and some readers' perception.

**Simina Badea** – University of Craiova, Romania  
*Equivalence in Translation – Errors Occurring in Search of the Right Equivalent*

Equivalence in translation may refer to the transfer of a message from the source language to the target language or the decoding of the SL text, just to encode it again in the TL. Despite various theoretical approaches delimitating several types of equivalence (grammatical, textual, functional, pragmatic, etc.) and proposing solutions for those in search of the right equivalent, practice remains the real and constant challenge. The challenge is even greater as far as legal translation is concerned, since it involves the transfer of a message not only from one language to another, but from one legal culture to another. Equivalence is established between texts which are integrated in a legal culture, in a precise communication situation. Although the contact of languages and cultures determines mutual influences and interactions, in many respects legal notions and concepts have evolved differently, therefore finding the right equivalent in legal translation is a difficult and creative task. In this framework, the paper also analyzes some errors that law students make while attempting to use translation as a tool meant to build a bridge between two legal cultures.

**Rodica Teodora Biris, Miruna Ciocoi-Pop** – "Vasile Goldis" Western University of Arad, Romania  
*Frequent Errors in the Translation of Medical Text. Remedial Strategies*

For the past years we have reached the conclusion that our students make numerous mistakes while translating specialized medical texts from German into Romanian and vice-versa, i.e. from Romanian into German. Therefore, the present paper tackles the issue of the most frequently encountered errors which shall be described, classified and for which remedial work is proposed. Such errors do not occur only at the lexical and grammatical levels, stylistic errors and even spelling errors arise during translation as well. By means of various strategies, we aim to correct such errors and train our students to avoid similar mistakes in the future.

**Irina Janina Boncea** – University of Craiova, Romania  
*Error Patterns as Learning Sources in ESP*

One of the greatest tributes teachers must pay to error patterns is that they represent an invaluable source of learning both for the teacher and for the students. If reflected upon, students' error patterns may disclose a fault in their system of thought, in the inner workings of their language organization system. It may be perceived as a symptom on the basis of which a diagnosis can be made and a treatment indicated. Nonetheless, teachers often become annoyed, irritated at the students error patterns especially since, as any other patterns, they constantly reoccur, thus providing the teacher with the impression that the student simply doesn't know or understand his/her grammar. Moreover, reoccurrence gives the teachers a



sense of their own fallacy. This paper tries to investigate the actual sources of errors in ESP classes and to forward some active measures available to teachers in correcting errors so that they do not reoccur. From a pragmatic perspective, errors may be analysed as incorrect locution which is often understood as correct illocution creating the right perlocution on the part of the interlocutor or be perceived as an unintentional violation of Gricean maxims. In this sense, we shall analyse the typology, pragmatics and usefulness of error patterns in the attempt to incorporate them in teaching and learning during ESP classes.

**Andreea Bratu** – University of Craiova, Romania

*Undermining Subtitles*

Besides some very good knowledge of the SL and TL, translating implies the skill of using various strategies that render this process successful. One might think that if these two requirements are met, the entire process of translating becomes very easy. According to Johnson and Whitelock (*Machine Translation as an Expert Task*, 1987:137), a professional translator uses knowledge referring to the target language, the type of text, the source language, the domain the text translated belongs to and contrastive analysis.

For any translator, especially for those who provide subtitles for English movies, a fairly good command of English is absolutely necessary, but this is not enough, as several types of mistakes may occur in the resulted translation and only some of them can be explained by inadequate knowledge of the source language. As it will be seen from the examples used in this paper, certain mistakes may be the result of superficial pragmatic analysis, of insufficient information about the context, of hasty work or simply of poor listening skills.

Using a number of examples collected along the years, the paper will investigate and explain several types of mistakes in the Romanian subtitles of several English movies and documentaries and will try to explain the translation mechanism that has engendered these mistakes. Several levels of language use are analysed, from the lexical and grammatical levels to the semantic and pragmatic ones, one of the conclusions being that very frequently incorrect translations are the result not so much of a lack of linguistic knowledge as of a poor acoustic reception of the message and of the translator's disregard for the logical relation between the utterances and their context.

**Felicia Burdescu** – University of Craiova, Romania

*A.S. Byatt's 'Possession' – A Passage to Postmodern Fiction*

*Possession* is the novel that got the coveted Booker Prize for A.S. Byatt in 1980. Intellectually related to the Victorian Age, the writer produces a serious book to connect her Postmodern times back to Tradition (Realism). In the fictional composition, its rich structure and ideas, still depending on content and form, the author projects Postmodern disruptions that enable her a subtle commentary through intertextuality. Harold Bloom's theory of contextual errors might find A.S. Byatt and her work a prominent place among powerful artists of his literary canon.

**Cristina-Eugenia Burtea Cioroianu** – University of Craiova, Romania

*The Analysis of Frequent Errors in Learning Romanian as a Foreign Language*

In the process of teaching and receiving Romanian as a foreign language it is very important to identify and reduce the interferential errors with implications on the clear understanding of the message transmitted by the speaker and received by the receiver. Therefore, the analysis of the errors is justified by its efficacy in the process of teaching

foreign languages, also in teaching Romanian to speakers who have another mother tongue. The incorrect expressions resulting from the poor knowledge of Romanian as a foreign language also emerge from the linguistic habitudes specific to the mother tongue of those who wish to learn Romanian. Difficulties of receiving and speaking Romanian from speakers of other languages than Romanian arise both at a phonetic level and at a lexical or grammatical one.

**Adrian-Florin Buşu** – University of Craiova, Romania

*Errors and Mistakes in Learning Technical English. A Translation-oriented Perspective*

This article is an attempt to discuss the nature of mistakes and errors that are often encountered while teaching technical English. The paper addresses the difference between errors and mistakes, based on Chomsky's (1965) seminal distinction between *competence* and *performance*. It is common knowledge that learning a foreign language is a gradual process, during which knowledge is acquired and mistakes are to be expected in all stages of learning. Errors, however, are a systematic phenomenon, which is usually the result of ingrained patterns of language that learners are not aware of. Consequently, the article focuses upon the teaching methods, strategies and techniques meant to raise awareness of recurrent mistakes and errors and anticipation and remedial work from a translation perspective.

**Doina Butiurca** – Sapientia University/Petru Maior University, Tg.-Mureş, Romania

*Transparency and Translatability of Occupational Lung Diseases*

The study proposes a contrastive research on the terminology of occupational lung diseases including 160 concepts. The relationship between the common language and specialized terminology of Greek, Latin, Pan-Latin and English is our main interest. Issues of equivalence, as well as the role of terminological metaphor in maintaining the transparency of specialized languages are discussed. One of the conclusions of the research is that equivalence patterns or translating medical terminology differ from one language to another taking into consideration various criteria: semasiological, linguistic, cultural, etymological, etc. Furthermore, a natural tendency of Indo-European languages should be added, namely to preserve their own identity.

**Elena Butoescu** – University of Craiova, Romania

*Stories, Histories, and Fallacies: A Palimpsestic Reading of Malcolm Bradbury's 'To the Hermitage'*

A novel that investigates 'The Enlightenment Project,' *To the Hermitage* belongs to the type of postmodernist fiction classified as 'historiographical metafiction' that presents an alternative reality based on historical sources, determined by formal and rhetorical structures. Borrowing the eighteenth-century habit of blurring the distinction between history and fiction, historiography and literature, Malcolm Bradbury turns his hand to re-writing 'The Enlightenment Project' from the perspective of the French philosopher, Denis Diderot, the Encyclopedist. 'The Diderot Project' of the 1990s is, in fact, the global and cosmopolitan version of the Western project of the Enlightenment. Along with heated debates surrounding the death of the author, the legitimacy of fiction, the fabricated biographies of Descartes and Diderot, and a skeptical analysis of 'united Europe,' the novel puts forward the hypothesis that 'books breed books,' a recurrent theme that calls for a palimpsestic reading of the novel. The historical fallacy is not so much a fallacy of the author as a fallacy of the reader. The

arguments presented by the author look so convincing that the reader is duped into believing that the story has become history. Have the book and the manuscript become collectible commodities in a culture of display? Can a book be considered outside the frame of its historical legacy? Are historical sources hidden below multiple layers of alternative realities? To what extent did the Enlightenment, an age of 'origin-seeking,' create a precedent for fictionalising history and recreating past cultures by collecting them in encyclopedias, libraries, and museums? The present article will attempt to look into these issues and investigate how the author explores the notions of story, history, and fallacy in relationship with postmodernism and the making of modernity.

**Adela Livia Catană** – University of Bucharest, Romania

*Errors in Understanding Ageing and Identity in Margaret Atwood's 'MaddAddam' and Suzanne Collins's 'The Hunger Games'*

This paper aims to highlight the errors which appear in understanding concepts such as age, ageing, identity and to exemplify them by using two dystopian trilogies, *MaddAddam* and *The Hunger Games*. It embraces Philippe Ariès's idea that age is a modern construction influenced not only by biological changes but also by socio-politic, economic, cultural and psychological needs and combats the false perception that ageing is a universal process. Atwood and Collins depict children who "rush" to grow up because of the pressure created by the technological advancement, state politics, super-sexualization, neglect and abuse. As grownups, they make the mistake of denying the influence of their childhood and turn out to be traumatised, violent and drug addicted prolonging a vicious circle. Reaching old age, a stage equivalent to impotence, helplessness, death, they struggle to avoid it through different treatments. Finally, the essay launches the question whether there can be proper or erroneous ways of perceiving age.

**Lidia Cazacu** – Școala Gimnazială "Mircea Eliade" Craiova, Romania

*Challenges and Opportunities in Listening Instruction*

Listening is an important skill which enables language learners to interact with language input while facilitating the emergence of other language skills. Compared with writing and reading, or even speaking, the development of listening receives the least systematic attention from teachers and instructional materials. While language learners are often taught how to plan and draft a composition or deliver an oral presentation, learners are seldom taught how to approach listening or how to manage their listening when attending to spoken texts or messages. This paper develops on the most relevant aspect of text-oriented instruction, communication-oriented instruction, and learner-oriented instruction.

**Sorin Cazacu** – University of Craiova, Romania

*The Error is in the Detail: the Dysfunctional World of Thomas Pynchon's 'Bleeding Edge'*

Thomas Pynchon's latest novel, *Bleeding Edge*, depicts a paranoid world in which modern technology and the overload of information ruin contemporary life. The Internet is seen as a fathomless network of paths whose only aim is to obscure understanding through limitless possibilities. This endless connectivity in such an allusive environment thus poses an existential problem. This paper intends to investigate the ways in which, in the novel, technology and the cyberspace become a countercultural or communal space, at the same time invading even the smallest details of peoples' lives.

**Mădălina Cerban** – University of Craiova, Romania

*Difficulties in Identifying Transitivity Structures within the Framework of Systemic Functional Grammar*

Within systemic functional framework transitivity structures represent the grammatical resources for construing our experience of the world as structural configurations. Each transitivity structure consists of a process, one or more participants involved in the process, and circumstances attendant on it. In this paper we analyse the structures that are difficult to identify as belonging to one of the major types of transitivity structures: material, mental, relational, and we also pay attention to further categories located at the three boundaries: verbal, behavioural and existential.

**Yildiray Cevik** – International Balkan University, Skopje, R. of Macedonia

*Heroism through Errors in 'Lord Jim'*

In *Lord Jim* (1900) the ultimate moral foundations of a man's essential character are explored through a series of errors, which lead to the discovery of a heroic identity of Lord Jim. The errors are apparently the collapse of the "sovereign power," the hardest thing to stumble against, that draws Marlow to Jim's case as he fails the supreme moral test in the face of an imminent threat of death on board the Patna. As Marlow gradually recognizes in his attempt to understand Jim, the moral becomes the existential. It is not simply a question of moral identity but of self-discovery and of self-fulfilment that is connected to a possible heroic identity. One's relation to a capital error made in the face of an inescapable danger and its prevalent consequences dictate the emergence of heroic character in its aftermath in the novel. Thus, in this paper, it is explored that Conrad delineates the thin line between an erroneous character and a "potential hero" who benefits from his past mistakes.

**Ramona Chiribuță** – University of Craiova, Romania

*The Ambiguity of Language in Literature*

Attempts to define what was proper to literature occurred in various parts of the world almost simultaneously. In Russia, in 1920s, they happened within the literary and linguistic movement which is now called Russian Formalism. Britain offered a series of trenchant defences of literature's morally nourishing and enriching qualities, and its capacity to tell us about "life". The latter inaugurated the practice sometimes known as "practical criticism", in which a text is read without reference to its author or its context. Practical criticism arose from a series of forensic investigations into how people actually read, then analysed the "errors" of interpretation they made, when they had no other points of anchorage to ground their readings.

**Iulia Ciurezu** – University of Craiova, Romania

*Tipping the Scales with Measure Phrases*

In linguistic analysis it is often the case that incorrect, ungrammatical examples are just as valuable (if not actually even more so) as well-formed, grammatical ones for identifying the relevant underlying syntactic structure and/or semantic principles at work. Counterexamples are indeed an invaluable tool for verifying and improving on any theory and they are usually the ones that tip the scales when one syntactic or semantic explanation is chosen over another. That is why the present discussion of measure phrases and related constructions in English and Romanian has as its starting points some such cases of asymmetry of the paradigm –

expressions one would expect to be possible, perfectly grammatical but are not (e.g. why is it possible to say: *five feet tall, eight pages long, two feet above the building*, but not *five feet \*short, eight pages \*short, ten feet \*near the building*, while, on the other hand, in the comparative the starred adjectives and adverbial phrases become acceptable: *his paper was eight pages longer/shorter than yours; it landed ten feet nearer the building?* And, most importantly, what do these linguistic facts reveal about appropriately linking syntactic structure with semantic interpretation.

**Bogdana Crivăţ** – University of Craiova, Romania

*On the Plurifunctionality of 'Have' in Present-Day English. A Cognitive and Typological Approach*

The ubiquitous verb *have* displays an enormous productivity and a wide range of functions in contemporary English, starting with the expression of possession, going through existence and locality, and finishing with its auxiliary role for the perfective aspect and for obligation. Having undergone several grammaticalisation processes, the word has changed more and more to a mere “connector”-verb, establishing an unspecified relation between two entities. *Have*-sentence patterns are canonical transitive structures, although the verb is neither grammatically, nor semantically a transitive one. What appears to be a contradiction can be solidly argued for from a diachronic and from a typological perspective. *Have*-structures prove to be basically grammaticalised structures of the more general linguistic strategy of *person prominence*, typical for European languages and iconic for the egocentric perspective that lies beneath.

**Mihai Coşoveanu** – University of Craiova, Romania

*A Troublesome Reunion in Shakespeare's 'The Comedy of Errors'*

Errors are commonly associated with unpleasant events and consequences. Shakespeare suggests an unnatural combination, where errors caused by mistaken identities are eventually the key elements of a sparkling comedy.

**Diana Victoria Cotescu** – “Frații Buzești” National College, Craiova, Romania

*The Differences in Translation in Children's Literature: Errors or Interpretations?*

One of the most widely recognized fairy tales is the *Cinderella* story. Though *Cinderella*'s origin is nebulous, a Frenchman by the name of Perrault penned a version of *Cinderella* that strongly resonates with children of American and European birth. It is this French story that introduced the “pumpkin coach, the mice turned into horses, even the fairy godmother.

Another well-known version of *Cinderella* was recorded by the German brothers Jacob and Wilhelm Grimm in the 19th century. The tale is called “*Aschenputtel*.” The stories of the Brothers Grimm differed from those of Charles Perrault. Rather than creating tales for the amusement, they retold their tales in a manner which emphasized German nationalism.

**Iona Delia Cristea** – “Elena Cuza” National College, Craiova, Romania

*Manipulation in the Process of Creation – A 'Subterranean' Force in 'The Picture of Dorian Gray'*

Although traditional reading of *The Picture of Dorian Gray* tends to emphasize Henry's influence on Dorian, we should shift our attention to another important character, whose power seems to be equally relevant. Indeed, Basil, the painter, apparently admits this himself: ‘Whatever my life is, lie had more to do with the making or the marring of it than poor Harry

has had'. The manner in which Basil has managed to remain so silent, to be so 'inarticulate' from the very beginning of the novel may account for his ability to practically manipulate the evolution of Dorian: 'and, closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake'. In my opinion, Basil's inarticulateness, his attempt to hide his soul, is a riddle that sealed with meaning.

**Krisztina Dankó** – Reformed Theological University, Teacher Training Institute, Debrecen, Hungary

*Error, Sin, Deviance or None? A Case Study in Literary Sociology*

My paper will examine the relationship between error, sin, and deviance, and their representation in the plays and short stories of Tennessee Williams. I will also discuss the question of relativity, namely, how the notion of error, sin and deviance has changed in recent decades, a phenomenon that has had certain ethical consequences as well. Homosexuality, for example, was considered both a sin and a mental illness at the beginning of the playwright's career, while it became a simple civil right issue towards the end of his life. The changing angle of judgement has also had an impact on the critical reception of his work. The perspective of literary sociology gives ample opportunity to examine this truly interdisciplinary field.

**Mădălina Steliana Deaconu** – Titu Maiorescu University, Bucharest, Romania

*Bloomian Concept of Error and Rui Zin's Postmodernism in 'O Anibaleitor'*

According to Bloom's literary canon, one of the three aesthetical principles is the anxiety of influences, namely the original or wrong interpretation of great classic literary works. Postmodern poetics corresponds to this idea, in the sense that it reinterprets the previous literature, often resorting to pastiche, intertext and ludic elements. The present paper aims at analyzing the manner in which Rui Zin, voluntarily, interprets in a wrong manner the classical epic genre and the postmodern elements he resorts to in order to accomplish this task.

**Ruxandra Diaconu** – University of Craiova, Romania

*Error and Humour in David Lodge's 'Small World'*

In his *Campus Trilogy*, David Lodge shapes an academic world filled with humorous and ironical situations. As he is a Literature Professor, Lodge has a thorough knowledge of the world of the academia, as well as an excellent manner of employing the mechanisms of creating humour. He craftily uses error as a means of conveying humour. This paper focuses on the second novel of the Trilogy: *Small World: An Academic Romance* (1984) analysing the relationship between error and humorous situations. These are triggered mainly by the characters being placed in unexpected situations, committing, facing and solving errors.

**Georgiana-Elena Dilă** – University of Craiova, Romania

*The Importance of Error in Faulkner's 'Light in August'*

*Light in August* is one of Faulkner's diversions from what meant the omniscient narrators or the more modern unreliable ones, as he created omniscience as unreliability, intentionally deceiving the readers and creating error in an active manner. The reader is brought into the

plot as an important part in fulfilling the entire process. The breaks that the author uses in his writing are meant to interrupt the thinking process and confuse the readers at times making them analyse more the trace of events or the information they are provided in order to grasp the importance of events and people, not only their projections.

**Roxana Elena Doncu** – “Carol Davila” University of Medicine and Pharmacy, Bucharest  
*Misreading History and the Nation in Salman’s Rushdie’s ‘Midnight’s Children’*

In Salman Rushdie’s novel *Midnight’s Children*, mistaken identities and misunderstandings are tropes that serve to re-interpret traditional Herderian and Hegelian concepts of the nation and history. Identifying with supra-individual machines such as Nation, History or Destiny, Saleem Sinai gives up the difficult task of defining identity in more personal and individual terms. His failures can be put down to his misreading of the picture that hangs in his room close to Nehru’s letter and his misinterpretation of the fisherman’s finger. In a sense, the whole plot of the novel revolves around misunderstandings and misreadings: first, the reader is misled to believe that the story of Adam Sinai and his offspring represents the genealogy of Saleem, who turns out to be the son of a beggar woman and an Englishman, switched at birth and given to a wealthy family by a confused woman in love with a Communist. By trying to identify himself with India’s destiny as one of the midnight’s children (born on the midnight of India’s independence) and failing in his task to unite their magic powers, Saleem Sinai only proves the inadequacy of Nation and History to provide a meta-narrative that serves to coagulate and give meaning to individual lives. One mistake leads to another in a seemingly endless chain, and thus the novel becomes an allegory of the demise of traditional notions like Nation and History in the postmodern postcolonial world.

**Cristina-Alexandra Drăgoi** – University of Bucharest, Romania  
*What is to be Qualified as Error with Regard to the Process of Translating?*

Error can be discussed both with relation to how the process of translating is perceived and with relation to its aim. It has been said that the process of translating should be regarded as a unitary act, as the translator makes use of the same methods and endeavours to reach the same aim regardless of the type of text he is dealing with. However, certain approaches suggest that translation should not be seen as a homogeneous field as there are significant variations in terms of methods and aim according to the features of the text to be translated. Similarly, in some approaches the aim of a translation is that of generating the same response of the readers as the original while other views promote the idea that it’s the exact reproduction of either the form, or the meaning of the original that should be regarded as the aim of any translation.

**Valentina-Magdalena Drocan** – University of Bucharest, Romania  
*Errors in Arab Spring News Translated into Romanian*

In the period between 2010 and 2014, mass media abounded in materials about Syria, Tunisia, Egypt and Libya. However, journalists’ tasks were difficult because they had to deal with a lot of information and limited time for covering the events. The aim of this paper is to present some error types which occurred in the Arab Spring news translated into Romanian. Incorrect use of acronyms, translation difficulties of phrasal verbs and idioms, confusion of lexical meanings, misuse of punctuation marks or rules and orthographical ambiguity in the case of Arabic proper nouns are worth mentioning due to their high frequency. Improper

command of both source and target language affected the quality of translation, preventing the people from properly understanding and interpreting news content.

**Gergana Georgieva** – “Neofit Rilski” South-West University Blagoevgrad, Bulgaria  
*Multilingual EU Law and some Problems Encountered by Translators*

The article examines the existing regime of multilingual legislation that creates a difficulty for the European Court of Justice, which needs to manage disputes on the applicability of the law in a definite situation. The Court often reaches the conclusion that the divergence in translation versions must have been the result of errors that occurred when the text was prepared for approval by the European Commission. Whether the translation is used as a tool in interpreting legal contexts or as a last means it surely is connected with the interpretation of EU law. The translation, however, cannot depict a complete picture of the legislative interpretation in a monolingual context. This makes the possibility for non-conformity so great that it would not be surprising if the whole system collapses. Since this has not happened, the author tries to prove that the Babylon of Europe does not hinder, but rather facilitate communication.

**Mihaela Hristea** – “I.L. Caragiale” National College, Bucharest  
*The Errors Made by Heinrich Heine in His Life and Work and the Context of These Errors*

During his lifetime, the German writer Heinrich Heine underwent a continuous fear of ethnic discrimination and of financial failure triggered by an era full of changes and social unrest. Fearing that because of his Jewish origin he would be rejected by the German society of the first half of the nineteenth century and would not be able to achieve the success he hoped for, the poet decided to convert to Christianity. Another sorrow that shadowed his life was generated by the fact that he could not survive from his work. Taking into account the fact that men of letters were living in poverty, he had to make many compromises in order to survive. Although during his youth he embraced some of the communist ideas especially due to his friendship with Karl Marx, Heine never truly believed in this ideology. In the last part of his life he confessed his fear of the domination of the proletariat, which in its ignorance would not appreciate the true works of art and their value and would destroy them.

**Andreea Iliescu** – University of Craiova, Romania  
*‘Dance, Dance, Dance’ or Haruki Murakami’s Suggestion for an Existential Hopscotch by Depicting Life through Shades of Error and Error-Correction*

Living is primarily about one’s arduous quest for a genuine soul-commitment. To project this, what a better choice than Haruki Murakami’s novel, ‘Dance, Dance, Dance’, a page-turner where characters are constantly negotiating their identities between a real dimension and a fantasy world? ‘Do not make the same mistake twice!’ sounds promising, yet it turns out to be more like a challenge rather than a fact for most of Haruki Murakami’s *shipwrecked-off-life’s-shore* characters. In Haruki Murakami’s case, a Postmodern fiction writer, the boundaries between reality and unreality do not mistakenly melt away but, on the contrary, they are shaped as a road running zigzags among human beings’ errors, recurrent faults, inaccuracies, and all sorts of inherent blunders.

**Attila Imre** – Sapientia University/Petru Maior University, Tg.-Mureș, Romania  
*Correcting Dictionary Errors*



Dictionaries are among the most authoritative sources regarding language. As such, they should not contain any type of error. More than ten available dictionaries were collected during a project – Romanian-English, English-Romanian law dictionaries – and three of them were checked regarding translation, grammatical, spelling, formatting, and typographical errors. The article discusses the findings, which are not very optimistic. In the second part possible improving options are shown, the author arguing for creating a term base, which may be incorporated into computer-assisted translation tools (CAT), such as *SDL Trados*, *OmegaT*, or *memoQ*.

**Eliana Ionoaia** – University of Bucharest, Romania

*Obscuring the Errors of the Past – Ir/relevance of History as Grand Narrative and Personal History*

The failure of history in the novels *Waterland* by Graham Swift and *The Remains of the Day* by Kazuo Ishiguro is worthy of attention in terms of an investigation that will focus on the irrelevance of history as a grand narrative and the relevance of personal history for the characters of these works. In both cases, the plot of the novels is rather scarce, whereas the retelling of events by unreliable narrators obscures the past and its errors. The errors concealed in the narrative have to be discovered by the reader by paying close attention to what is said and what is left unsaid. These errors can occur on a personal level or on a political level – the lives of Tom Crick in *Waterland* and of Stevens and Lord Darlington in *The Remains of the Day* are changed by the errors in the past, whether those errors are set in the context of their personal lives or in the context of history as a grand narrative.

**Dragoș Ivana** – University of Bucharest, Romania

*Consequences of Romantic Radicalism: Sentimental Fallacy in Mary Hays's 'Memoirs of Emma Courtney'*

The present paper aims to highlight Hays's heroine's impractical sentimental philosophy inspired by Helvetius, who claims that strong mental powers are connected with acute and lively sensation. More importantly, for Emma Courtney strong feelings and passion are not signs of weakness – as a woman, but an indication of the strength of one's character, which dismisses binary oppositions like reason-passion and male-female.

Read against the background of the French Revolution, Hays's novel signals the Jacobin detestation for sensibility and rationalism as ridiculous extremes in an England increasingly devoted to (anti-Jacobin) common sense. Built on a quixotic logic of failure, *Memoirs of Emma Courtney* lays stress on the female ideology of sensibility nourished by the uneducated reading of romances, particularly Rousseau's *La Nouvelle Heloise*, in order to show that women like Emma inhabit a dream world which can be shattered only through disillusion in real life.

**Lavinia Lăpădat** – University of Craiova, Romania

*Intercultural Approaches in Teaching Foreign Languages*

Regarding the issue of intercultural communication, we find ourselves compelled to answer this question: is there a genuine connection between communication/ language and culture? Initiating the analysis based on the description of various approaches and representations of cultural concepts which influence intercultural communication, as well as exploring the linguistic theories which deal with the patterns of connectivity between language and culture, this paper aims at demonstrating the high relevance of the

aforementioned elements. In addition, this paper will also analyse the constitutive elements of communication, the use of intercultural language as well as the social and psychological dimensions, which, more or less, provide justification for cultural separation.

**Dragoş Manea** – University of Bucharest, Romania

*Beyond Enlightenment Error: The Christian Dimension of Francis Bacon's 'Novum Organum'*

The *Novum Organum* and the Baconian method formulated within are both products of a world permeated by religious thought. The beauty of the *new logic* is that it works even when it is denuded of this context – as it occurred with the onset of the Enlightenment with its image of Bacon as an irreligious scientist, whose religious rhetoric was, at best, disingenuous. But this entails a reductionist reading of the *Novum Organum*, picking and choosing the elements palatable to the reader's agenda. Following Steven Matthews and Stephen McKnight, this paper attempts to shed light on the book's religious dimension – one that is not solely reducible to rhetoric, but is a constituent part of its philosophical system. I thus analyze the various prayers, prophecies and religious tropes present in the work and explore the relationship between the *Novum Organum* and its cultural context.

**Monica Manolachi** – University of Bucharest, Romania

*Hubris and Hybrid: A Missing Link?*

There are not many who defend the etymological link between “hubris” (from the Ancient Greek *ὕβρις*) and “hybrid” (from the Latin *hibrida*). Although the *Oxford English Dictionary* admits its existence, there is no general awareness of their connection and most people consider it an error. This article reviews some of the reasons for and against such connection and its relevance to our times and society, by drawing on examples from different fields such as science, culture, history, philosophy and linguistics. It also brings arguments for viewing literature as a site where hubris becomes aesthetic hybridity, interdisciplinary and intercultural syncretism.

**Elena Mărăscu** – University of Craiova, Romania

*The Role of Literature in Teaching English Grammar*

English is regarded as the language that brings the whole world together, having status as the world's lingua franca through globalization. English is the most common language to communicate scientific, technological, academic and international trade information. The aim of this paper is for the teachers and students to become familiar with the effectiveness of using literature in grammar teaching. Integrating literature in language teaching adds a new dimension to the teaching of EFL.

Stories and poems, for example, help students to learn the four language skills- listening, speaking, reading and writing more effectively because of the motivational benefits embedded in the texts. Using literary texts in teaching English grammar the process of communication is better realized and students can easier learn without making efforts to memorize rules that govern the world of words.

**Ioana Murar** – University of Craiova, Romania

*A Review of Concepts in Error Analysis Theory*

The paper, structured in three parts, is intended to provide a review of some concepts and theories concerning Error Analysis, its implementation in English as a Foreign Language (EFL) teaching. Part one briefly outlines some aspects regarding the theoretical development of error analysis, particular emphasis being placed on two theories: (i) contrastive analysis, which systematically compares the similarities and differences between the native language system and the target language system; (ii) the interlanguage theory, representing a type of language produced by the non-native speakers in the process of learning a second language, with a structurally intermediate status between the native and target language system. The second part of the paper is concerned with some salient features of error analysis, namely, definitions, criteria of classification, causes and sources of errors, error correction. The third part discusses the significance and limitations of error analysis in language teaching and learning.

**Patrick Murphy** – Nesna University College, Norway  
*'If you can build it, you can understand it', a workshop*

Error in communication and presentation of information is common, and caused by unclear/incorrect encoding, unclear/incorrect decoding, or a combination thereof. This workshop is a hands-on experience of an encoding and decoding process, as well as vocabulary building, independent of the participants' formal and cultural backgrounds.

Using LEGO as a tool for language learning and developing communicative competence, the participants will through cooperation in smaller groups be able to carry out and show competence in the communicative process from ideas and the three-dimensional encoding thereof, to visualization and the corresponding three-dimensional decoding.

**Andrei Nae** – University of Bucharest, Romania  
*Correcting Difference in Jhumpa Lahiri's 'The Interpreter of Maladies'*

What constitutes an error is the fact that it is a deviation from an ideologically imposed norm. Error is always relative to the norm and is subject to cultural construction via discourse, which is why its meaning can overlap with that of difference. Hegemonic discourse will always try to correct error / regulate difference, as it was the case with colonization and the various strategies employed to enlighten the other. In today's post-colonial world, the centre is still preoccupied with correcting difference by using new strategies. One of the substitutes of 19<sup>th</sup> century's aggressive pedagogical cultural imperialism is tourism, which is characterized by a constant domestication of the other, of taming of difference. In my essay I wish to dwell on the issue of domestication in tourism by focusing on Jhumpa Lahiri's short story "The Interpreter of Maladies". Methodologically I shall rely on post-colonialism, identity studies and translation theory.

**Victor Olaru** – University of Craiova, Romania  
*Literary "Anomalies" in Victorian Fiction*

Whenever we read a novel, we certainly get very interested in the story and wonder how it may end, but sometimes we may be disappointed with the denouement, which is not what we actually expected, contrary to the logical development of the narrative, and looking rather anomalous. Referring to Victorian fiction, some writings seem to be "flawed" by the authors' desire to impose a happy ending-Dickens, Hardy and above all Thackeray – whereas some elements of the story may impose a quite different outcome. Consequently, one may ask questions of the type: Did Becky Sharp at the end of *Vanity Fair* kill Joseph Sedley, Amelia's

brother? How does Abel Magwitch, Pip's benefactor in Dickens's *Great Expectations*, swim to shore with a great iron on his leg? Is the hero of George Eliot's *Middlemarch* illegitimate? Why does Jane Eyre give in to an unexpected outburst of superstition? Such a literary "anomaly" is illustrated by the case of Heathcliff from Emily Bronte's *Wuthering Heights* (Did he actually kill Hindley Earnshaw?), the paper emphasizing the idea that readers may provide their own answers by making use of the *close reading* approach (in literary criticism, the careful, sustained interpretation of a brief passage of text).

**Diana Oțăt** – University of Craiova, Romania

*Context-sensitive Collocations and Translation Errors in the Framework of Multilingual Legal Systems*

In the context of the EU multilingual legal system, collocations have become well-known risk factors that make legal translators prone to linguistic and translation errors. The current paper underpins a contrastive approach to English-Romanian commercial contracts, aiming to identify those recurrent source language context-sensitive adjective – noun and verb – noun collocations causing translation errors, especially if English is not the native language of one party to the contract. The research is also based on an interdisciplinary analysis of collocations from the perspective of translation procedures, morpho-syntactic features and socio-cultural items, in an attempt to test the applicability of collocations in corpus linguistics research, thus verifying whether the socio-cultural context could cause errors in the translation process. Subsequently, collocations may be perceived as an added value that plays a significant role in the creation of a domain specific lexicon. Inasmuch as collocations tend to be tied to specific domains, the present paper also envisages further research propositions to the establishment of a contract language database.

**Andreea-Cristina Paris** – University of Bucharest, Romania

*Giving a Body to Error in the Shape of William Blake's Urizen*

In the gnostic vision of English poet William Blake, the creation of the human form coincides with the universal fall into error. *The Book of Urizen* (referred to as The Bible of Hell or The Book of Error) offers a different version of genesis than that of the Old Testament. The present paper aims to analyze the manner in which *the principle of error* acquires a physical body in the shape of the rebellious god, Urizen, allowing it to be more easily recognized and cast off. Across seven ages of dismal woe, the materialization of the first bones, organs and limbs of Urizen, created by his counterpart god Los marks the beginning of the world of matter and introduces the critical error of *finite perception* that diminishes the understanding of eternal truth, allowing for an illusory world and a false prophet that can only diffuse the principle of error.

**Paula Pascaru** – Lingua Franca, Bucharest, Romania

*Error – 404*

Modern poetry in China in the last three decades experienced major transformations: after a creative vacuum of nearly 40 years, poetry moved from empty glorifications of Mao and the Communist Party to various audacious types of poetical experiments under the influence of Western poetry. At least from time to time, poetry separated itself from politics, shaping a new identity for itself, profoundly marked by the rise of the Internet.

Although the Party allowed poetry to experience new shapes and to describe new realities, poetry is under constant surveillance on the Internet (Internet is the main creative platform for avangarde poetry) and elsewhere, and from time to time, it interferes with poetry's activity and without any notice erases web pages.

**Anca Păunescu** – University of Craiova, Romania

*A Co-action and Intercultural Perspective in Teaching Romanian as a Foreign Language*

Intercultural education should not be identified with multilingualism (diversifying the foreign languages study offer within an educational system) or with plurilingualism (speaking several foreign languages), but with functional adequacy in a wide range of communication-oriented encounters. It is quite obvious that a language can be adequately mastered only if learners are frequently exposed to it in contexts based on its concrete utilization. Learning a language is not solely reliant upon the development of certain linguistic patterns of competence, but also on the acquisition of a number of behavioural elements and cultural norms. The last cannot be learned through definitions or lexical references. More often than not, words or expressions can be comprehended through the mediation of the situational context. Learning a foreign language involves the following factors: cultural identity, stereotypes, communicative competence and the dynamics of identity inside a framework of cultural growth.

**Tania Peptan** – University of Craiova, Romania

*Poesque versus Jamesian De-faulting/tecting/texting*

The present study distributes its arguments as a comparative analysis in the field of detective fiction, more specifically in the case of Edgar Allan Poe's *The Purloined Letter* and Henry James's *The Figure in the Carpet*, performing as indicatives of a common privative nuance, however implicit, in the associative processes of detextualization and detection.

The concept of error is applied as hermeneutical and semiotic device, linking fiction and science, as its conventional (default) negative connotations are challenged by empirical aspects explored through selective – therefore relevant in their simplifying quality – retrospection and prediction, as well as by an anti-mimetic/deviant acceptance of the term, thus potentializing the structural aspect of the notion of authorial reliability and the empathic purpose of error in the author – reader shifts.

**Grațîela Pîrvu** - University of Pitești, Romania

*Spatial and Temporal Confusion in the 19<sup>th</sup> Century British Fantastic Prose*

Spatio-temporal coordinates have a major importance in the fantastic literary text, playing two different types of roles: when they can be detected in reality or when they only mime it, they help create the verisimilitude effect - necessary to introduce the fantastic experience to a safe ground; when they represent a trigger of the real and the mimetic, space and time fully participate in creating the fantastic effect (spatio-temporal mutations, spatial confusion, time jumps).

**Claudia Pisoschi** – University of Craiova, Romania

*Errors and error-making in E. Albee's 'Who's Afraid of Virginia Woolf?'*

The paper is a pragmatic analysis of the various types of linguistic errors and mistakes characterizing the communicative behaviour of the characters in E. Albee's *Who's afraid of Virginia Woolf?* In terms of cognitive poetics frame, each character gains prominence at one point or another, and it is precisely his/her errors and mistakes that will turn them into figures and, at the same time, instantiate the process of defamiliarization with them as prototypes. The situational context (psychological context included) represents the ground, acting both as a 'facilitator' of such errors, and as a trigger of their sanctioning. A linguistic error often leads to an error of judgment which causes an error of action. The characters of the play, as evolutive referents, fully illustrate this causal relationship.

**Carmen Popescu** – University of Craiova, Romania

*'Hubris' and 'Hamartia' in the Modern Rewritings of Classical Tragedy*

*Hubris* and *hamartia* are basic concepts in the *grammar* of classical tragedy, both pertaining to the issue of the tragic flaw, i.e. the voluntary or involuntary transgression which sets in motion the tragic machinery. In many modern palimpsests which have their starting point in Greek tragedy, from the existentialist versions of the tragic canon to Christa Wolf's narrative recasting of Euripides' *Medea* or Steven Berkoff's iconoclastic *Greek*, these notions undergo a radical rethinking. Human error is no longer assessed against a metaphysical, religious, or even ethical background and standard but is instead investigated through the lenses of a particular ideology or philosophy. The paper argues, from a comparative perspective, that the implications of this important metamorphosis are considerable, as far as the modern mindset is concerned, but also with respect to the tragic genre itself, which will be redefined by these intertextual reworkings.

**Dan H. Popescu** – Partium Christian University, Oradea, Romania

*Avoiding Error within Ideological Context*

The paper is an attempt at identifying ways of avoiding ideological errors, and censorship at the same time, by translators and critics, as detected in articles published in the cultural press in Romania before 1989. When promoting the works of the American writers of the first half of the 20th century, the authors of the articles, who sometimes remained unidentified, resorted to deceptive means. Besides subtly and deliberately distorting their discourse, they also paid attention to the written and pictorial representation within the page layout.

**Mihaela Prioteasa** – University of Craiova, Romania

*The Framework of Truth and Error in George Orwell's '1984'*

Expanding the moment in which beautiful speculations stand on the border between truth and error is a common feature of George Orwell's work that unlocks the distance between fact and fiction, truth and error, definiteness and indefiniteness. In an epoch where nothing different could be made publicly or lived openly, a Ministry of Truth employee, Winston Smith encouraged himself to glance at the spaces in between language and discover another variant of the world he knew. *1984* uses the errors of human behavior, echoes the very essence of post modernism and transcends the drama form.

**Georgiana Reiss** – University of Craiova, Romania

*Translation Procedures as Means of Achieving Flawless EU Translations. A Corpus-based Analysis*

The present paper attempts to approach several translation procedures from the point of view of their usefulness to translators enabling them to make the most suitable translation choices, thus avoiding possible translation inadequacies. On the basis of bilingual English-Romanian examples, we discuss some cases of *one-to-one translation, transference, through translation, modulation, transposition, paraphrase, componential analysis, expansion* (including *explicitation*), *reduction* (including *implicitation*) which lead to flawless translations that are proper to the TL naturalness and linguistic norms, as well as to formal and/or legal style.

For the purpose of our analysis, we use a bilingual corpus of EU legal documents, which contains the English versions along with their official Romanian translations.

**Alina Resceanu** – University of Craiova, Romania

*Condition C Reconstruction Effects in Romanian Restrictive Relative Clauses: Solving the Structural Ambiguity*

This paper aims to clarify and resolve issues surrounding the so-called reconstruction for binding phenomena. We show that the reconstruction behaviour of the relative clause head argues for Carlson's (1977) claim that relative clauses are ambiguous between a raising and a matching structure. More specifically, in the discussion of reconstruction phenomena, we deal with binding for Condition C, since it has proven to be crucial in the analysis of relative clauses in the recent years (Munn 1994, Safir 1999, Citko 2001, Sauerland 2003, Bianchi 2004, Hulsey&Sauerland 2006 a.o.). This has to do with the fact that relative clauses differ from *wh*-questions with regard to Condition C effects. This is unexpected because reconstruction for other phenomena (such as anaphor binding, variable binding, scope and idiom interpretation) was just as systematic with relativization as with *wh*-movement.

Taking into consideration the complexity of the matter, it is very hard to cover all the empirical evidence that was proposed in the literature. Therefore, we will only present the most relevant data. We mainly focus on the asymmetry between relative clauses and *wh*-interrogatives and on a number of relevant aspects of Condition C effects in restrictive relative clauses. The aim of this presentation is two-fold: 1. to show that the absence of Condition C effects in relative clauses plays an important role in the evaluation of the analyses proposed for the derivation of relative clause; 2. to argue (in line with the recent

proposals) that this constitutes an argument for the implementation of the Matching Analysis (Sauerland 2002, Hulsey&Sauerland 2006, Salzmann 2006, Szczegielniac, 2012 a.o).

**Daniela Rogobete** – University of Craiova, Romania

*Frailty and Error in Paul Auster's 'City of Glass'*

Starting from the symbolic image of the crumbling Tower of Babel and the linguistic confusion it engendered, Paul Auster places at the core of his *City of Glass* a problematic search for identity and for a meaningful truth, rendered almost impossible by the labyrinthine layers of a text constructed as a metaphysical detective story. This paper focuses on the metaphorical means Auster uses in order to comment upon the intricate mechanisms of the human mind caught between destruction and redemption, between essence and appearance, always doomed to frailty and error and forever placed on the verge between subjectivity and relativity.

**Aura Stan** – University of Bucharest, Romania

*Norman Manea's Clowns versus Herta Müller's Marionettes*

The subject of the work I proposed, *Norman Manea's Clowns versus Herta Müller's Marionettes*, is generous and can be contextualised from an error's perspective, understood here as a history error in line with the idea that totalitarianism is an example of 20th century extremism. In this context, two 'export' writers of Romanian culture attempt to outwit censorship (Norman Manea) or to express an absurd reality using an expressly chosen typology of characters: clowns and marionettes. The question is predictable: WHY do the aforementioned authors directly or indirectly appeal to these prototypical figures? Incompatible with their forced living environment – communist Romania –, they become messengers of an original world, imposing through their game a set of new rules by ridiculing the given. The clowns and marionettes also represent generic masks of the narrators, based on which the identity hiding-revealing dichotomy is achieved alongside the reconstruction of a page our country's history.

**Viorel Stănescu** – University of Craiova, Romania

*Portrayals of Sin in William Shakespeare's 'Hamlet'*

Seldom has the theme of filial vengeance been tackled by a playwright without drawing inspiration from *Hamlet*, from the various lapses of judgment and smoldering drives that lead the vast majority of characters to their tragic demise. Be it errors in comprehending morality, living up to kinship or even the mere state of facts, *Hamlet* seems to rest on a cornerstone of crushing inadequacy. More so, the play unfolds as a genuine epitome of divine punishment, culminating with the arrival of Fortinbras in a world in shambles, restoring law and common sense generally. My article intends to encompass an analysis of these distinctive sins and of the final act of judgement.

**Radu Stoica** – University of Bucharest, Romania



*Misreading Cultural Signs. The Quest for Knowledge in John Coetzee's 'Waiting for the Barbarians'*

The problem of otherness, the search for a national, unitary identity represents the toughest challenge and the biggest paradox that a country like South Africa has to face. In the words of Northrop Frye, John Coetzee's narration is immersed in and touches upon "the literature of paradox". **WAITING FOR THE BARBARIANS** represents the violent encounter between Self and Other placed at the **BORDER**. The frontier is both real and metaphorical; however, instead of separating peoples and cultures, it symbolizes the paradoxical and ambivalent relationship between colonizer and colonized, a re-writing of the Hegelian master/slave dialectic and, at the same time, a continuous transgression coming from an unquenchable quest for meaning. **THE BORDER** draws its existence from the encounter of Self and Other, it blurs signification; it also produces misrepresentation, an often surprising numbness of the intellect and a strange inability to "read" and decode otherness. This crossing of the actual border does not translate into the crossing of the "metaphorical" one. The failure to decode the signs brings about the failure to understand, while truth-seeking manifests itself in the most violent manner.

**Aloisia Şorop** – University of Craiova, Romania

*Error and Errorists in Jane Austen's 'Pride and Prejudice'*

At the turn of the 19th century the English lived under the grip of an uncompromising code of behavior which sanctioned every action deviating from the 'correct' social standard. In plain words, 'error' engendered far too often 'terror'. In her *Pride and Prejudice*, now regarded as a novel of manners, Jane Austen used 'error' as a social oscillograph for measuring to what extent people were inclined to observe or neglect the norms of genteel behavior.

The paper tries to explore the pressure that 'error terror' put on the characters and their different responses to it. From this perspective there are two extreme characters, the all-too-correct Mr. Collins, consumed by the ambition to behave appropriately, and the socially irresponsible Lydia Bennet, whose utterly imprudent conduct jeopardizes the future of her better sisters. In between, the other characters meander among errors of judgment and the ensuing behavioral mistakes.

**Adriana Ştefan** – University of Craiova, Romania

*Assuming Contextual Error in Ernest Hemingway's 'The Old Man and The Sea'*

The notion of error indulges the readers into a mysterious insight in the fatal attraction towards the prone to error human nature. Hemingway's predilection for machist individualism and existential egocentrism has propelled his characters into a constant fight with absurdity and religiousness. Santiago, the old fisherman from *The Old Man and The Sea* raises heroic individualism to a status of tragic hubris under the prejudice of a *salao*. Assuming an error implies the craving for perfection and progress in the context of great misery: "I could not fail myself and die on a fish like this." (Ernest Hemingway, *The Old Man and The Sea*)

**Péter Tamás** – Eötvös Lóránd University, Budapest, Hungary

## *Nabokov and Misreading*

Misreading is a keyword in Vladimir Nabokov's oeuvre, one which is used in many senses. The author left numerous comments on the "proper" reading of his works; some of his novels depict the ethical consequences of "misreading" the Other; and *Pale Fire* identifies misreading with artistic creation (which has strong resonances to Harold Bloom's theory of the "anxiety of influence"). My presentation sets out to make a survey of the different treatments of the concept 'misreading' in Nabokov's oeuvre.

**Ana-Maria Trantescu** – University of Craiova, Romania

### *Mental Spaces, Contextual Reference and Ambiguity*

In cognitive poetics, context is seen as encompassing social circumstances and personal experience. While traditional stylistic analysis makes use of linguistic theories in order to explain or predict textual interpretation, cognitive stylistics is based on theories that relate linguistic choices and reader's perception of the text to cognitive processes and conceptual structures.

This paper focuses on one of the main topics of cognitive poetics: mental spaces and referential ambiguity.

Mental spaces are conceptual structures, originally proposed by Gilles Fauconnier (1985, 1994) to describe how we assign and manipulate reference, including the use of names, definite descriptions and pronouns. Mental spaces can be seen as a cognitive parallel to the notion of possible worlds in formal semantics. The main difference between a mental space and a possible world is that a mental space does not contain a faithful representation of reality, but an idealized cognitive model.

An important advantage to the idea of mental spaces and links between them is that it can be used to explain the interaction between knowledge and reference in the phenomenon of referential opacity.

**Cristiana Vărgatu** – University of Craiova, Romania

### *Error and the Quest for Identity in 'The Comedy of Errors' by William Shakespeare*

The implications of the mistaken identity which are obvious throughout *The Comedy of Errors*, from the initial disruption to the final recovery, affect both the major characters: the twin masters; Adriana, wife of Antipholus of Ephesus; Luciana, her sister; the Dromios, twin servants to the twin masters; and some minor figures: the merchant, the schoolmaster, the goldsmith and the sergeant.

In approaching the problem of identity, Stephen Greenblatt contrasts the psychoanalytic notion according to which the mask of a person's social identity functions as "a defensive strategy, a veneer hiding the authentic self beneath" with the Renaissance attitude that perceives the social and cultural representation of a person as the authentic self, one taking his or her identity from a relationship with society as a whole.

In the case of *The Comedy of Errors*, as the people in their world fail to recognize them, the four misidentified twins experience a painful sense of uncertainty, a state of distress in which one of the twins, Antipholus of Syracuse, seeks to recover his identity through love.

**Rodica Velea** – Universitatea de Medicină și Farmacie din Craiova

*The English Influence in the Romanian Medical Vocabulary – Possible Errors*

A series of English words can be ranged among the recent borrowings in the Romanian medical vocabulary. The English influence, even if a new one, cannot be neglected since we observe its presence in more and more disciplines of the medical field. And it has an important contribution to the enrichment and modernization of the *living body* of the medical language. The learners may find themselves in the difficult situation of meeting the “false friends” or the different word order as well as the different connotations.

**Titela Vîlceanu** – University of Craiova, Romania

*Crafting Error-free Translation of Wine Advertisements. An Exercise in Deriving Implicature*

The paper integrates three already “cooperative” and cross-fertilising fields of scientific investigation, i.e. discourse analysis, translation studies and pragmatics, in an attempt to describe the functional levels of the wine advertising discourse, inwards and outwards. In the age of globalization and of glocalization, the translator’s multilayered competence, which definitely includes a pragmatic component, will secure optimal if not error-free translation, based on the activation of his/her encyclopaedic knowledge, of the shared knowledge with the prospective readership/consumers, and on information mining with respect to terminology management, intercultural awareness and expert knowledge acquisition. It is only these aggregate knowledge, values and skills that will lead to the translator’s maturing and accurate detection of implicature beyond the face value of wine advertisements and to his/her decision on preserving the exotic flavour.

**Anne-Lise Wie** – Nesna University College, Norway

*Storytelling, a workshop*

In this workshop, we will work with different ways to motivate children for telling their own stories.

Telling stories has been part of most cultures at all times. The story used to be oral, passing from storyteller to storyteller, from time to time and from place to place. Each storyteller brings something of himself in to the story; is that to be considered an error?

Children that are good storytellers benefit from this as they grow older. They are better listeners, and they learn about the structure in a story. As a listener, the child learns new words and builds a larger and more varied vocabulary, and as a storyteller, the child tries out new words and sentences. Children who like to tell a story, understand why they need to learn to write. Letters and words can express all the ideas and images they have inside themselves, they have something they are eager to tell; and they know that if they write their stories down, they can be read over and over again.

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The deadline for the submission of your papers is the 25<sup>th</sup> January 2015.

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Your contribution should have between 3,000 and 6,000 words.

The suggested format and style for abstracts and papers:

- Paper size: B5 182 x 257 mm
- Font: Times New Roman, 12
- Line spacing: single
- Alignment: justified
- Title: Times New Roman, 14, bold, centred
- Under the title: Name and Surname; affiliation, e-mail address
- The abstract has to be written both in English and in Romanian
- Abstracts in English: no more than 100 words each, font: Times New Roman, 10; line spacing: single, 3-5 keywords
- Please, use *italics* for emphasis, keywords, book titles.
- Please, use **bold** for the title, subtitles and headings.
- Please, use the correct diacritics for the texts in Romanian (abstracts, quotations, proper names).
- Please, use footnotes, not endnotes.
- References in the text will be written between parentheses, e.g.: (Bauman, 1992); (Bauman, 1992: 23-25); (Bauman 23)

References at the end of the article will be written as in the following examples:

Books, articles or chapters in a book:

Sidel, Ruth. *On Her Own: Growing Up in the Shadow of the American Dream*. New York: Penguin, 1990.

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. Chicago: U of Chicago P, 1980.

Gates, Henry Louis, Jr., ed. *Classic Slave Narratives*. New York: NAL, 1987.

Dabundo, Laura. "The Voice of the Mute": Wordsworth and the Ideology of Romantic Silences." *Christianity and Literature* 43.1 (1995): 21-35.

Magny, Claude-Edmonde. "Faulkner or Theological Inversion." *Faulkner: A Collection of Critical Essays*. Ed. Robert Penn Warren. Englewood Cliffs: Prentice-Hall, 1966. 66-78.

Alpern, David M. "Has Moscow Violated SALT?" *Newsweek* 22 Oct. 1984: 32.

Online resources such as reference books and academic journals are valid sources and must be cited according to the examples below:

**Article:** Ross, Andrew. "Hacking Away at the Counterculture." *Postmodern Culture* 1.1 (1990): 43 pars. 3 May 2003 <[http://muse.jhu.edu/journals/postmodern\\_culture/v001.1ross.html](http://muse.jhu.edu/journals/postmodern_culture/v001.1ross.html)>.

**Book:** Rawlins, Gregory J. *Moths to the Flame*. Cambridge: MIT P, 1996. *MIT Press*. 30 Aug 2000 <<http://mitpress.mit.edu/e-books/moths/>>

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