UNIVERSITY OF CRAIOVA

University of Kent

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

**University of Kent,
Canterbury, UK**

THE 16ᵀᴴ INTERNATIONAL CONFERENCE

– LANGUAGE, LITERATURE, AND CULTURAL POLICIES –

TRANSITIO, TRANSMISSIO, TRANSLATIO:

SPACES OF TRANSITION IN THE MODERN WORLD

Craiova, October 12-14, 2017
Casa Universitarilor, 57, Unirii St.

BRITISH COUNCIL

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Front cover picture: Rachel Whiteread's sculpture *Embankment*; Photo taken by Elena Butoescu at Tate Modern, London (2006)

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CONFERENCE PROGRAMME

Thursday, October 12

8:30 – 9:30 Registration and coffee (Casa Universitarilor, 57 Unirii St., 1st floor)

09:30 - 10:00 Welcoming Address (Eminescu Room)

Prof. Nicu Panea, Vice-Rector, University of Craiova

Dr. Anamaria Preda, Dean, Faculty of Letters

Dr. Florentina Anghel, Vice-Dean, Faculty of Letters

Dr. Sorin Cazacu, Head, Department of British, American, and German Studies

10:00 - 11:00 Plenary Address (Eminescu Room)

Professor Patricia Erskine-Hill, Baylor University, Texas (retired)

Dante's Divine Comedy in Translation; Influence and Resonance on English Culture

11:00 – 11:30 Registration and coffee

11:30 – 13:30 Paper presentations - Parallel Sessions

13:30 – 15:00 Lunch break (ground floor)

15:00 – 16:00 Plenary Address (Eminescu Room)

Professor Stephen Prickett, Regius Professor Emeritus of English at the University of Glasgow, Honorary Professor at the University of Kent at Canterbury

Picturing Jerusalem: New and Old

16:00 – 16:30 Coffee break

16:30 – 18:30 Paper presentations - Parallel Sessions

19:30 Cocktail (ground floor)

Friday, October 13

10:00-11:00 Plenary Address (Eminescu Room)

Prof. Emerita Mihaela Irimia

Universal Harmony into Individual Identity: The Transition of Character into Caricature

11:00-11:30 Coffee break

11:30-13:30 Paper presentations - Parallel Sessions

13:30-15:00 Lunch break (ground floor)

15:00-17:30 Paper presentations - Parallel Sessions

Saturday, October 14

Outing to the Sculptural Ensemble of Constantin Brâncuşi in Tg. Jiu and to his birthplace in Hobiţa.

Lunch at Casa din Pădure, Runcu

Thursday 12th October

11:30 – 13:30

Geopolitical transitional spaces Eminescu Room	Literature as a transitional space Iorga Room	(Socio-) linguistic transitional spaces Al. Piru Room
Chair: Mihaela Roibu	Chair: Mihai Coşoveanu	Chair: **Ana-Maria Trantescu**
Zainab Abdulkadhim Salman Al-Shammari Margaret Atwood's *The Handmade Tale* – a Feminist Dystopia? **Mihaela Roibu** From Democracy to Totalitarian Theocracy in Margaret Atwood's *The Handmaid's Tale* **Panagiotis Asimopoulos** On the 'Migrations' of Milos Tsernianski **Falih Mahdi Jabr** The Feminist Novelistic Movement in the Multicultural Societies: Toni Morrison and Inaam Kachachi	**Tania Peptan** Liminal Memory in Hamlet and *Hamlet* **May H. Srayisah** Ethical Transition in *Pride and Prejudice* **Irina Simanschi** The Brontë Phenomenon. Spatial Coordinates Regarding Female Creativity **Mihai Coşoveanu** Auden's Poetic Journey from Europe to America	**Iulia Cristina Frînculescu** Transition in Romanian Medical Terminology – From Birth to the English Influence **Ana-Maria Trantescu** A Cognitive Approach to English and Romanian *Mouth* Idioms **Vlad Preda** On the Registration of Recent Words in Romanian Dictionaries **Andreea Bratu** From *hall* to *mudroom*: a brief chronology of the indoor and outdoor space (de)limitations

16:30 – 18:30

Transiting and transgressing narrative boundaries Eminescu Room	Literature as a transitional space Iorga Room	Cultural practices in transition Al. Piru Room
Chair: Georgiana Dilă	Chair: Florentina Anghel	Chair: Andreea Ghiţă
Georgiana Dilă John Steinbeck's *The Grapes of Wrath* and Types Transition(s) **Hussein Ghufran Abd** The Liminal space of a Fiesta: A New Reading of Hemingway's *Death in the Afternoon* **Mohammed Naser Hassoon** Who is Fedallah, or How the Logic of *Moby Dick* Translates into the Conceptual Space of the Arab Culture **Codruţa Mirela Stănişoară** Laurence Sterne, a Writer in Transition	**Florentina Anghel** Spaces of transition in twentieth-century literature: embedded stories **Thabit Shihab Ahmed Ahmed** *Transition of Symbols in W. B. Yeats's Poetry* **Andreea Ţacu** Liminal Experiences in Jonathan Coe's *What a Carve Up!* **Anca-Ioana Vulcănescu** Transiting and transgressing narrative boundaries	**Daniela Micu** Die Anthropologie während der „Skalenveränderungen" – ein Überblick über die Theorie der Supermodernität von Marc Augé **Bogdana Crivăţ** *Der Account, die Cloud* und *das Hashtag*: Zur Genuszuweisung von substantivischen Anglizismen im aktuellen Deutsch **Ema Ştefan** Die Präpositionen *während*, *wegen* und *trotz* und ihre Bezüge **Daniela Chilom** Entlehnungen deutscher Herkunft im gegenwärtigen Rumänisch **Andreea Ghiţă** An der Schnittstelle zwischen Literatur und Geschichte – Marcel Beyers *Flughunde* als historiographische Metafiktion

Friday 13th October

11.30 – 13.30

Cultural practices in transition Eminescu Room	Transiting and transgressing narrative boundaries Iorga Room	(Socio-) linguistic transitional spaces Al. Piru
Chair: Anne-Lise Wie **Anne-Lise Wie** Gilding Granite - Spaces of Transition in the Children's Theatre **Mihaela Sandu Ene** From Fairy Tales to Realist Fiction: Young Adult Literature on the Threshold between Children's and Adult Literature **Mihaela Prioteasa** Liminality in Harold Pinter's Theatre of the Absurd **Vassil Anastassov** Water as Space Dividing Worlds	**Chair: Sorin Cazacu** **Oana Badea** Transnational Adoption in Anne Tyler's *Digging to America* **Hayder Naji Shanbooj Alolaiwi** Resistance/Acceptance of Colors in Wallace Thurman's *Infants of Spring* **Sorin Cazacu** Metaphors of Crossing in Nella Larsen's *Quicksand* **Ilona Delia Cristea** Strether's transition from innocence to spiritual development **Mihaela Vasile (Epifan)** Joy Harjo's memoir: A portrayal of Native American identity in the modern world	**Chair: Jolanta Sypiańska** **Jolanta Sypiańska** Level of proficiency as a conditioning factor in the amount of influence of foreign languages on L1. **Patrick Murphy** The university professor: A transition from monopolist of knowledge to co-learner and -researcher in the classroom **Claudia Pisoschi** The Transition from the Domain of Implicatures to That of Presuppositions and Back **Alina Reşceanu** Transcending Traditional Language Boundaries in Communication: Do you speak Emoji?

15:00 – 17:30

Cultural practices in transition Eminescu Room	Literature as a transitional space Iorga Room	(Socio-) linguistic transitional spaces Al. Piru
Chair: Estella Ciobanu **Estella Ciobanu** Whither Transitio? The Many Faces of Transitus, or Playing with Markers of Civilisation at Schiphol Airport, Amsterdam **Dragoş Ivana** Between *Imitatio* and *Transitio*: The Rise of the Early American Novel **Elena Butoescu** From *Imitatio* to *Translatio*: *The Turkish Spy* in the Epoch of the *belles infidèles* **Aloisia Şorop** "The Continual Change of the Matter, the Perpetual Sameness of the Form." Water as Rheuma in English Romantic Poetry	**Chair: Victor Olaru** **Victor Olaru** Social Criticism in transition: Charles Dickens **Ali Mohammed Hasan** Transition and Transgression of Identity in Chuck Palahniuk's *Survivor* **Flavian Palade** Representations of betrayal and heroism in distinct cultural spaces in Joseph Conrad's novel Lord Jim **Maria Cristina Chintescu** Otherness and Chinese Diaspora in Amy Tan's Novels *The Joy Luck Club* **Georgiana-Silvia Leotescu** Transformation – a recurrent theme across J. K. Rowling's *Harry Potter* Series **Ana Maria Bîzdoacă** The Gothic Scene – Style and Fashion	**Chair: Mădălina Cerban** **Mădălina Cerban** Transition within a complex text from a SFL perspective. Transition words **Georgiana Reiss** A Contrastive Study on the Transitivity System: Original Story vs. Adapted Version **Ahmad Kareem Salem Al-Wuhaili** Depicting Strategies of Arab Political Apologies

ABSTRACTS

Hussein Ghufran Abd, University of Craiova, Romania, alialfartosy@gmail.com

The Liminal space of a Fiesta: A New Reading of Hemingway's Death in the Afternoon

In Hemingway's fiction, fiesta is recurring motif. His passion for bull-fighting, and his familiarity with this Spanish entertainment that turns giving death into entertainment, a celebration of manhood over bestiality, and even a form of art. In his novels, fiesta acquires the dimensions of a liminal stage in which in which the participants to the ritual find themselves in media res – in the middle of things – when they have reached beyond the pre-ritual status but they have not yet taken the step to their new status after the completion of the ritual. My presentation approaches Hemingway's non-fiction volume on bullfighting Death in the Afternoon (1932) from a liminal position, highlighting its double function: that of a guidebook on bullfighting in Spain, and that of a mediator between the Spanish and American cultures, covering a liminal space between different traditions (oral and written), different writing styles (literary and documentary), or different codes of expression (visual and verbal).

Thabit Shihab Ahmed Ahmed, University of Craiova, Romania, ma.thabit67@gmail.com

Transition of Symbols in W. B. Yeats's Poetry

This paper sheds light on the symbolism in Yeats's literary career, in both his poetry and plays and even in his essays. This study deals with the improvement of the symbolic style developed by William Butler Yeats. The main body of the present research explores of Yeats's personal symbolic system and shows that he is the man of the symbols. The traditional religious symbols and occult symbols filled of the Yeats's literary writings. His works reveal wider truths such as English ascendancy over Ireland and Irish people through the frequent use of symbols as well as diversity of the meanings of these symbols. The present study focuses the attention on the concept of symbolism and examines some examples throughout his poems and plays.

Hayder Naji Shanbooj Alolaiwi, University of Craiova, Romania, hayder.naji.884@gmail.com

Resistance/Acceptance of Colors in Wallace Thurman's Infants of Spring

In the light of trauma theory, this research attempts to analyse African-American identity crisis in Wallace Thurman's *Infants of Spring*. It investigates the cause of African-American identity crisis, which is related to psychological trauma caused by the trans-generational transmission of familial and racial trauma. Through analysing Milkman's identity crisis, this research tries to reveal the influences of slavery and racism on African Americans on *Infants of Spring* ,and how does attempt the impossible: to understand the material forces that constructed Harlem separate from those representational forces also operating. In his attention to economies of power, Thurman tries to provide a comprehensive guide to all that shaped the New Negro. It didn't make for good literature, but Thurman was not simply interested in aestheticism, despite the many reference to Wilde and Huysmans in the novel.

Zainab Abdulkadhim Salman Al-Shammari, University of Craiova, Romania, zainabalshammari33681@yahoo.com

Margaret Atwood's The Handmade Tale *– a Feminist Dystopia?*

Margaret Atwood places her novel *The Handmaid's Tale* in a fictional totalitarian society in which the repression of women is carried out to the complete diminution of their role in society to that of a child-bearing vehicle of sexual pleasure. It is a dystopian novel—along the tradition opened by George Orwell and Aldous Huxley—and Margaret Atwood places the action in a not so distant

future in the history of the USA, which have reached an alarming level of degeneration and the erasure of all the moral values of the past, challenging some of the tenets of the feminist theory, such as women's exploitation in a patriarchal society, sexuality, reproduction, and motherhood. Talking about her novel, Margaret Atwood prefers to call it "speculative fiction", despite the obvious elements of SF it contains. But "speculative" or "dystopian", the novel contains numerous references to different manifestations of power that have shaped the history of mankind over the centuries: Puritan theocracy, polygamy, military dictatorship. My contribution is a personal analysis of Margaret Atwood's novel *The Handmaid's Tale* and aims to trigger a discussion on the condition of the modern woman—a major issue for the contemporary women novelists.

Ahmad Kareem Salem Al-Wuhaili, University of Craiova, Romania, ahmad.alsalim3434@yahoo.com

Depicting Strategies of Arab Political Apologies

In order to keep on our relations with parents, siblings, relatives, friends, and all other members of the society, we have to practice some social events which are considered being polite behaviors. Among such behaviors, we need to practice apologizing as far as there are wrong acts to establish good relations between each other. However, apologies should be practiced equally in all fields; such as medicine, law, sports, politics and etc. within political domain, politicians practice their apologies for historical and for present events also. In every field the offender tries to apply different ways of expressing his/her apology to less down the offence which was done by him/her. However, these strategies differ according to the severity of the wrong committed act. In political field, politicians try to apply strategies as methods to provide an apology. We aim to find out if Arab politicians (or political institutions) are practicing different strategies for apologizing in their field. For the purpose of our study, we take Fraser's strategies as a model for comparison. We have selected as objects of our analysis five apologies taken from Iraq, Egypt, Yemen, Lebanon and Libya.

Vassil Anastassov, vanastassov@yahoo.com

Water as Space Dividing Worlds

The paper deals with the metaphorical meaning of water stripes as demarcation lines between worlds in myths and literature. It analyzes "the sea" in the journey of Odysseus as a space that turns him into the hero who re-establishes the glory of his birthplace. A parallel with the story of Beowulf reveals the idea of "water stripes" as the symbols of border lines between unfair suffering and miraculous liberation. The departing of the Red Sea in the Old Testament confirms the "magic" significance of water as an agent in the struggle between slavery and social welfare. In more recent historical times "water stories" play a mediating role in the difficult path of humans to happiness, as for example in the case of the Americas as "a new land of opportunity" for people coming from across the "stripe of water". All of the above is taken as an evidence for the power of water to create narratives of hope, justice, freedom and happiness in human consciousness.

Florentina Anghel, University of Craiova, Romania, florianghel1@yahoo.com

Spaces of transition in twentieth-century literature: embedded stories

Stories within stories are common in literature. They mark a digression or a disturbance with a transient character in the flow of events, transferring the reader into another fictional space, or a chronotope of transition, in-between two moments of the frame story, challenging the reader's ability to cross the border of the frame story while remaining attached to it. No embedded story is expected to be thoroughly detached in terms of meaning from the text that hosts it. The purpose of the presentation is to describe different types of embedded stories and the way they are linked to the frame story.

Panagiotis Asimopoulos, Hellenic Military Academy, Athens, Greece, asimopoulosp@yahoo.gr

On the 'Migrations' of Milos Tsernianski

At the space-time the unchangeable human thirst for psycho-spiritual progress, as well as his perpetual movements are not always an admirable constituent of essential self-acting and self-directed targeting. The strong motives embodied by unhindered promiscuity with operators of miscellaneous origin and the constructive combination of cultural experiences are often undermined by orchestrated socio-political developments. In spite of the authentic historical themes the novel «Migrations» (1929) of Milos Tsernianski interspersed with autobiographical data is distinguished for his existential orientation perspective: the agonized search for the inner «Promised land» leads to the potential disengagement from mental dilemmas or even to the ruthless dimensions of metaphysical nihilism; the family relationships with their volatile balance and the transcendent erotic triangle of the fallen protagonists portend the unsolicited Nemesis; the rude deprecation of human existence in the bloodthirsty trenches highlights the attractive world of illusions. Including «sumatraistic» axioms the cosmopolitan creation with its annular composition invites the readers to redefine their moral background. They must disrupt the borderline between the conscious awareness that is achievable by sustained, endogenous or exogenous movements and the subconscious stagnation that disorders the intended archetypal clearance.

Oana Badea, University of Medicine and Pharmacy, Craiova, Romania, o_voiculescu@yahoo.com

Transnational Adoption in Anne Tyler's Digging to America

In a present setting of understanding post-colonial US literature and culture, the present article depicts severeal aspects concerning the concept of "The American Dream" and transnational adoption in one of Anne Tayler's latest books, namely Digging to America. There is described the way in which Digging to America supports an American form of neoliberal multiculturalism, so-called colour-blind version. At the same time, we should consider whether the novel manages to overview problems such as ethnicity, cultural identity and, why not, the possibility of racial reparation. Digging to America also explores the so-called "Transnational American Dream", referring to the new immigrants' aspirations to achieve success in the United States. In *Digging to America*, Tyler starts to focus on the simple question of how an individual moves forward, now turning her (Tyler's) face towards the present and the future, a fact not taken into consideration in her previous novels.

Ana Maria Bîzdoacă, University of Craiova, Romania, ana.bizdoaca@smc.ro

The Gothic Scene – Style and Fashion

In the following essay, I would like to introduce the reader into the fashion scene of the Gothic movement, and relate to the evolution that this remarcable genre had over time. When we think of the Gothic, we think of high buildings with bizzarre architecture, gargoyls, statues and symbols. But, what is actually Gothic ? One must say, that it is definitely a mixture of various styles and modes that emerged ofer the past two centuries. From victorian plays and tragedies, to Michael Jackson's music video „Thriller", and the underground subculture of the Gothic Rock Movement , the Gothic fashion line has been constantly adapted to the contemporary surroundings and situations up to creating a statement brand.

Andreea Bratu, University of Craiova, Romania, abratu@yahoo.com

From hall *to* mudroom*: a brief chronology of the indoor and outdoor space (de)limitations*

As defined by van Gennep in his analysis of the cultural rites of passage (and refined by Victor Turner in his subsequent works), the concept of *liminality* refers to a transitional threshold between two states of development; transferred to the field of architecture, the term marks the threshold between two spaces that are completely different, usually one belonging to the outside and the other

to the inside. Liminality is more than just a boundary separating the two spaces; it represents a vague, uncertain stage (or space) which belongs to neither of the stages for which it acts as a buffer, a period of transformation during which characteristics of the previous stage are gradually replaced by new ones, corresponding to a future role. This presentation aims to investigate the terminology that refers to this buffer spaces between the outside and the inside of human dwellings. We try to show that in architecture the concept of liminality acquires a larger meaning, by referring to a progressive, layered transition from the outside space to the inside. Over the centuries, these stages of transition labelled by the various terms seem to be eliminated, according to the utility and trends of the time. Moreover, in other domains, some of the terms analysed acquire new, more encompassing usages ranging from the literal meaning to a metonymic interpretation.

Elena Butoescu, University of Craiova, Romania, elenabutoescu@yahoo.co.uk

From Imitatio *to* Translatio: *The Turkish Spy in the Epoch of the* belles infidèles

In the 'long' eighteenth-century history of English literature, there was a great deal of translation from French and Oriental sources, which clearly indicates a market for fiction, and the need to satisfy it, of which booksellers were very aware. One of the main concerns of those involved in the publishing business was how to remain faithful to the original text. In the seventeenth and eighteenth centuries, the epoch of the *belles infidèles,* translations flourished and France was the main hub of its production and distribution. In the process of translation, editions of various translated works underwent modifications and editors used the narrative material for their own purposes, adapting the language, topoi, and the cultural practices described to fit a particular theme. One instance of such controversial practice of translation is *Letters Writ by a Turkish Spy at Paris*, commonly attributed to Giovanni Paolo Marana. A crisis of authority was on its way, bringing about all the other subsequent crises: a crisis in authenticity, a crisis of representation, and eventually, a sincerity crisis which encompassed the others. In order to expose these transformations I will focus on those particular translation practices which became the main cultural exchange currency between France and England in the eighteenth century with a focus on 'literary artifacts', spurious translations and doubtful attributions.

Sorin Cazacu, University of Craiova, Romania, cazacu@hotmail.com

Metaphors of Crossing in Nella Larsen's Quicksand

Nella Larsen's *Quicksand* brings about an in-depth character analysis of a biracial, binational protagonist in her attempt to negotiate issues of historical, cultural and spiritual freedom. The author examines the way in which race, gender, and nationality interfere in a liminal space epitomized by main character Helga Crane. By employing the *journey* metaphor, Nella Larsen builds upon the interconnection between physical migration, psychological space, and individual identity. To fulfill her identity quest, Helga travels from southern to northern America, and then crosses the ocean to Denmark, only to return back to the American South. During her crossings she is driven by a desire to fathom her destiny and place in the world but proves to be unable to circumscribe within any distinct social category. In Helga Crane's case, traveling stands for crossing, with its multiple meanings: geographical relocation, transgressing of boundaries, hybridization, alterity. This is mainly due to the fact that she is a hybrid herself - the result of biracial marriage – and, much like her creator, continually crosses geographical lines, finding herself in the position of both migrant and immigrant, without ever attaining a clear sense of her own identity.

Mădălina Cerban, University of Craiova, Romania, mcerban15@gmail.com

Transition within a complex text from a SFL perspective. Transition words

Transitions are words or phrases that show the relationship between paragraphs or sections of an oral or written discourse. Transition words provide greater cohesion by making it more explicit or signalling how ideas relate to one another. In this paper we are going to analyse the most important types of transition words, classifying them from a systemic functional perspective. In tradition grammar they are divided into coordinating, subordinating, temporal and spatial transition words. In this paper we focus on the transition from one process to another according to systemic functional framework. According to the SFL, the transition words are divided into conjunctions and continuatives, and they make the transition between processes by adding, comparing, sequencing or explaining them.

Daniela Chilom, "Carol I" National College, Craiova, Romania, danielachilom@yahoo.com

Entlehnungen deutscher Herkunft im gegenwärtigen Rumänisch

Vorliegender Beitrag will einen allgemeinen Überblick über deutsche Entlehnungen im Rumänischen geben. Die ersten deutschsprachigen Bevölkerungsgruppen waren bereits Anfang des 12. Jahrhunderts auf dem Gebiet des heutigen Rumäniens eingetroffen. Die Sprache der Zugezogenen übte zunächst einen wesentlichen Einfluss auf die rumänischen Dialekte in Siebenbürgen, im Banat und in der Bukowina aus. So übernahm das Rumänische eine ganze Reihe von Lexemen aus dem Deutschen, die für die Einheimischen jener Zeiten neue Gegenstände, Vorgänge und Phänomene bezeichneten.

Maria Cristina Chintescu, "Nicolae Titulescu" National Vocational College, Slatina, Romania, ina_maria2004@yahoo.com

Otherness and Chinese Diaspora in Amy Tan's Novels The Joy Luck Club

This paper has in view the theme of „Otherness" as reflected in Tan's novel, „The Joy Luck Club" and discusses the experience of living in America as non-native citizens. The author express the fact that the novel ranges all the characteristics of the theme of „Otherness", In-group vs. Out-group, the immigration theme, the particularities of the Chinese diaspora, generation gap, ethnicity, stereotypes, "ethnocentrism". The author will state about assimilation and ethnicity and start discussion talking about the two very different types of generations: the first generation of immigrants (The Chinese born Chinese) and the second type of generation (The Chinese born American). Another part will be about mothers and daughters. The author will bring as an example the fact that Chinese born mothers try to make their American born daughters understand their lives, their high expectations. The essay deals with the spatial heterogeneity of society, stereotypes and cultural issues, all characteristics of the theme of „Otherness". These allow talking about the In-world and the Out-world in America.

Estella Ciobanu, Ovidius University of Constanţa, Romania, estella_ciobanu@yahoo.com

Whither Transitio? The Many Faces of Transitus, or Playing with Markers of Civilisation at Schiphol Airport, Amsterdam

This paper explores, with the tools of psychogeography, cultural sociology and anthropology, the complex sense of transit (*transitus* and *transitio*) which I experienced at Amsterdam's Schiphol Airport in June 2008. However, I am concerned here with less obvious because (silently) less decorous sights/sites of transit than regular departure lounges, transfer areas, etc and their signalling: toilet facilities. At Schiphol, this Cinderella of urbanity does not vex its better-offs, relaxation and entertainment facilities, despite their topographical proximity, but rather reintegrates an embodied experience, excretion, within the larger socio-cultural circuit of practices, values and attitudes

associated with western civilisation. Through the juxtaposition, within toilets, of the act of excretion, alongside broader refreshing pursuits, with high art as represented by Rembrandt (reproductions) or intellectual practices like pseudo-anthropological histories of the toilet, Schiphol reconfigures the transitional space of the airport in even more liminal terms to suggest that the airport as a miniature city can also become the fleeting epitome of life (experience) as perpetual transition from one kind of experience to another.

Mihai Coşoveanu, University of Craiova, Romania, mcosoveanu@yahoo.com

Auden's Poetic Journey from Europe to America

Auden's move to the United States in 1939 proved to be the perfect occasion to reconsider his ideas on the poet's role and the function of poetry. He radically changed his poetic perspective from his highly rejected line "We must love one another or die" to "There are certain things you should write at a certain period; when you've learned how to do that, then you've got to do something else." He reinvented himself as a poet, being praised for his variety in tone, form and content.

Ilona Delia Cristea, "Elena Cuza" National College, Craiova, Romania, deliailonacristea@yahoo.com

Strether's transition from innocence to spiritual development

My paper focuses on the transformation, the famous "process of vision", undergone by Strether, the main character in Henry James' ''The Ambassadors''. I embark on proving that James undoubtedly succeeded in portraying a remarkable character in Strether, whose new vision, "consists in the awareness that there is a virtue which cannot be measured by the bundles of moral". It is through Strether's so-called "negativity of experience" that I will try to point to the spiritual "development of the conception" of the protagonist, precisely as a result of his Parisian experience, analysing some key moments in the novel. Strether's increasing awareness of himself through his trip abroad helps him transcend the limitations he was forced to accept, namely Woollett's rigid and a priori ethics, and the more idealistic propensity to view nature as art and turn women into innocents . He can now see things as they really are; what is valuable in life and what is not. His speech foreshadows the final lesson in his education as a man who celebrates life; he does take a train and makes a grand discovery. His newfound identity makes it impossible to marry Mrs. Newsome because she does not see clearly, but he does.

Bogdana Crivăţ, University of Craiova, Romania, bogdana_crivat@yahoo.de

Der Account, die Cloud *und* das Hashtag*: Zur Genuszuweisung von substantivischen Anglizismen im aktuellen Deutsch*

Vorliegender Beitag nimmt sich vor, die allgemeinen Prinzipien zu beleuchten, nach denen substantivischen Anglizismen bei ihrer Übernahme ins Deutsche eines der drei grammatischen Genera zugewiesen wird. Dabei sollen in erster Linie das Wortbildungsprinzip (*der Shitstorm < der Sturm*; *das Basement*, da *-ment-*Ableitungen meist neutral sind) und das Leitwortprizip (*die Crew < die Mannschaft*), ferner auch das etymologische (*der Song* nach *der Gesang*), das graphemische (*der Trouble* nach *der Trubel*) und das phonologische Prinzip (*der Snack* in Anlehnung an *der Fleck / Dreck / Schreck* usw.) Beachtung finden. Wie es zu beweisen gilt, stellen diese Prinzipien wichtige Stützen bei der Eruierung des grammatischen Genus von Anglizismen dar. Ihnen allen liegt die sprachliche Kraft der Analogie zugrunde, die eine Motivation – sei sie struktureller, semantischer oder etymologischer Art – für die Genuszuweisung liefert. Außerdem will der Beitrag Schwierigkeiten bei der Bestimmung des Genus von substantivischen Anglizismen thematisieren: u. a. ein schwankendes Genus (*der,* auch *das Link*), Inkongruenzen vom Typ *der Highway* vs. *die Gangway* sowie Fälle von Nomen, deren Genus nicht regulär zu fassen ist (*das Byte*).

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John Steinbeck's The Grapes of Wrath *and Types Transition(s)*

John Steinbeck's *The Grapes of Wrath* explores the bleak reality of the Great Depression by revealing different types of transitions such as physical and psychological ones. The changes that the characters undergo are the ones which shape the events of the novel making its understanding more relevant to the readers and critics alike, while trying to identify itself with a changing society that forces people to migrate and adapt to new situations. There is also a transition that readers can make if they take into account current events and the unfortunate situations of people, who are forced to make their way for a better life by leaving their native countries. *The Grapes of Wrath* seems even more appropriate for reading in an age that involves fear, migration and outcasts as its harsh reality may give hope and by doing so, bring people closer.

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Dante's Divine Comedy in Translation; Influence and Resonance on English Culture

We start with a brief look at Dante the man, followed by an outline of the Comedy: the basic story, the extremely intricate construction of the poem and its reception through the seven hundred years since it first appeared. This last is illustrated with some marvellous paintings, frescoes and sketches of the three canticles, starting from the early fifteenth century. This is followed by a look at Dante's sources and at how he manipulates texts and ideas to suit his purpose. Finally, and most importantly, we look at how deeply the Comedy has penetrated Anglophone consciousness. From the late eighteenth century, our language and our imaginations have been full of Dantean imagery, and this goes right down through the population, from the academic specialist to many who are not even aware of the poem's origin. I hope to convey some of the fun, the beauty and the range of the Comedy for those who have not got around to reading it, and to shed a little light on one particular corner for those who know it well.

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Transition in Romanian Medical Terminology – From Birth to the English Influence

With a history of more than two centuries, Romanian medical terminology is based on a Greco-Latin nomenclature, especially in the fields of anatomy and physiology. Throughout its history, it has also been subjected to many other linguistic influences, such as French, Italian, German, Russian, and to the more recent English influence. In our country, however, the studies on the history and evolution of this specialised vocabulary are scarce. The present paper brings its contribution to filling that gap. To do that, the article surveys Romanian medical terminology from birth till the advent of English as a *lingua franca* of medicine. This study brings to light the linguistic influences exerted on Romanian medical terminology at different stages of its evolution, by means of concrete examples of lexical borrowings from the languages it has been in contact with. The historical overview is not only an account of things past, but also a source of answers and solutions to the problems Romanian medical terminology is facing nowadays, due to the overwhelming English influence.

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An der Schnittstelle zwischen Literatur und Geschichte – Marcel Beyers Flughunde *als historiographische Metafiktion*

Marcel Beyers Roman *Flughunde* (1995) signalisiert einen Perspektivenwechsel in der fiktionalen Auseinandersetzung mit der nationalsozialistischen Geschichte in Deutschland. Der 1965 geborene Autor gehört zur sogenannten „Dritten Generation", die aufgrund der zeitlichen Distanz zum historischen Geschehen vor neuen Fragen steht: Wie lassen sich vergangene, nicht selbst erlebte

historische Ereignisse fiktional rekonstruieren? Wie geht man aus dem gegenwärtigen Blickwinkel der „Nachgeborenen" mit der Problematik der Erinnerung, der Authentizität und der (Un)Darstellbarkeit des Holocaust um? *Flughunde* wird in meinem Beitrag als historiographische Metafiktion im Sinne Linda Hutcheons gelesen, welche die Reflexion über Sprach- und Medientheorien, die mediale Vermittlung der Geschichte und die Grenzen der historiographischen Überlieferung und (Re-)Konstruktionsarbeit in den Mittelpunkt stellt. Dadurch wird im Text eine „sekundäre Authentizität" (Axel Dunker) erzeugt, allerdings unter Anwendung intertextueller Verweise und selbstreferentieller Erzählverfahren, die den Begriff der Authentizität selbst relativieren. Der Vortrag will der Frage nach dem Spannungsverhältnis zwischen Fiktionalität und Faktualität in Beyers Roman nachgehen. Sowohl auf der Ebene der Form als auch auf der des Inhalts artikuliert Beyer, so meine These, eine Poetik des Übergangs, die einen Raum zwischen Imagination und Realität, Vergangenheit und Geschichte eröffnet.

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Transition and Transgression of Identity in Chuck Palahniuk's Survivor

The post-modernist concern with identity and subjectivity posits that identity is multi-faceted and constantly gets re-constructed by choice. This results in increasingly fragmented and unstable identities leading to a breakdown in social relationships and sanity. A limited set of coherent identities began to fragment into a diverse and unstable series of competing identities. Post-modernism stifled the idea of nation, religion and identity as bedrocks of stability and security. Disillusioned post-modernist world having deconstructed the well-defined boundaries that governed the life otherwise, transition and transgression through and across these domains became the norm that allowed negotiation in daily lives. Where the subject became a terminal of multiple networks through which identity was getting produced and changed, demonstrating identity's 'performativity'. Establishing what we believe to be true is only a construction or an interpretation of reality, shaped by our own socially constructed bias. Identity is constantly changing and transitioning, the idea of the self which is entangled with multiplicity, heterogeneity and ceaseless becoming, caught between the present and future, real and unreal, death and life .This research paper will carry out an analysis on evidential aspects in the selected novel and will further interpret the episodes of transition and transgression that informs this novel.

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Universal Harmony into Individual Identity: The Transition of Character into Caricature

Hogarth's *Characters and Caricaturas* (1743) was composed on a hypotext known as *Caricature Heads* (c. 1590) which was the work of Annibale and Agostino Caracci. The Italian artists had produced a new genre (*ritratto carico*) as a transition from the classically harmonious and mimetic to the deviated image standing for singular identities. Such visual transposition eventually came to be called *caricatura* and came in the track of *satura*. The Caracci portraits were meant as portraits of pilgrims to Rome and normally circulated as *hieroglyphics*. Their C18 offspring served as a reason to improve their sitters by laughing mankind "out of their follies and vices", as Fielding asserted in his novelistic manifesto, itself a transition to fully modern narratives. Fileding was to modernize the connotative meaning of the ancient Greek χαρακτήρ as distinctive mark, characteristic, character. During his time the phrase "in character" itself focused on the distinctive status of a person turned personage as itself the modernization of the classic Roman institution of the mask called *persona*. This keynote paper looks at how *caricature* travelled from one culture to another in Early to Classic Modernity (aka the Renaissance, the Enlightenment respectively) and how it embraced the *anglicization* of its images to the benefit of English cultural identity.

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Between Imitatio *and* Transitio*: The Rise of the Early American Novel*

Starting from Ralph Waldo Emerson's drastic literary revisionism, according to which "there was not a book, a speech, a conversation, or a thought in the state" before the 1830s, the present paper aims to fill a cultural gap by considering the novel of the early American Republic. Although the transatlantic novel was a generic extension predicated on eighteenth-century English prototypes, I argue that it struggled to find its own voice against a background of both pressing political issues related to the idea of empire and national formation and to literary issues regarding imitation, publication, copyright law, authorship and readership.

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The Feminist Novelistic Movement in the Multicultural Societies: Toni Morrison and Inaam Kachachi

In 1993, Toni Morrison became the first African American woman writer to be awarded the Nobel Prize for literature. In 2014, Iraqi woman writer Inaam Kachachi was shortlisted for the 2014 International Prize for Arabic Fiction, and in 2016 she won the Lagardere Award for Arab Novel for *Tashari*, a novel originally published in Arabic in 2013 and translated into French in 2016. My contribution situates the two authors in the theoretical framework of feminist writing that allows for a special understanding of the general themes that preoccupy these two women writers belonging to such different cultural backgrounds.

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Transformation – a recurrent theme across J. K. Rowling's Harry Potter *Series*

The focus of this paper is to highlight that transformation plays a significant role in the narrative structure of the *Harry Potter* novels. Whether we take into consideration the presentation of plot and character or elements of our culture like language, class or authority, there is no doubt that narrative is, at its simplest, transformation. Thus, by applying the Formalist distinction, the plot remains the same in its essence, but the narrative (the story "thread") is altered (for different effects: therapeutic, escapist, etc.). The "transfer-mation" becomes even more inescapable to confront when exploring a fantasy tale, where the ordinary becomes (or, to be more specific, **has** to become) extraordinary. One of the most damning criticism of fantasy is that it appears to be merely "fun", which automatically leads to the general belief that fantasy novels are "childish". This is a false assumption, because fantasy cannot represent merely anything: knowledge of this world is absolutely necessary in order to invent another one. Moreover, the alternative world which is built within the narrative needs to be "understandable in terms of its relationship to, or deviance from, our known world." This paper endeavours to search for and illustrate how much J. K. Rowling relies on transformation in order to manage this critical balance between the world we know and the magical one.

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Die Anthropologie während der „Skalenveränderungen" – ein Überblick über die Theorie der Supermodernität von Marc Augé

Wir leben in der Zeit der Skalenveränderungen, und im Gegensatz zu ihren Anfängen ist die Anthropologie nun auf das Studium der Gegenwart und der Nachbarn ausgerichtet und distanziert sich vom Studium der entfernten, räumlichen und zeitlichen Zivilisationen, die letztlich das Hauptthema der Disziplin war. Diese Umwandlung des Subjekts bringt mit sich die Notwendigkeit, die Forschungsmethodik zu verändern, die immer flexibler wird, so dass es immer schwieriger ist,

eine theoretische Grundlage zu schaffen. Die neusten Debatten gehen von einem Problem, das vor einiger Zeit erwähnt wurde, nämlich die Umwandlung von "Plätzen" in "Räume", weshalb wir über eine Verengung des erforschten Raumes sprechen können. Die Forschung, die ursprünglich auf einer allumfassenden Ebene gemacht wurde, wird nun auf symbolische Beziehungen zwischen Individuen reduziert. Daher werden Orte, die durch Historizität, Relativität und Identität gekennzeichnet sind (um an archaische Gemeinschaften zu denken), vor allem in der städtischen Umgebung, in Transitgebiete umgewandelt, in denen soziale Beziehungen fehlen oder auf die minimale Interaktion reduziert warden.

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The university professor: A transition from monopolist of knowledge to co-learner and -researcher in the classroom

This article sheds light on how the professor in higher education may actively partake in the extended classroom to provide joint competency building for students and professor. There is a drive to ensure that teaching in higher education is to be research based, and this is typically seen as the knowledge presented in the campus classroom is based on the research of the professor. However, the focus needs to be shifted from the professor to the learner, and this article addresses this: a mere presentation of research is not adequate for the teacher training student, and the author demonstrates how co-learning with students through location based teaching and learning leads to joint action research, not only *on* teaching, but also *as* teaching. The learning and competency building is rooted on 7th grade pupils and their classroom activity, rather than traditionally from the professor's lectern. This article is founded on this, where the pupils and their activities are the focus of didactic reflection. This article is co-written with student Frida Bogen, and she is responsible for the activities in the practice field, while the author has a role as observer and co-learner, reflecting from a meta position as responsible campus teacher.

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Who is Fedallah, or How the Logic of Moby Dick *Translates into the Conceptual Space of the Arab Culture*

There is no doubt that after all these years, *Moby-Dick* is still very impressive and the ability to attract the attention of the readers who belong to different cultures and different languages that lead to the vast interpretations of words and concepts coupled with the importance of the novel and the ownership of the dimensions of vision and richness and depth. Arabic and Islamic references in Herman Melville's *Moby-Dick* reflect the principles of the analogous stage of the development of a given culture's dominant metanarratives: it is both its medium and product. The central objective of the present paper is to answer the question concerning the way in which Arabic translation and meaning of the name "Fedallah". The western reader, who may not be expected to speak Arabic, will not understand the etymology of Fedallah's name and only judge the character by how he is presented rhetorically and in what contexts Melville places him. Furthermore, the Islamic understanding of the Quran intertext influences the direction of the reading of Fedallah in the novel.

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Social Criticism in transition: Charles Dickens

Besides being the great popular entertainer, Charles Dickens was also a constant and fearless critic of Victorian society. In this paper, the author emphasizes the idea that his method of social criticism is different in his later writings from his earlier ones. Thus, in Sketches by Boz (1836-37), The Pickwick Papers (1836), Oliver Twist (1837-8), he criticised society from a point of view related to the protagonists' dislikes or adversities, whereas in novels like Dombey and Son(1846-48), Bleak

House (1852-53), Hard Times (1854), his attacks are directed to the Victorian society taken as a whole. Among the objects of his early social criticism one may mention: slums, poverty, social abuses, prostitution, whereas in his later novels, the targets of his attacks change: conditions of prisons and workhouses, law and institutions, practices of political parties, money, Utilitarianism, industrial society, attitudes of upper class people, the degraded morality of his times. Given the above-mentioned reasons, the author may conclude that Dickens's social criticism had been subject to a process of transition.

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Representations of betrayal and heroism in distinct cultural spaces in Joseph Conrad's novel Lord Jim

The current paper is intended to analyse the course of the title character Lord Jim starting with his childhood ideals of becoming a naval officer and a hero, continuing with his act of betrayal that consists in abandoning the passengers of his ship called the Patna and ending with his honourable death as a consequence of his naivety of letting alive a group of pirates. The main character of the novel is presented going through various stages of his existence and facing numerous obstacles in his attempt of defining himself as a man and a real leader. In his process of evolution he has to learn to accept his failures including the decommission of his officer's certificate which practically forces him to leave England and try to integrate into an extremely different society that is run by completely other rules and principles. But it is in that remote territory that Jim achieves people's recognition as well as he manages to reach a state of inner peace and regain his self-confidence.

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Liminal Memory in Hamlet and Hamlet

The present study explores transitional narrative details consistent with Hamlet's commemorative status, in light of Victor Turner's interpretation of liminality as an "interstructural situation" characterized by invisibility and ambiguity. I argue that Hamlet's reconfigurative memory is symptomatic of a liminal mourning mode, permeating the entire narrative in projective instances on time and space. Thus, the play is marked by temporal disjointment and suspension, a sense of rupture, erasure, and abruptness responded with a reflective delay, a doubt on the nature of the ghost, subsumed to the wider religious controversy surrounding the existence of a middle space, namely the Purgatory (a matter brought into focus by Greenblatt's study entitled *Hamlet in Purgatory*), the madness element as plea, form of in-betweenness, and transgressive condition, metatheatricality as dramatic layering and discourse on fictional memory.

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The Transition from the Domain of Implicatures to That of Presuppositions and Back

The paper aims at being a contrastive analysis of implicatures and presuppositions in order to discuss the arguments leading some pragmaticians to the conclusion that there is a taxonomical relationship between the two types of pragmatic inferences, the latter being the subordinate category. Such an analysis should first of all consider the characteristics of both types of inferences and also the consequent linguistic approaches of the two domains without neglecting the philosophical and historical dimensions.

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On the Registration of Recent Words in Romanian Dictionaries

Our research is motivated by the need, on the one hand, to upgrade Romanian dictionaries, especially in terms of registering new words, which are extensively used from a statistical point of view, and, on the other hand, to standardize the lexicographical technique. We will analyse the way recent

words are registered in *DOOM*[2], while noting the non-standardization of the lexicographical "presentation", and suggest ways to upgrade their registration. We will argue for the registration of English borrowings that denote new realities, for which the Romanian language does not have its own terms: *byte, RAM, browser, cip, desktop, e-mail, folder, i-pad, link, modem, mouse, scanner, site, a se loga, a se deloga, a reseta, power-pont, wireless* and others.

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Picturing Jerusalem: New and Old

One of the most extraordinary features of post-classical Europe has been the way in which the spread of Christianity has mythologized the geography of a small middle-Eastern state. Jerusalem, the Palestinian city of David – and according to some historians already a myth – with the aid of the New Testament Book of Revelation, has become a symbol of perfection for centuries of British writers, isolated by the accidents of distance, war and language from any real knowledge of the unhappy earth-bound original. By the seventeenth century Bunyan's Heavenly City in *Pilgrim's Progress* (which, together with Milton's *Paradise Lost* and the Bible itself, was one of the three books most likely to be found in any literate home) was the paradigmatic City of God. William Blake's 1808 lyric, *Jerusalem*, from his poem, *Milton* (much better known than his obscure epic also called *Jerusalem*) set to music by Hubert Parry in 1916, is now probably the best-known poem in the English language. King George V is said to have wanted it as the British national anthem replacing 'God Save the King'. As befitting such exposure, there is wide-spread disagreement as to the actual interpretation of the image.

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Liminality in Harold Pinter's Theatre of the Absurd

Concentrating on three of Harold Pinter's plays, namely *The Caretaker*, *The Dumb Waiter*, and *The Birthday Party*, the present paper explores the contingent feature of the Theatre of the Absurd to transact borders in order to reach new and unexplored limits. The plays encapsulate the author's insight of liminality in the portrayal of plot, setting, personage, act and scene while his characters are forced to face crucial moments of transformation and to respond to the confusion that comes with the insecurity caused by life-changing events. In this respect, the study reviews the thematic framework of the transitional stage, detecting the two phases the liminal stage integrates: the period of uncertainty, alienation and confinement and that of revival and independence that surfaces after the passage of both the physical and the metaphorical thresholds.

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A Contrastive Study on the Transitivity System: Original Story vs. Adapted Version

Our study is based on the features of the grammatical system called "Transitivity" in Systemic Functional Linguistics (M.A.K. Halliday, 1985). This concept involves the idea that the clause represents the basic linguistic unit which can describe people's experience of the outer and inner worlds in terms of three semantic components: the *process* (material, mental, relational, behavioural, verbal, existential), the *participants* (actor, goal; senser, phenomenon; carrier, attribute; token, value; behaver, sayer, existent) and the *circumstances* (information about time, place, manner, reason). In this paper, we attempt to discuss the transition from the classic, original short stories by Oscar Wilde to their adapted and abridged versions for children by taking into account the transitivity framework. Our corpus is thus made up of several selected passages that we intend to analyze in order to point out the differences, the similarities and, implicitly, the semantic and stylistic losses or gains.

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Transcending Traditional Language Boundaries in Communication: Do you speak Emoji?

It is widely accepted that we are living in a more and more digitized world, a world in which the new technology has influenced how people all around the globe communicate. In this world of no spatial or physical boundaries, are we using a new universal language? A new vocabulary? The answer to these questions is apparently yes if one thinks of emoticons and emoji (which are essentially the next stage in evolution of the text-based emoticons that have been around the 1980s). Whereas emoticons are limited to using standard keyboard characters, emoji are significantly more complex visual icons and are seen as an affective linguistic resource (Albright, 2014), because we can speak, dream, laugh, tell jokes or cry using emoji. Therefore, in this paper, our aim is two-fold. On the one hand, we investigate whether pictograms transcend linguistic boundaries in communication and create an entirely new type of communication, a new language, based on the idea that 'a picture is worth a thousand words'. On the other hand, we tackle a more interesting aspect which stirred the scientific interest of linguists, namely that a new rudimentary grammar of emoji is developing (Schnoebelen, 2012; Eyers, 2017).

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From Democracy to Totalitarian Theocracy in Margaret Atwood's The Handmaid's Tale

Margaret Atwood's science fiction novel *The Handmaid's Tale* represents a prime example of political and religious transition. The democratic American society and all of its liberties is overthrown and a totalitarian theocracy violently replaces it. People are divided into new categories and the Republic of Gilead preaches a form of phoney morality based on an extreme version of the Old Testament. This new order is founded on terror and oppression. Various roles are designated to women. Such women as Offred, the protagonist of Atwood's novel, have no choice but to lend their bodies to the goals of the new regime. Their sole function is to breed. However, this generation of transition remembers the past and is unwilling to blindly embrace the newly established order. Secret acts of rebellion become the norm and people try to keep their memories alive, no matter how much the Republic of Gilead strive at complete oblivion. The text of the novel is interspersed with flashbacks and the chronology is often broken, just as the individuals themselves are physically crushed under the burden of transition and change.

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From Fairy Tales to Realist Fiction: Young Adult Literature on the Threshold between Children's and Adult Literature

Adolescence, the transitional stage in one's life marked by identity crisis, confusion and conflict is a developmental stage that inspired writers in the construction of fictional characters trapped between childhood and adulthood. One can safely say today that the particular subgenre this article focuses upon, Young Adult Literature (YAL), which exists on the threshold between children's literature and adult literature (Trites, 2000, 7) was born not long ago, went through young childhood and adolescence, having already reached its maturity. It is time to look back and see the story of this development and its significance to adults and teenagers alike. Both age groups were once children, and all ages are worth examining, remembering, anticipating their experience. Adolescence, being more than a blessed and wonderful condition to be remembered with nostalgia when one is old, is part of a considerably larger picture. This makes both the transitional condition of adolescence and its literary representations amenable to interpretation in the plurality of their contexts which led me towards theoretical materials that would provide the support for the understanding of a series of cultural aspects involved in the reading and writing of books in a by now thriving genre in America.

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The Brontë Phenomenon. Spatial Coordinates Regarding Female Creativity

The conceptualization of the status of a woman writer has transgressed its previous meaning (if there had been any) with the emergence of Emily, Charlotte and Anne Bront*ë*. The trinomial kindred emphasized and empowered female representatives of the time with a double-status: that of women and writers, capable of subverting the power and the relationships that hindered women writers. Hence, what happened was the occurrence of a multi-angled textual position for the feminine, a completely innovative and hard to digest matter for the phallic-oriented society. Not only do the women writers attain fame, but they also empower all the female representatives of any layer of society, providing a textualized space for the voice of an inexperienced, yet creative woman writer and a likely response for a woman reader to be. Victorian writings and their integrated feminism do not reiterate a struggle of females to achieve equality with men, but a free expression of their own principles and moral values, hence a focusing on the other. Quite numerous charismatic figures belonging to male heroes are depicted even by women writers, in order to forward female characters and reveal their true selves.

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Ethical Transition in Pride and Prejudice

Jane Austen is considered a novelist who analysed and taught morality and virtue ethics for her contemporaries. Austen concentrates on the moral aspects of existence that can be viewed within larger situations, and determined within more comprehensive images. She wrote *Pride and Prejudice* (1813) which deals with social realism in society, and it represents the written fiction during the Romantic era. The aim of this paper is to explore the ethical transition in a character, and the relation to classical thought in which moral and ethical issues are embedded, parallel to the process of internal development.

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Laurence Sterne, a Writer in Transition

Lawrence Sterne is not a traditional writer, or a modern one! This is what our paper aims at analysing and demonstrating modern literature owes very much to Sterne, the first novelist who rejected the traditional principle of chronological succession of time and used a shift. Literary criticism praises Virginia Woolf for changing the man-made concept of time and reality and this is not entirely true! A man writer, Laurence Sterne, in the 18th century was the first to grasp time as it is in real life. In *Tristram Shandy* Sterne's aim is to picture human life as it really is, shifting the emphasis from the traditional plot to the inside of the human mind with its digressions. This was possible because he expanded the moment of time into its flow.

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Level of proficiency as a conditioning factor in the amount of influence of foreign languages on L1

Since languages are not fully separate in the mind and brain of a language user (e.g. De Bot 2010; Grosjean 1989), contact between languages in a bilingual or multilingual speaker leads to cross-linguistic influence (CLI). This paper deals with reverse CLI (e.g. Gass & Selinker 2001) from the foreign languages to the native language. The aim is to show how the factor of level of proficiency conditions the amount of influence of foreign languages on the L1. Level of proficiency is divided into general and local. General proficiency is understood as a level measured e.g. by means of a placement test whereas local proficiency means how good a speaker is at one aspect of the language. The data from two studies (Sypiańska 2017, Sypiańska under review) are presented. The production

of the Polish vowel /ɛ/ by speakers of L1 Polish, L2 Danish and L3 English is used to discuss the factors of level of proficiency in the L2 and L3. The amount of spirantization in the otherwise non-spirantized Polish stops of L1 Polish, L2 Spanish and L3 English speakers serves to assess the factor of local proficiency in the L2. The results show that general L2 proficiency and local proficiency in L2 significantly condition the amount of influence of foreign languages on the L1.

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"The Continual Change of the Matter, the Perpetual Sameness of the Form." *Water as Rheuma in English Romantic Poetry*

Water has always been viewed as an agent of transition, a *locus* of perpetual movement and transformation, even when stagnant. Herclitus is credited to have said: „You could not step twice into the same river", further emphasizing the transitional quality of water. Combining the theories of Universal flux and the Unity of opposites, the Romantic poets, particularly the group derisively labelled *The Lake School*, re-organized water and presented it from multiple perspectives in poems that extend beyond the limits of loco-descriptive poetry. The paper explores the rich, often ambiguous, interpretations that water, as an agent of change, can have in their poems.

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Die Präpositionen während, wegen *und* trotz *und ihre Bezüge*

In dieser Beitrag werde ich versuchen hervorzuheben, dass die Präpositionen *während*, *wegen* und *trotz*, die zu der Gruppe der primären Präpositionen (zum Beispiel: an, auf, hinter, in, neben, über, unter, vor, zwischen - mit Dativ und Akkusativ, aus, bei, mit, nach, zu - mit Dativ, bis, durch, für, gegen, ohne, um -mit Akkusativ) gehören, in der Gegenwartssprache nicht als Ableitungen und Zusammensetzungen erkennbar sind. Ich werde auch viele Wendungen, Redensarten und Sprichwörter hervorheben (in denen diese erscheinen) und werde ihren Sinn erklären.

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A Cognitive Approach to English and Romanian Mouth *Idioms*

Idiomaticity is considered to be one of the most controversial domains of linguistics. The paper analyses from a cognitive point of view a series of English and Romanian *mouth* idioms. While traditional linguists are preoccupied with formal and functional aspects concerning idioms, cognitive linguists have chosen a completely different perspective. Without totally denying the traditional approach according to which the meaning of an idiom cannot be completely inferred from the meaning of its components, these linguists consider that there is a systematic conceptual motivation for a large number of idioms. Most idioms are products of our conceptual system and not simply a matter of language. The cognitive frame attempts to provide an adequate motivation for most of these phrases. Our work is based on the cognitive hypothesis according to which idioms are motivated by conceptual mechanisms: conventional knowledge, conceptual metonymies and metaphors. Idioms which make use of parts of the human body are more predictable than others, since as human beings we are more familiar with our perception of the shape, size and functions of our own bodies. In these cases the cognitive notion of *embodiment* can be easily applied. We also try to prove that there is a considerable degree of correspondence between English and Romanian in that there are *mouth* idioms in both languages which share the same figurative meaning, as well as the same underlying cognitive strategies.

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Liminal Experiences in Jonathan Coe's What a Carve Up!

In the last four decades, Britain has undergone drastic political, economic and social changes, from the election of Margaret Thatcher in 1979 to the withdrawal of the United Kingdom from the European Union in 2017. This period of transition, of tension and concern, permeated literature and was translated into a series of political novels regarded by the critics as contemporary state-of-the-nation fiction. Jonathan Coe is considered one of the harshest critics of British recent history and the effects of Thatcher's policies represent the core of his so called political saga. In his most acclaimed novel *What a Carve Up!* (1994), through the meta-fictive chronicle of the Winshaw family, Coe analyses the consequences of Thatcherite free-enterprise, privatisation and deregulations, in a satirical manner, framing the historical issues around the political engagement of postmodern literature. The novel deals with issues related to the Reform in the National Health System, the intellectual impoverishment of the media, the displacement of aesthetic values in the art world, and the hypocrisy of the arms trade to Iraq affair, during Margaret Thatcher's premiership. In essence, *What a Carve Up* illustrates the liminal experience of a society not trained in how to live in ambiguity or to hold anxiety, and the way people cope with the period between the old comfort zone and a new way, which is not particularly a better way.

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Joy Harjo's memoir: A portrayal of Native American identity in the modern world

Native American women's writings stand as evidence of their strength and resilience against the discrimination of the mainstream society. In a world where stereotypical views of Native American women dominate, Harjo portrays in her memoir Native women's newfound identity that relies on traditional tribal elements but also acknowledges the Euro- American ones as part of it. Joy Harjo states that one major theme in her life is "this struggle with transitions: between night and day, here and there, desert and water, earth and sky, and beginnings and endings" (*Crazy Brave: A Memoir* 17). *Crazy Brave: A Memoir* shows the struggle undertaken by the writer to overcome mainstream society's discrimination, counteract stereotypical views related to Native Americans and succeed in making her voice heard. Native American women's current identity is a transitional one, as they still try to reassert their powerful tribal identities in a world that sees them as extinct by emphasizing the importance of traditional Native identity components, such as the land, the environment, cultural heritage and language in the process of identity reaffirmation. Joy Harjo's autobiography stands as both a "door to memory" (14) and a milestone for the next generation of Native women and their identity construction.

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Transiting and transgressing narrative boundaries

Julian Barnes is one of the writers who transits and transgresses the narrative boundaries, since he rewrites the major themes of Early postmodernism. In most of his novels the narrative technique is different from the traditional one. For example in *Flaubert's Parrot*, he starts by presenting a short history of literature and he re-writes the story in an imaginary way: 2/3 of the story is real, the rest is fictional. In *The Noise of Time*, the narration is a cubist one and Barnes decides to cycle back and forth through the memories of the famous composer Dimitri Dmitriyevich Shostakovich. He describes the effects of an authoritarian regime on Shostakovich's life and career: not only does he feel insecure and persecuted, but he also feels enchained and forced to submit to the restrictions of the system. After analyzing the narrative line we notice that he deconstructs the narration and he replaces it with a state of mind: he goes beyond the boundaries of narratology and gets into a state of mind characterised by irony. Barnes plays with the narration: before giving the plot he gives the game. His motto seems to be: let's play with the characters, the plot, let's play with everything.

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Gilding Granite - Spaces of Transition in the Children's Theatre

In what way may drama be used as both inspiration and motivation for writing? The participating children in the children's theatre at Nesna are instructed in improvisation and acting techniques. They are subjected to a variety of impressions and expressions, ad hoc objects, musical instruments, a scene or an image, that all inspire them to create a story. Furthermore, they are to create characters, and the stories are adapted to the stage. The children need to use their imagination and cooperate in creating a common form of expression. My task is to give them the competence and inspiration required in order to create their stories, and to sew together their projects and construct a dramaturgy; a story frame returned to the children for them to develop, with new lines and props, into a direction that I control, but where the children supply input. As an end product, we have a play that has been created in cooperation between all participants, both children and adults. The transitional phase takes place in the development of something that in itself does not have a great value, but through cooperation and development give it the Midas touch, and create a product of greater value.

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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*.
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