

**Interrupting the Illusion in the Closet:
Literary Tableaux of Contemplation in Henry Fielding's Novel *Tom Jones***

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Abstract

The tableau, an art form originating from theatres and the visual arts, is also a literary phenomenon. Literary tableaux are short scenic interruptions or pictorial compositions arresting the narrative flow and serving as highlighted moments where time stands still. Either they are scenes of intense emotion, or they occur at a crucial point in the plot.

This paper distinguishes between two modes of writing that are at work in literary tableaux, which I will call absorption and contemplation. Absorption is a mode of writing and reading related to formal realism. In his theory about tableaux, Denis Diderot advocates for a realist art and literature that can create the illusion of a close relationship between the work of art and the reader/holder. Focusing on the 18th-century English writer, Henry Fielding, this paper provides a close reading of selected scenes from the novel *Tom Jones*, arguing that Fielding created his own tableaux of contemplation. These instances are metafictional moments in which the narrator interrupts the narrative to converse with the reader about an event or a character in the novel. Often, they contain references to classical art and are a mix of epic, tragic and comic elements. Fielding's tableaux explicitly present their own fictionality, consulting with the reader about the difference between art and life.

Keywords: tableau, absorption, contemplation, Fielding, Diderot, Richardson

Transformative Voyages:

The Boat and the Ship in Ursula K. Le Guin's Earthsea Cycle

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Abstract

In her Earthsea cycle, Ursula K. Le Guin explores the finer nuances of itinerant heterotopias and the transitions and transformations they enable. Drawing mostly on Michel Foucault's heterotopia of the boat/ship, but also on Margaret Cohen's chronotope of the ship, this paper distinguishes between these two variations in Le Guin's series. The fragile boats in which the young wizard Ged crosses the world of Earthsea and his own tormented mindscapes, in search of the shadow born of his reckless mishandling of magic, is a metaphor for the self, and the voyage is one of self-discovery and of passing from adolescence to maturity. By contrast, the majestic ship in which King Lebannen and his companions sail to parlay with the dragons represents a microcosm of Earthsea's cultures and a union of previously disparate elements: a coming together which foreshadows the subsequent healing of an ancient rift. Thus, the different uses of the same heterotopic space in the first and last book of the series point to a shift in Le Guin's focus, from the personal to the political, from magic to secular power, and from knowledge of the self to knowledge of the world.

Keywords: Le Guin, Earthsea, heterotopia, boat, ship

Intertextuality and Spatiotemporal Agency in Butor's *La Modification*

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Abstract

Michel Butor's body of work has always defied the classic literary classification, which is the main reason why he is often, against his own accord, associated with the Nouveau Roman movement. His magnum opus, *La Modification* (1957) is the epitome of the time-space collateral where the linear time is deconstructed and is led towards being spatial. This paper intends to analyse the spatial and temporal semiotic world that the author creates by mean of intertexts and workings of time and memory, and therefore provides a better understanding of the work. Intertextuality is the main meaning making mechanism that Butor relies upon and the takeaway from this study, thus, can be summarized in a six-pronged model with regard to the references made to art and architecture in Paris and Rome throughout the novel. Time in the narrative of the work starts with the looming clock in the train station and slowly transforms from linear to a multi-layered form. Butor tames with the concept of time, which only develops within the central character's mind, throughout the novel with the technique of time-montage. Considering which, the eidetic image of time in the novel is investigated in this study and the eleven strata of time which the narration of the work is constructed on is enumerated.

Keywords: intertextuality; spatiotemporality; semiotics of literature; nouveau roman

Film Culture and the Psychology of Sound. A Case Study

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Abstract

Nowadays, although the cinema is seen as a way of entertaining the masses, of keeping people abreast of what is going on outside their homes, we sometimes fail to notice that, like any mass media, it ‘injects’ certain values, ideas, even feelings and reactions. Speculating on the conscious and unconscious state of the millions towards which they are directed, the cinematic representations are social constructions rather than value-neutral reflections of the ‘real’ world. Although seen as being essentially visual, because it mimics our mental constructions of life, and the way our consciousness shapes the world, the film ‘touches’ deeper aspects of our inner world, such as emotion, attention, and imagination. The aim of this study is to put forward the idea that music plays a central role in film contexts. Being an all-encompassing and organic tool, music has the power to convey meaning and emotions, at times even more efficiently than images. An analysis of the soundtrack of Disney’s *Frozen* was attempted in order to highlight music’s potential to influence one’s perception and interpretation of the film.

Keywords: mass media, cinematic experience, music, rhythm, emotional depth, empowerment, self-acceptance

The Handmaid's Tale (Visually) Retold

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Abstract

Owing largely to the political situation in the United States, which seems to head, dangerously so, towards a dystopian Gilead, Margaret Atwood's *The Handmaid's Tale* gets, at the end of the 2010s, to be re-told by many voices: that of her original creator – by her writing a sequel, *The Testaments* (2019) –, but also those assumed in successful transmedial adaptations – the homonymous graphic novel authored by Renee Nault (2019) and the TV series that has taken Offred beyond her final step “into the darkness within, or else the light” (Atwood 2010: 307) into the second, third and fourth seasons. Aside from Season 1, which follows closely the convoluted structure of Offred's monological testimony, the TV series seems, at a glance, less a multimodal adaptation and more an appropriation of a late 20th-century novel that has become a political and cultural phenomenon. Part of a project concerned with the many re-tellings of *The Handmaid's Tale*, this paper aims to analyse the TV series' fabric beyond the plot departures from its hypotext, as well as the latter's ‘translations’, with a view to proving its unquestionable indebtedness to the ‘mistressmind’ of contemporary speculative fiction.

Keywords: Atwood, fact v fiction, dystopia, novel, filmic adaptation

Georgian Cultural-Intellectual and National Islands beyond Ideological Frontiers

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Abstract

This paper examines the Georgian migrant press, which emerged as a result of the flight of Georgian intellectuals from the Soviet Communist regime. It reviews publications such as *Chveni Droshta (Our Flag)*, *Tavisuphali Sakartvelo (Free Georgia)*, *Bedi Kartlisa (Destiny of Kartli)* and others, which became cultural-intellectual and national islands beyond ideological frontiers. After the occupation of Georgia, the efforts of emigrants focused on generating an information war against the Soviet occupation. The emigrants living in Paris were especially active in this regard. The newspapers and magazines were mainly issued in Georgian, but also in English, French, and German. Special attention is paid to the historical, literary and scientific journal *Bedi Kartlisa (Revue de Kartvelologie)*, founded in Paris, in 1948, by Nino Salia. The journal brought together Kartvelologists living abroad, and played an important role in promoting Georgian history, literature, science, and culture. In this magazine, Georgian and foreign journalists, prominent writers and scientists worked together. The study aims to examine the pathos and the main topics of the emigrant press, based on the analysis of a large number of magazines and personal archives of Georgian emigrants. Their role in keeping the Georgian national soul alive abroad, disclosing the regime, introducing the Georgian intellectual and spiritual culture to the Europeans and transferring European ideas to Georgia are among the most relevant findings. The role of these magazines is invaluable not only in the history of Georgian journalism, but also in the history of the Georgian national struggle.

Keywords: emigrant press, ideological frontiers, emigrant Georgians, Soviet communist regime

Photography and the Imperial Propaganda: Egypt under Gaze

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Abstract

The mid-Victorian era and the Edwardian period witnessed important advances in graphic arts leading to the invention of photography. The eastward imperial expansion of Britain during this period resulted in the emergence of different representations of the Orient. After the role played by paintings in conveying a rather fantasist and imaginative vision based on an orientalist background, photography, in its capacity to reproduce reality, promised a more accurate image. Thus, the aim of this paper is to show that the earliest photographs of the Orient and mainly of Egypt unveiled the role of photography in creating a new orientalist vision tinged with the imperialist ambitions of Britain. It focuses on the use of photography in the press and how it was propelled in the political field to confirm its commitment in a propagandist strategy to gain the support of public opinion. This paper offers a critical review of photography within a specific colonial context and determines the strong links between technological development and the sustainability of the imperialism demanded by the rush to acquire new colonies in the 19th and beginning of the 20th centuries. The study of the images published in the *Illustrated London News* in relation to the situation in Egypt unveils the manipulation of the image to reinforce the imperial system. One of the conclusions is related to the different strategies used to give the image a propagandist role, notably to enhance colonial policies.

Keywords: photography, the Orient, British imperialism, the illustrated press, propaganda

**More than Meets the (Heterosexual) Eye:
Soldierly Queerness, Wartime Bisexuality, and Fred Zinnemann's Films
Starring Montgomery Clift**

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Abstract

When it comes to director Fred Zinnemann's two films starring Montgomery Clift – 1948's *The Search* and 1953's *From Here to Eternity* – there is certainly much more going on at the level of intriguing subtext than typically meets the (heterosexual) eye. In the years following the end of the Second World War, fears surfaced regularly in US society about whether soldiers returning home would successfully be able to fit back into the hegemonic expectation of being heterosexual family men, given that research findings revealed many of them had participated in homosexual acts with some regularity during their years of overseas military service. Such concerns are indeed raised at the level of subtext quite efficiently in *The Search*, through the living arrangements and emotionally charged interactions of Clift's character and one of his fellow military officers, and a bit more blatantly and elaborately in *From Here to Eternity*, which to the careful viewer reveals itself to be a bisexual love story involving two military men. Accordingly, this article provides in-depth subtextual analyses of the bisexual undertones evident in both films, which were necessary in an era when Production Code Administration restrictions prohibited explicit references to non-heterosexuality in all US cinematic offerings.

Keywords: cinema, military, queerness, subtext, wartime bisexuality

Shakespeare in the Box: Gregory Doran's *Hamlet* (2009)

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Abstract

A constant in the history of film since its inception, William Shakespeare's *Hamlet, Prince of Denmark* has been delivered to filmgoers throughout the twentieth and the twenty-first centuries in various adaptation schemata of the three versions of the text available for free interpretation and reprocessing. While Laurence Olivier's, Franco Zeffirelli's and Kenneth Branagh's acclaimed 'multimodal rewritings' seem to have acquired critical consensus, tens of other *Hamlet* films are launched regularly, placing the young Dane's tragedy in the most unexpected settings or periods of time. A telling example is Gregory Doran's 2009 filmed theatrical performance, which places Elsinore in a modern-day British society under constant surveillance, probably with a view to transposing the old Elizabethan habits of espionage and control of the population in a manner both accessible and relatable to the contemporary viewer. This paper contends that, by using surveillance devices, such as CCTV or hand-held cameras, and by redesigning King Hamlet's ghost as the ultimate embodiment of the watchful eye of the (divine?) authority, the film brings to the fore the timelessness of the Shakespearean themes.

Keywords: Hamlet, Shakespeare, surveillance, authority, adaptation

**‘Iron Maidens’ vs. the ‘Witless Pet’:
Typecasting the Woman Politician in Editorial Cartoons and Memes**

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Abstract

Woven into the fabric of our everyday life, different forms of media insinuate messages that restore traditional hierarchies of male-female relationships and signal the incongruity between ‘woman’ and the man-dominated public sphere. Among these, editorial cartoons and internet memes (their more recent offspring) play their part in naturalising the patriarchal order when representing women politicians, reiterating thus societal norms and cultural assumptions that confine woman to the domestic space (albeit through verbal-visual forms of humour, mockery or caricature). Combining insights from semiotics with Kanter’s theory of the “role traps” (1993) devised for women in leading positions, the paper will address instances of gender stereotyping and typecasting in editorial cartoons and internet memes which mediate representations of female political leaders (from Hillary Clinton and Theresa May to Viorica Dăncilă, Romania’s first woman prime minister) both as records of public controversies that affect a community at a given time, as well as clues to the discourses which normalise a gendered-biased “homo politicus”.

Keywords: editorial cartoon, internet meme, gender, stereotyping, politics, women’s ‘role traps’

The Delusion of the Dream in Ta-Nehisi Coates' *The Water Dancer*

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Abstract

The Lockless estate in Ta-Nehisi Coates' fantasy neo-slave narrative *The Water Dancer* mirrors the United States in terms of their treatment of race. Both Coates's two autobiographical works introduce the concept of family, from his childhood and from his young fatherhood, which highlights the lack of healthy familial relationships in *The Water Dancer*. The Walkers bastardize fatherhood and brotherhood with the protagonist, Hiram, who constantly vies for their affection despite their unequal relationship. Looking at the novel through a CRT lens allows us to break down this relationship. The Dream of hope, of race relations and treatment getting better in every single way throughout history is often weaponized by the dominant culture in order to force forgiveness, as well as a gruesome idea of family, and drive out the memory of the past.

Keywords: social justice, critical race theory, race relations, neo-slave narratives

Octavia Butler's *Kindred*: The Cultural Context of Production

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Abstract

Through Butler's *Kindred*, numerous tensions are raised around the notions of accessibility, disability, equality and inclusion exposing the crisis of black futures. My analysis focuses on the way that disability informs Dana's experiences in the context of slavery, her positioning in the contemporary discourse of neo-liberalism and her positioning in the prospective future. Very few scholars perceive Dana's subjectivity as an actual state of being that carries value both materially as well as metaphorically. The materiality of disability has not constituted part of the larger discourse of the American slave system. Through rendering disability both figuratively and materially, I establish a connection between the past, the present and the future. The different figurations of space and time exposed through Dana's time travelling help conceptualize her accessibility in different structures. Previous scholarship has been extensively focusing on the origin and legacy of trauma, inflicted on the black female body of the twentieth century, however, there has been too little, if any criticism in relation to the active construction of black female subjectivity, located at the level of the body. I wish to explore how spectacles of violence against black female bodies function in the wider political imagery of the twenty-first century. The physical and psychological displacement of Dana, as a black female body, exposes her traumatization and the difficulties she faces in order to reclaim her subjectivity in a society burdened by a history of violence and exploitation. Even though *Kindred* was written before the Black Lives Matter movement emerged, it could be analysed in a way that asserts the continuity of African-American trauma, the perpetuation of systematic racism in USA and the crisis of blackness in the future. Systematic violence threatens black women's wholeness and renders their bodies at risk.

Keywords: postcolonialism, disability, trauma, black lives matter, queer futurity

Filmed Love Letters:

The Dialogism and Intertextuality of *Lost in Translation* and *Her*

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Abstract

Lost in Translation (2003), written and directed by Sofia Coppola, and *Her* (2013), written and directed by Spike Jonze, display an intertextual, dialogic conversation that reflexively highlights their friendship, marriage, and divorce in their own lives to create a conversation between the two films. Both films ruminate on the nature of relationships as they begin and end, and they remind the viewer of the deeply personal connections between the films and their respective creators. At the same time, the reflexivity of the directors' prior relationship reveals a working conversation between the films about how each writer and director look at relationships as it relates to their own experiences. Their utterances produce a dialogue in the form of filmed letters— both begging to understand, reflect, and grow from their relationships. Both films explore the emotions experienced by their main characters while they deal with either impending or past divorces that coincide with new loves and partners. Jonze and Coppola's public and private relationship with each other are reflected in their respective films; the writing, settings, soundtracks, and cinematography reveal a dialogic conversation between the two filmed letters that both ask questions and begin to produce their answers to understand the complicated nature of love and relationships. Looking at the films' forms and considering theories of dialogism and intertextuality from Mikhail Bakhtin, the conversation becomes discernible. The resulting conversation between *Lost in Translation* and *Her* arrives at the same conclusion: love is ephemeral, emotional, and ultimately the binding force between everyone.

Keywords: relationships, dialogism, intertextuality, soundtracks, cinematography

Constructing Reality:

The Ways of Seeing in Ali Smith's *How to Be Both*

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Abstract

How to Be Both by Ali Smith, which centres around the concept of art and reality to a great extent, is an experimental novel that invites the reader to think through dualities, including life and death, artwork and human; and, significantly, from the perspectives of eyes and camera. Divided into two sections, the novel includes two stories which are decade-apart. One of them focuses on the life of the 15th-century artist Francesco del Cossa, and the other is reflected through the point of view of George, a young girl from the contemporary period, dealing with the loss of her mother, as she recalls some precious moments she shared with her. The different plots merge when George and her mother go to see the paintings of Cossa. By foregrounding the two kinds of perception, Smith's novel signifies the art critic John Berger's theory of perspective, indicated in his BBC series-based book *Ways of Seeing*. According to Berger's cultural theory, the human eye, like a painting on the wall, can only be in one place at a time. Yet, the camera takes its visible world with it as it moves, and through the camera we can see things which are not in front of us; it is freed from the boundaries of time and space. The aim of this paper is to demonstrate the significance of gaze while interpreting relative reality in Smith's novel by employing Berger's cultural and artistic theory.

Keywords: reality, art, perspective, culture, form

Cultural-Religious Context of Translation Style.
On Euthymius Atoneli's Translations

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Abstract

This article discusses the original translation style of St. Euthymius the Athonite (10th-11th centuries), a great Georgian monk working in the Iviron Monastery of Athos (Greece), which was called an 'omission-addition style' in the scientific literature, and was entirely conditioned not by linguistic but by cultural-religious context. The main goal of the article is to examine that unique phenomenon we are dealing with in the form of his translations, that sheds light on how a translator may turn linguistic tools into cultural vectors of a society, a country, determining the main path for spiritual and intellectual development of the nation in a particular historical epoch and along the centuries. From the rich Greek theological literature, Euthymius the Athonite selected for translation those works that would best reflect the knowledge accumulated in that field at the time, and presented them to Georgian readers, still less knowledgeable in theological matters, in such a way that would best suit them and strengthen their Christian faith, on the one hand, and introduce them to the advanced Western thought, on the other. Research focus is on the translations of theological content. Based on the comparative analysis of the Greek-Georgian texts, I examine those methods and means that Euthymius the Athonite used to keep the Georgian nation from possible religious threats, misunderstandings, and difficulties that accompanied the misinterpretation of religious texts in the Middle Ages. Euthymius the Athonite laid a solid foundation for the process of Europeanization of Georgian literature and culture, which his descendants continued with dignity.

Keywords: Euthymius the Athonite, omission-addition style, translations, cultural-religious context, Greek theological texts

Refining the Perspectives on Language Proficiency: Bilingualism and True Bilingualism

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Abstract

In a world under massive globalisation and, at the same time, under deep boundary rethinking, the ability of speaking two or several languages has become, over the last decades, an important individual concern, as well as the main topic of fruitful scientific research. In this context, bilingualism and bilinguality are interdisciplinary concepts pertaining to the fields of sociolinguistics, education, philosophy, cultural studies, to name but a few. This study has as a starting point the broad definitions of the individual bilingualism provided in the literature in this field, according to which it generally points to one's ability of speaking two languages perfectly (Hamers & Blanc 2000, Bloomfield 1933; Thiery, 1978; Majchrzak 2018). It aims at tracing the reasons behind the need of refining the terms by introducing the concepts of true bilingualism and true bilingual, as more notionally meaningful than the old concepts of bilingualism and bilingual. The modifier true is approached as a dissociation device, which, from the rhetorical perspective, allows for a disjunction between what was already acknowledged as bilingualism, and the new definition of the concept. Moreover, the study aims at answering the following questions: do the new notions, namely true bilingualism and true bilingual, bring forth new notional content or do they merely rearrange the existing one? Are the new concepts endowed with explanatory and normative functions? (cf. Perelman & Tycha 1992)

Keywords: bilingualism, dissociation, notional content, content remodelling, definition

A CDA Approach to Anti-Pandemic Protests

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Abstract

We can definitely say that the SARS-CoV-2 pandemic has changed our lives in such a complex way that it may take us a long time to investigate the ever-branching consequences upon all aspects of our existence. It has come with restrictions, impositions and limitations, established by the authorities and meant to keep the pandemic under control. It was only natural for such forced requirements to be met with protest, as opposing what one deems as infringing upon one's rights and freedoms is still considered to be a basic human right. Yet, as with everything else in this world, the truth is always in-between, at the intricate crossroads of inter-twining concepts such as human rights, freedom of choice, (mass-)manipulation, conspiracy theories, and individual and mass-psychology. When tackling the numerous and diverse protests that have divided the world over restrictions to be observed or over the vaccination process, Critical Discourse Analysis (CDA) may be regarded as providing a complex view on such matters, revealing the sub-text of what we see and hear nowadays. And let us not forget that, as far as segregation is concerned, one of the oldest tricks in the book reads “Divide et impera!”

Keywords: CDA, sub-text, communication, subliminal, manipulation

[REVIEW]

Pleating Stylistic Functions, Or When Literature and Linguistics Collide

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ŞORCARU, Daniela, 2021, *Ways of Pleating Stylistic Functions*, Beau Basin, Mauritius: Lambert Academic Publishing. ISBN: 978-620-3-47272-1, 236 pp.