Patrick Modiano‟s Voice: from *La Place de l'Etoile* to *Dora Bruder*

Ruth AMAR (Senior Lecturer, PhD, University of Haifa, Israel)

Abstract

The way an author individualizes his writing is expressed through voice, a feature of writing that is often overlooked, generally not analyzed. The phenomenon of voice is not easy to grasp and when we think of Patrick Modiano, an adjective comes to mind, one which makes it even less detectable: imperceptible. Is it possible to analyze a voice that fades, that allows the contents to be "carried on writing"? However, examining Modiano's work, we realize that his voice is not homogeneous. On the contrary, the loud shouting voice of the young writer of the seventies is no longer the one of the mature novelist of the nineties. It has undergone esthetic metamorphoses. It leaves deep traces in the contemporary novel, but no critic would think to connect that voice to a shout.

This paper examines Modiano's voice during the period between 1968 and 1997, attempting to reveal its evolution from *La Place de l'Etoile*, via *Missing Person* up to *Dora Bruder*, studying the tension between outcry and whisper that destabilizes the writing. Two main questions demand analysis: What is Modiano's voice at the beginning of his career? Which transformations or tendencies has it undergone along these years?

Keywords: voice, tone, outcry, whisper, transformation, individualizing writing, history, imagination, unresolved tension, irony

Esse versus Percipi: The Old and the Elderly in Restoration and Early Eighteenth-century English Plays

Katarzyna BRONK (PhD, Faculty of English, Adam Mickiewicz University, Poznan)

Abstract

Christopher Martin, in his study on old age in Early Modern English literature, complained that "late to emerge as an orchestrated discipline, age studies have been slower still to find extended application to the fields of cultural and literary criticism" (Martin 2012: 6). Although somewhat exaggerated, humanist, or more specifically literary gerontology has indeed a much shorter history than its purely medical foundation. This interdisciplinary perspective has progressively been applied to the most well-known novelistic, poetic and dramatic genres, resulting in more or less period-focused studies on representations of age and ageing in literature. In the British context, despite the fact that more and more attention is paid to discourses of senescence, longevity and life cycles as represented within theatre and drama, there are few studies on the subject of the old and ageing in post-Shakespearean drama, which go beyond the reiteration of Frye's conclusions on the function of a *senex* in literature. The proposed paper focuses on selected examples of Restoration (1660-1700) and early 18th-century English plays in order to analyse their presentations of old(er) characters, including their bodily (self-)perception, as well as the social attitudes of the younger generations towards their elders. It will thus give examples to Michael Mangan's statement that: "Ageing draws attention to the gaps that can exist between esse and percipi: between how one feels oneself to be, and how one may be perceived" (Mangan 2002: 5).

Keywords: ageing, comedy, drama, Restoration, eighteenth century

The James Bond: Psychology and Fiction

Liliana COLODEEVA (PhD Candidate, "Dunarea de Jos" University of Galati, Romania)

Abstract

This paper looks at the work of two famous American brothers: William and Henry James. The purpose of this research is to identify and discuss the nature of the relationship between the two brothers. This has been done by examining the psychological essays of William James and the critical essays of his brother, Henry James, as well as the correspondence between them. The bond between the novelist (Henry James) and the psychologist (William James) grew into the creation of the James literary and psychological heritage.

Keywords: psychology, experience, consciousness, perceptions, emotions, stream of consciousness

Catastrophe and its Aftermath in Cormac McCarthy's *The Road* and Don DeLillo's *White Noise*

Irina Elena GRIGORE (PhD Candidate, "Ovidius" University, Constanta, Romania)

Abstract

This paper focuses on the less exceptionalist images of America in McCarthy's *The Road* and DeLillo's *White Noise*. The two novels evoke a world dominated by violence, catastrophe, on its way to the final, the post-apocalyptic white noise and the human resistance over death as contemporary aspects of the 21st century.

DeLillo's 1985 novel shows features of mass manipulation and simulation, such as those in the chapter „The Airborne Toxic Event", largely speculated by the media. The novel explores the theme of death as a metaphor for the "white noise" of the contemporary world. DeLillo's novel describes several responses, more or less adequate ways of coping with it. The metaphor of "white noise" might be seen as dramatizing death in contrast with an intangible transcendence in a world fed up with confusing images promoted by an ever more powerful force associated with the mass-media. Besides, the novel explores what Randy Laist calls in his Technology and Postmodern Subjectivity in Don DeLillo's Novels the "semiotic influence of television" (2010: 90), in which the characters are trapped in the center of televisual consumer disclosure.

Another representation of catastrophic death is conveyed in Cormac McCarthy's *The Road*. The novel offers an even more chaotic, post-apocalyptic image of America in parallel with the portrayal of an affectionate father-son relationship. The characters of the novel plough through a desolate landscape strewn with ash and devoid of living animals and vegetation, as a metaphor for the loss of hope in a world that has lost its bearings, where traces of humanity still glimmer here and there, without many chances of survival. The paper reimagines exceptionalist America in exceptional circumstances, but these circumstances are far from being beneficial for anyone, American or otherwise, due to the American image of power as being overshadowed by nihilism and desolation.

Keywords: exceptionalism, image of power, desolate landscape, white noise

Documentary Theatre as Dissidence: Textuality of World Politics in David Hare's History Play *Stuff Happens*

Oana-Celia GHEORGHIU (Dr, "Dunarea de Jos" University of Galati, Romania)

Abstract

In an age of manipulation through text and image, when television and the internet have seized representation and forwarded it as truth, political fiction struggles to remain a significant conveyor and commenter of information. Post-9/11 literature attempts to re-establish the supremacy of representation, and hints at the prevalence of a web of discourses hardly contingent with an actual, non-imposed truth. It is the case of David Hare's docudrama *Stuff Happens*, a mixture of actual statements made by Bush, Tony Blair, Condoleezza Rice, or Colin Powell – transposed as characters in the play – and a collection of imagined dialogues allegedly exchanged behind closed doors. Hare's play blurs the relation between factuality and representation. The aim of the present paper is to disclose this strategy by analysing the discursive practice at work within the literary text.

Keywords: political play, Bush administration, War on Terror, discursive practices, reality and fiction

"'Tis Bargain'd 'Twixt Us": The Reclamation of Kate in *The Taming of the Shrew*

Mary L. HJELM (Associate Professor, University of South Carolina, USA)

Abstract

Using games as a theoretical structure helps to bridge the gap between Renaissance expectations and modern wishes concerning Kate's behaviour and Petruchio's treatment of her in William Shakespeare's *The Taming of the Shrew*, allowing us to recognize which of the two main characters" actions are for entertainment only and which are intended to produce significant and lasting results that benefit the players and contribute to the forward movement of the play. Two different game structures exist in *The Taming of the Shrew*. The sparks of sexual tension are the most readily apparent indication of the linguistic game, but an analysis of the underlying social games reveals that their relationship is largely about restructuring Kate's voice and actions in a more acceptable fashion for a Renaissance audience. The key difference is that, while society and/or characters are unchanged by a recreation game, in re-creation games both are transformed in permanent and significant ways.

Keywords: games, role play, recreation/re-creation, social decorum, Shakespeare

Nathaniel Hawthorne in the Discourse of the Popular Religious Culture of the Second Great Awakening

Mykhaylo KALINICHENKO (Associate Professor, PhD, Rivne State University of the Humanities, Ukraine)

Abstract

The article explores the modern issues of scholarly analysis of Nathaniel Hawthorne's literary work in the discursive space of American religious reformism that was an essential part of popular democratic culture in the United States during the first half of the nineteenth century. Due to the recent discovery of numerous elements from the religious discourse of The Second Great Awakening throughout Hawthorne's work, contemporary scholars are only beginning to comprehend the significant connections between Hawthorne and the national discursive practices of the age in which he lived, the American Renaissance.

Keywords: popular democratic culture, North-American Romanticism, religious reformism, discursive practices

Twenty-first Century Novel Discourse. Nick Hornby's *A Long Way Down*

Michaela PRAISLER (Professor, "Dunarea de Jos" University of Galati, Romania)

Abstract

The identitary, social and political dimensions seem to govern most contemporary writing and Nick Hornby's is no exception. Exceptional, however, is the way in which he manages to build on traditional narrative practices, applying them to present-day philosophies of life – dictated by the current global social imaginary. The novel considered for analysis is *A Long Way Down* (2005).

Keywords: identity, society, politics, novel discourse

The Importance of Space and Time in Neil Gaiman's Novels

Irina RAȚĂ (PhD Candidate, "Dunarea de Jos" University of Galati, Romania)

Abstract

Neil Gaiman is a renowned British author of fantasy, science fiction novels, children's books and short stories. In Gaiman's works, time and space are major elements, playing a key-role in his narratives. "The intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" was termed as chronotope by Bakhtin. The chronotope is an important literary element, having narrative, plot-generating, representational, and semantic significance, and providing the basis for distinguishing generic types (Bemong, Borghart 2010). However, the chronotope in fantasy fiction is a rather complex notion. Due to its magic and supernatural elements, fantastic literature employs multiple chronotopes, making a step from a single chronotope of reality (or rather of its representation) to those of alternate worlds or realms. This article aims to examine Gaiman's novels from a spatio-temporal point of view and to analyze the importance of space and time in *Stardust*, *Neverwhere*, and *American Gods*, by using Bakhtin's concept of chronotope, and Foucault's concepts of heterotopia and heterochronia.

Keywords: chronotope, fantasy fiction, multidimensionality, impossible topologies

Ezra Pound's Cantos. Why so meta?

Pompiliu ȘTEFĂNESCU (Independent researcher, PhD)

Abstract

If the general acceptance of meta- (μετά-) is something beyond or about something else, with Ezra Pound, it tends to be something about everything. Within an epistemological vortex of references, from American politics to medieval France, we, the readers, are given critical suggestions, reconsiderations and a considerable amount of work to do about and beyond the meaning of the words on the page. *The Cantos* are a brilliantly assembled register of cultural signifiers. Merging in a context of dynamism, they signify beyond the primary connections to factual data. Myths, metaphors or metamorphoses become decontextualized representations, models and vehicles for a higher, more abstract or more complex vision of the whole. Pound is constantly using and manipulating meaning for a higher goal. This does not guarantee a full understanding of the characteristics of the signifiers, nor is it intended to. Therefore, the current paper focuses on the ways of and the reasons for writing about and beyond cultural elements.

Keywords: context, cultural signifiers, metadiscourse, metaphor, metaphrase, metamorphosis, metareferentiality, metatext, modernism