

Résumés/Abstracts

Între seducția și anxietate. Chipuri ale feminității în *Le Voyage D'Urien* (Between Seduction and Anxiety. Women Portraits in *Le Voyage D'Urien*)

Mihai ȘERBAN

Abstract:

Le voyage d'Urien, which appeared in 1893, chronologically the third text published by André Gide (after *Les Cahiers d'André Walter* and *Le Traité de Narcisse*), is simultaneously a pseudo-travel journal and a pseudo-adherence to Mallarmé poetics. The text is apparently an exploration of the aquatic environment, but its in-built allegory is nevertheless transparent. Each aquatic environment discovered in all three stages of the voyage of the Orion – the Pathetic Ocean, the Sargasso Sea and Journey to the Glacial Sea – metonymically evokes a certain female typology: the clear water that makes one eager to swim, although it is full of dangerous creatures lurking beneath the surface, both appealing and dangerous like the sirens and the amazons that inhabit it; murky marshes, warm but repellent, like a feminine carnal presence, but much too submissive; frozen water, pure and unfriendly like a cold, unreachable angelic creature, and artificial at the same time. The whole process of Gide's self-discovery exists in nuce in this ambiguous and ironic book, in which the inhibition brought about by femininity, the result of an unhealthy Puritan education, is dissimulated with the help of cynicism and adolescent joviality.

Key words: pseudo travel journal, pseudo Mallarmé poetics, threatening femininity, irony, ambiguity

Scene și personaje îngemănate în *Falsificatorii de bani* (Intertwined Scenes and Landscapes in *Les faux Monnayeurs*)

Mihai ȘERBAN, Raluca Nicoleta ȘERBAN

Abstract

Mature writing, published 35 years after Gide's debut with *Les Cahiers d'André Walter* (1891), *Les Faux Monnayeurs* (1926) is the only text considered a "novel" by its author. Thus, it should be different from the "quasi-autobiographic" writing of Gide's debut works, such as *Les Cahiers...*, or from the self-ironic, ambiguous parables ("sotie") of *Paludes* (1895), or *Les caves du Vatican* (1914). *Les Faux Monnayeurs* does not represent a creation novel, in the classical, Balzacian, sense of the word, i.e. one in which the heroes are not only embodiments of characters, but especially stand-alone persons, with a certain degree of independence from the author's personality. A symbolic transposition of the essential situations of the author's psychology, as Jean Delay argues, Gide's "novel" reveals to the reader what we could refer to as inner theater, to use Mallarmé's words. The novel background is a divided one: in the foreground there are

characters such as Edouard, author of a potential novel, named precisely *Les Faux Monnayeurs*, the psychoanalyst Sophroniska, Laura, Boris, Bernard, etc; while in the background, other characters, that complement the first series, such as Vincent, Lady Griffith or Passavant take part in a drama which reveals the very conflicts that simmer in the personality of the actors situated at the center of the scene. A game of multiplication and reflections in the mirror, the story of *Les Faux Monnayeurs* is not new in Gide's literature; it presupposes the same self-seeking, self-discovery process, the same anxiety caused by femininity, rescued from ridiculousness or self-guilt by ambiguity and self-irony.

Key words: mirror reflection, Proteism, aggressive femininity, rebellion against authority

The Modern Shape-shifter Maiden in Sayaka Murata's *Convenience Store Woman*

Raluca NICOLAE

Abstract:

Convenience Store Woman by Sayaka Murata won the Akutagawa Prize in 2016. The novel focuses on the daily routine of Keiko Furukura, a female part-time worker in a convenience store who struggles to be acknowledged as a normal person, even if she is single, does not have any romantic relationship or a well-paid job – three stereotypes which have transformed her into an abnormal, asexual being, a maiden deprived of any sex appeal who could not fit in the actual society. In order to get rid of this stigma she learns the “art of imitation” and develops a “shape-shifting strategy”, a bakeru mode. Bakeru is a Japanese word which means “to take the form of, to transform into, to disguise oneself as” and this is exactly what she experiments: the speech mode bakeru, the fashion mode bakeru, the emotional mode bakeru, the situational mode bakeru, the absorbing mode bakeru. In all her attempts the convenience store works as an anchor to normalcy and it helps her preserve the very essence of her human nature.

Key words: femininity, asexual, Japanese society, shape-shifter, bakeru, maiden

“Family” in Jhumpa Lahiri's *The Namesake*: A Gendered Perspective

Shruti AMAR

Abstract

The concept of family is deeply associated with South Asian cultural ethos. Yet, with the arrival of the British in Bengal in the later decades of the eighteenth century the concept of the family began to change. The new class of the Bengali élite began to be influenced by the Victorian moral principles and feudal patriarchy notions of family and womanhood. Governed by the sense of “high” morality, these elite men vouched for a

kind of woman who could provide them with marital bliss and a good family life. Jhumpa Lahiri, I argue, constructs a perfect middle-class woman called Ashima in her acclaimed novel 'The Namesake' (2003) to comment upon the manner in which Bengal reforms and subsequent nationalist phase have shaped a class of Bengali women that remains ingrained to the idea of marriage and domesticity.

Key words: family, South Asia, woman, nation, politics

Aspects thématiques et sémiotiques dans l'autofiction d'écriture féminine (Thematic and Semiotic Aspects in Feminine Self-fiction Writing)

Olivia RUSU

Abstract

Autofiction allows authors to remove internal censorship and to go as far as possible in the exhibition of their intimate and unspoken lives. Actually, the "true lying on oneself" that appears in autofictions constitutes a way for the readers to read between the lines both the peculiarities of the writer, and those of the writing itself.

In autofictions we may discern two paradigms, one traditional and one postmodern. It is quite obvious that women's autofictional writing broadens and multiplies the inherent ambivalences of this genre. However, from the point of view of literary history, it was difficult for women to write their autobiographies because of at least two factors: the woman writer did not exist as a "subject", and she could not enjoy the status of "being a writer" since she had no position from where she could have spoken. While creating an identity she does not have, the woman writer's autofiction tends to be rather "agitated". But at the same time, it deconstructs old models of autobiography and creates new ones.

This article offers a semiotic perspective on this topic, pointing out thematic aspects in women's autofiction and offering example from several works of Marguerite Duras and Amélie Nothomb.

Keywords: autofiction, autobiographical pact, women's writing

Marriage, Home and Women's *Koinónia* in *Night of Henna* (2005)

Iulia RASCANU

Abstract

The notion of arranged marriage stands at the intersection of the Eastern and the Western discourses, being an issue that raises questions and a lot of public debate. As there are still diasporic South Asian communities in the West that still comply with norms from 'home', the hosting societies may find it interesting to understand cultural practices that are totally different from theirs. Arranged marriage seems to be a particularly interesting one as it involves elements of personal choice and independence, so characteristic of and valuable in Western societies. Apart from the issue of marriage, this paper also explores the concept of 'sisterhood' as a feature of non-Western societies and of their women's

collective consciousness. The bonding between these women is very strong prior to marriage and to migration. Even if these last two factors affect the female bond, this paper shows that it can be re-interpreted and re-created in other forms even post marriage and migration.

Keywords: arranged marriage, love, sisterhood, koinónia, culture, immigrant community

Fight of Flight: Documentary Practice in Two Views of Migrants in Sweden

Kevin KING

Abstract

The article examines the narrative techniques two short documentary films used to present the issue of Syrian migrants entering Sweden. Stockholm Syndrome presents immigrants as a threat to European values, utilizing a host of false assertions, the threat of rape and graphic imagery to stoke fear in its populist audience. Flight follows two young girls from Syria to Sweden, presenting the migrant's point of view with sympathy, while ignoring the larger issues of war, migration and its consequences. In both films, established documentary practices are used to invoke emotional responses while eschewing factual accuracy or explication.

Keywords: documentary practices, migration, nativism, populism, YouTube

“Love Thyself”: A Comparison Between the English and the Japanese Versions of the Title Song in *Frozen* (Walt Disney Pictures, 2013)

Maria GRAJDIAN

Abstract

This paper will focus on the animated movie *Frozen* (directed by Chris Buck and Jennifer Lee) and its title song “Let It Go”, translated into Japanese as “Ari no mama de” (literally “The Way I Am”), and will explore its role in the redefinition of femininity as a site of acceptance and compassion, instead of an active interplay of competition and power, as presented by the historical reality modeled by the 60-year-long feminist movement. Released in the year 2013 and highly acclaimed in Japan, *Frozen* (translated as *Anna to yuki no joō*, literally: Anna and the Snow-Queen) became the second in terms of total earnings, after *USA*, with 247,6 USD, the third-highest grossing film of all times (after *Spirited Away*, 2001, and *Titanic*, 1997), the second-highest grossing imported film (following *Titanic*) and the highest-grossing Disney film. Taking into account two other animation movies released in the same year by Studio Ghibli – *The Wind Rises* (*Kaze tachinu*, director: Miyazaki Hayao) and *The Tale of Princess Kaguya* (*Kaguya-hime no monogatari*, director: Takahata Isao) – this paper analyzes the structural and semantic transformations in *Frozen*'s title song from its English version into the Japanese adaptation, referring to the three levels of significance emerging in the translation-

adaptation process: emotional ambivalence, the dynamic reconsideration of legends and myths, the subtle highlighting of the spiral-like dialectics of cause and effect.

Keywords: Disney animation, Japanese popular music, entertainment industry, translation, love, feminism

**Imagen y argumentación en los discursos de asunción presidencial de
Cristina Elisabet Fernández de Kirchner en 2007 y 2011
(Image and Argumentation in the Presidential Discourses of Cristina
Elisabet Fernández de Kirchner in 2007 and 2011)**

Simona-Luiza TIGRIS

Abstract

Cristina Kirchner served as president of Argentina for two terms (2007-2011, 2011-2015). The purpose of this article is to identify the argumentative resources that she uses most in her inaugural addresses. Cristina Kirchner uses various fallacies, metaphors, personifications and antitheses which increase the persuasive power of her speeches. As an argumentative strategy, she uses comparisons so as to place different concepts on the same level and rhetorical questions in order to focus the attention of the audience on what she is about to say. In both of her speeches she creates a strong and positive image of herself.

Keywords: discourse analysis, image, argumentation, pragmatics

**La femme dans la publicité des magazines roumains
(Women in Advertisements Published in Romanian Magazines)**

Ruxandra Constantinescu-Sefanel

Abstract

On the one hand, this article aims at describing the feminine construct appearing in advertisements published in Romanian magazines as compared to the one presented by French magazines previously examined by the author. On the other hand, the author is interested in finding out if these magazines show women in a stereotype and sexist manner. The analysis focuses on the type of product advertised, the advertising image and text, as well as the type of speech contract, subjective terms and the “ethos” (stereotyped construct) resulting from the advertisements.

Keywords: advertisements, Romanian magazines, feminine construct, advertising image, advertising text

Femei în arhitectură (Women in Architecture)

Carmen DUMITRESCU

Abstract

From the beginning of history, women played an important role in architecture: at first, they ruled over the interior space of the family house, organizing the space, protecting and embellishing it - even today, they assume this role. Women started acting as professionals in architecture only recently, starting the 19th century - access to architecture schools was very difficult, acquiring the diploma and then finding work was not easy – women had to fight every step of the way. We present some women architects and designers and their stories of struggle and success. We discuss some of the realities of the profession, the position women architects have, the ways in which they present themselves and organize in order to protect their interests. Women have an ever growing presence in the profession, their role is getting more recognition; they orient towards people and communities, their innovative spirit is breaking new ground, they are open to cross-disciplinary collaborations. We encourage young girls to embrace this profession – there is a lot to do and create, they will never get bored... We encourage the beneficiaries to choose women architects – their needs will be better understood and met with specific solutions.

Keywords: certified women architects, architecture design, gender bias, architecture profession, design

The Lonely World of Virtual Love: Masculinity between Self-eradication and Neo-Validation in Late-modern Japan

Maria GRAJDIAN

Abstract

Based on a four-year empiric-phenomenological fieldwork in the slippery domain of virtual interactions as well as in-depth literature research on new media, masculinity studies and entertainment industry with specific focus on Japan, this paper aims at clarifying some of the major – and to a certain extent, central – themes recurrent in the, at times obsessive, radicalized consumption of virtual leisure practices among (Japanese) men: particularly online dating, video games and digital pornography seem to have slowly, steadily, quietly conquered the cyber-space – notably large segments of the male population. Previous academic research on the digital space and its relation to masculinity, particularly the seminal studies of Azuma Hiroki (2000, 2001) and Morikawa Aiichirō (2008), deal mostly with the otaku (“nerd”) phenomenon classically linked to the cyber-industry and digital culture. The current paper analyzes the two additional paradigms of masculinity in Japan framing the otaku social appearance – the salaryman (“corporate samurai”) and the “herbivore men” – in historical-comparative

perspective while highlighting the complex gender dynamics in late-modern Japan, in the dialectical interplay of power, (cultural) consumption and state-driven reproduction politics, and suggests some possible measures towards a more social-friendly future of the digital universe and of the challenges masculinity is facing currently, in a global perspective.

Keywords: cyber-space, Japan, masculinity, salaryman, otaku, herbivore men

I.D. Sîrbu – An Unlikely Intellectual as Self-portrayed in *Adio, Europa!* (I)

Maria DĂRĂBANȚ

Abstract

I.D Sîrbu represents a particular case in the Romanian literature as he has been, for decades, unjustly overlooked by critics and readers alike. The scales have been somewhat adjusted with the publication in 1992 of the first volume of *Adio, Europa!*, which created quite a stir in the Romanian literary world. The present paper focuses on the main character of the novel, Candid Desiderius, who is an alter ego of the author himself. The question raised by the paper is how representative such a personality is of the Romanian intellectual as presented against the background of a fierce communist regime.

Keywords: the Romanian intellectual, communism, dissidence, irony, moral character.

Blood Is Thicker than the Ocean: Language and Immigration in Miroslav Penkov's *East of the West*

Michal Moussaffi

Abstract

Miroslav Penkov's *East of the West* is a collection of stories which take place in Bulgaria and the United States and deal with the experiences of immigration and deterritorialization. In this paper I study the ways in which Penkov uses language to communicate the immigrant's experience of miscommunication. While deterritorialization by immigration is a universal subject, in Penkov's book of stories he deals explicitly with the relationship between east and west and demonstrates, beginning with the title of his book, that these concepts are inherently relative.

Keywords: deterritorialization, immigration, *East of the West*, Miroslav Penkov, minor literature, language, literature.

**Culture – China's Choice in Soft Power.
A Case Study on the Political and Intellectual Chinese Discourse
on Soft Power**

Iulia Elena GÎȚĂ

Abstract:

Soft power concept is an increasingly researched topic and one which gained the attention and interest of national governments. In the international competition between countries, a rising number of nations started to notice that culture and language play an important role in their global image, China being one of the pioneers which placed great importance on the promotion and development of soft power with culture as its core. The aim of this paper is to analyse the tools of culture promoted and implemented by China, through its agents of soft power and think-tanks. In achieving the proposed objectives, the research will focus on the position and conceptualization of soft power by the several Chinese schools of thought and on investigating the Chinese political discourse from the first acknowledgement of the concept during the 17th National Congress of the Communist Party of China, in 2007 to the latest in 2017.

Keywords: soft power, culture, political discourse, international attractiveness, China