



The Dialogue of Cultures/ The Culture of Dialogue

13-15 November, Ploiești

organized by



UPG Ploiești

**Department of Philology, The Research Centre in Literary Studies,
Linguistics and Critical and Cultural Theory**

in collaboration with

The Faculty of Philosophy

Novi-Sad University

Plenaries

"This is not who I really am": Unpacking cultural identities in the modern workplace

Jo Angouri (Warwick University, UK)

In this paper I will problematize the concept of cultural identity particularly as discussed in relation to the modern workplace. I pay special attention to the notion of difference in context and explore two different approaches to the study of identity emanating from Positivism and Constructionism respectively. I draw on some completed and ongoing research and relate findings to current debates around 'identity' as well as the 'cultural'. The stance I take is that the focus on the cultural other does not capture the situated self and often superimposes a frame of analysis which oversimplifies the way 'things are done' in complex activity systems, such as the modern workplace. I will explore the negotiation between the analysts' and the interactants' perspectives and close the paper by showing how findings of research on workplace discourse can feed back into research on identity.

The Rogue and the Hooligan: Two Cultural Patterns in Dialogue

Adina Ciugureanu (University of Constanța)

The presentation aims at discussing the two cultural types, the rogue and the hooligan, not only as representative of a certain historical time, but also, and especially, as figures defining a specific typology in mainstream and popular literature. The so-called "loveable" rogue, a low-class character who impresses the reader through his selfless quest for an ideal in the seventeenth-, eighteenth- and early nineteenth-century picaresque novel is resurrected in the twentieth century in Fitzgerald's *The Great Gatsby*, Salinger's *The Catcher in the Rye*, Iris Murdoch's *Under the Net*, among others, while becoming an "anti-rogue", I argue, in *Lucky Jim* and *Hurry on Down*. Meanwhile, the hooligan (from the Irish "hooley" or "hoolihan"), an unruly, anti-social young man, born in the late nineteenth-century England, becomes both the destructive person in popular sports and the alter-ego for the wondering Jew in fictional texts, such as Mihail Sebastian's *How I Became a Hooligan* and Norman Manea's *The Hooligan's Return*. The talk is intended to find ways in which dialogism functions with the various types of rogue and hooligan and to discuss the hooligan type as a possible replacement for the rogue in recent exilic literature.

La sémiologie des indices est-elle une « théorie critique »

(au sens d'une affinité avec les thématiques de l'École de Francfort) ?

Anne-Marie Houdebine (Université Paris Descartes-Sorbonne, France)

L'aliénation contemporaine médiatique, dénoncée par certains philosophes, sociologues, politologues (Anders, Bourdieu, de Certeau, Murray, etc.), comme une culture uniquement faite de stéréotypes et d'asservissement, avait été également mise en cause par la « théorie critique » de l'école de Francfort (Marcuse, Fromm, etc.). L'analyse critique de la publicité ou d'émissions de télévision s'impose donc aujourd'hui plus que jamais ; ce que pratique la sémiologie des indices. En présentant ce genre d'analyse, qui s'inspire dans sa partie interprétative de ce que Barthes a désigné comme une critique des systèmes culturels (sémantiques et symboliques) de nos sociétés, avec des termes comme *aliénation*, *réification*, *naturalisation*, *culture de masse* dans quelques articles (1963, 1965) et dans ses études des éléments de la culture populaire (*Mythologies*), on s'interrogera sur son voisinage ou même son affinité avec « la théorie critique » puisque, comme elle, la sémiologie des indices lie la critique sociale (la « praxis critique » d'inspiration marxiste, selon Barthes) et la question du sujet traité par la psychanalyse (Freud, Fromm) le rapport individuel/collectif, ou comment le sujet et son inconscient est assujéti au social, celui-ci compris au sens large non seulement économique mais aussi historique, culturel, familial.

The single girl in the city: dialogues with urban realities in contemporary literature and TV shows
Vladislava Gordić Petković (University of Novi Sad, Serbia)

The so called “third wave” of the feminist movement, often termed postfeminism, is hardly a movement anymore with its strong depoliticisation of the feminist struggle, as it abandons the “sisterhood is powerful” creed for the new politics of singledom, which has elevated from a humiliating status to the new freedom of choice. Postfeminism is focused on individualism, since the collectivity has already managed to fulfil the political goals and demands. It is aware of marriage’s sordid social and economic history and there is no pressure to rush into tying the knot, as spinsterhood ceases to be a humiliating and dismal social and economical status. The single girl is a loaded figure in American cultural history, from Theodore Dreiser’s *Carrie* to Truman Capote’s *Holy Golightly*, from the Jazz age flappers to suffragists. She was missing from the popular culture in the 1980’s, but reemerged in the last decade of the millennium as the postfeminist woman came into the focus, portrayed either as frantic and fragile Ally McBeal, or as frisky thirtysomethings in “*Sex and the City*”. “*Sex and the City*” follows four fashionable and charismatic characters on their continuum of sexual conquests and relationship disillusionment, while “*Gossip Girl*” deals with teenage rebellion in the lives of privileged youngsters who are living life as equally to the full as their older counterparts in “*Sex and the City*”. The single girl raises a few eyebrows, nowadays as well as in 1900: while Dreiser was accused of failing to place any moral judgment on Carrie’s lifestyle, the authors of the TV shows of today are criticised for casting women as overly sexual. The single girl in American literature is usually guided by self-interest, emotionally blank, and fond of material things, and the same tendency is shown in “*Sex and the City*”, whereas the characters from “*Gossip Girl*” are not eager to explore the opportunities the city affords, since they feel at home there. The paper will attempt to shed some light at the interrelations of the postfeminist role models in literature and TV shows and the urban life their growth is situated within.

Cultural and Critical Theory

A Dual Inhabitation: Cultural Negotiation in Native American Autobiography
Holly L. Baumgartner (Lourdes University, Sylvania, OH, United States)

Spanning four centuries, destruction of Native American cultures has left modern Native Americans facing a host of problems from loss of land and the highest health care risks to the lowest incomes and life spans and breakdown of traditional lifestyles. Arguably one of the greatest threats remains the historical linguistic oppression. Rhetoric played a major part in the subjugation of Native tribes, through the trail of broken treaties, federal laws, newspaper and “scientific” articles, and banishment of Native languages from federally run schools. However, the linguistic context has shifted radically in the last century, changing the role of rhetoric between dominant and Native cultures, in part due to Native speakers inhabiting and subverting dominant language spheres. In an effort to mediate the ongoing effects of assimilation, Native writers draw from traditional storytelling practices to engage in the non-traditional genre of autobiography. Within the non-threatening, shared, cultural space of the creative writer, Native speakers may shape political stances that extend both invitation and boundary to the dominant culture. These pieces foreground the slippage between modes of persuasive discourse and problematize understandings of audience. More importantly, they point to the duality of Native lived experience. This paper provides specific historical background on the problem, provides close reading of autobiographical, memoir, and personal poetic texts, contextualizes and interprets them using theories from Aristotle, Bakhtin, Halasek, Farmer, hooks, and Roth among others, and finally suggests Native agency arising through intentional rhetorical strategies.

Blanchot and Beckett: Nothingness(es) Infinitely Conversing
Arleen Ionescu (UPG Ploiești)

My paper will explore the polyphonic dialogue between Blanchot and Beckett in *Awaiting Oblivion* and *The Infinite Conversation* from the perspective of nothingness producing Angst. I claim that *night* writing, which was perceived by Royle as “the very experience of the impossible”, is connected in both writers’ prose and

even Beckett's plays to what Cormier and Pallister called "absolute blindness". If *Awaiting Oblivion* mirrors *Waiting for Godot* not only thematically, but also in the way the nothing itself acts as a foil, *The Infinite Conversation* incorporates and becomes the poetic mirror of one of Beckett's fragments from *Texts for Nothing*. Both Estragon and Vladimir and the two anonymous characters in *Awaiting Oblivion* are close to a loss of meaning, to nothingness, which, following a Heideggerian path, becomes a mood that can be disclosed in anxiety. Beckett's voice is "ill-heard", "ill-murmured", "ill-recorded" in *The Infinite Conversation* where Blanchot, similarly to Krapp, rewinds Beckett's last tape, yet never reveals the end of it to us.

*In the Wake of Sleeping Beauty. Ever-changing images of world and life in transmedia storytelling.
From Charles Perrault and the Grimm Brothers to Walt Disney.*
Ana-Maria Niculescu-Mizil (University of Bucharest)

The contemporary setting of an ever-growing trend of rejuvenating the European cultural legacy by adapting, recontextualizing or transgressing (Jenkins, 1992: 162 - 177) classic literary fairy tales in popular culture products such as American dark fantasy actions films like *Red Riding Hood* (2011) and *Snow White and the Huntsman* (2012), American comedy fantasy films like *Mirror Mirror* (2012) or the recent American fantasy film *Maleficent* (2014) and consumer's desire to escape reality through the enchantment of fictional universes (Spiridon, 2013: 136) offer a spawning ground for cross-disciplinary cultural endeavours with sociological, antropological, philosophical and linguistic stakes. Taking into account the steadily rising influence exerted by mass media and, more recently, by the so-called new media as active agents of global education and the importation of axiological models from the Western cultural space, the present study aims to analyze the effects of re-mediation (Bolter and Grusin, 2000) of *Sleeping Beauty* fairy tale in both literary and cinematographic media upon images about the world and life disseminated in such fictional products. Visual and discourse analysis will be employed in order to study both written accounts of the *Sleeping Beauty* fairy tales such as Charles Perrault's or Grimm Brothers' *Little Briar Rose*, animated films such as Walt Disney's (1959) or the American-Japanese version (1995) and cinematographic extensions which imply *character displacement* (Jenkins, 1992) like Disney's *Maleficent* (2014). Constructed at the junction of cultural and critical theory, discourse analysis, cultural anthropology and communication sciences, the present research articulates a fruitful framework for discussing dialogue both from an intercultural perspective and from an intertextual one.

Playing Games in Harold Pinter's Tragicomedies
Alina-Elena Roșca (UPG Ploiești)

In Harold Pinter's plays the characters' primordial means of carrying their existence is by staging performances. Games allow Pinter's characters to design social masks and to keep hidden their real motives or intentions and, consequently, their most disturbing desires and needs. The paper aims at exploring the way in which the Pinteresque setting gives more credit to those individuals that struggle to gain supremacy with their strange and unacceptable demands. As intruders or foreigners, these characters earn their status as elements of pollution. The article attempts to exemplify how these characters (women, tramps, figures from a long-forgotten past) speak in the name of what Julia Kristeva referred to as 'the abject'. Their easy accommodation to the territory they seek to dominate makes them advance from margin to the centre and, thus, disarm those that act at the level of fabrications and abstractions. Furthermore, the debate focuses on the manner in which these intruders give voice to their perverted desires through eccentric bodily postures. Female characters illustrate best this situation as their corporeal flexibility makes them openly and unrestrictedly express their sexual energy and the physical pleasures of their bodies. Women reverse roles with men, as men abandon space and let women manipulate it physically and emotionally. By the approach on corporeality, the article takes into account Judith Butler's study on 'performativity'. Pinter's feminine characters show that cultural configurations, i.e. gender constructions, can be submitted to constant renegotiation and reinterpretation.

First as Shakespeare, then as anime: Transnational and transcultural identity in Japanese popular culture

Alice Teodorescu (University of Bucharest)

The power of popular culture to erase the border between fiction and reality is a point in “dialogue” for many studies of culture, media and society nowadays. One of its most successful forms, Japanese animation, widely known as *anime* (F. Schodt, 1997), is a productive subject for academic analysis and research as it departs from another strong cultural product (Japanese comics or *manga*), creates complex narrative universes and manages to have a global appeal, beyond nation, race, age and so on. As Susan Napier, a renowned Japanese popular culture researcher, underlines, *anime* can be considered “the Other of animation” that offers “an exhilarating vision of difference in which identity can be technological, mythological, or simply an ecstatic process of constant metamorphosis” and that can be defined as a strong form of expression “in the new transnational culture” (p.292, 2005). The current paper addresses the issues of “identity” and “Otherness” as stated above in order to tap into the larger debate on culture, globalization and transnational/transcultural flows and problematize concepts such as remediation (J. Bolter and R. Grusin, 2000), transmedia storytelling (H. Jenkins, 2006) or transfictionality (M.L. Ryan, 2013). Moreover, with a focus on Shakespeare’s plays or themes in *anime* adaptation, the larger context of intertextuality and interculturality will be tackled with, in order to offer various perspectives on the global world and the current role that Japanese popular culture as *soft power* is taking in today’s *mediascape*.

The Hopscotch Game of Hospitality

Alina Vlad (CESI, University of Bucharest)

Imagine a hopscotch game with its squares and numbers, with its limitations and the gesture of passing over a threshold, with the inevitable (un)balance that the player has while standing on one foot and then, when (s)he succeeds to touch the point where (s)he can stand on both his/her feet, the sense of balance is restored. With every gesture or every new level reached, the player can hope to arrive to the highest level of the game. This final level has no limitations, no boundaries, no unequal positions. With the help of Jacques Derrida’s gesture of not believing in a pure, unconditioned type of hospitality, underlining the fact that we don’t know what hospitality means, my article explores the facets of “hos(ti)pitality” envisioned as a coin with two facets which can always be flipped according to any change of status, to any new condition imposed on or by the host/guest. I will investigate both the conditional and unconditional hospitality, the norms that govern the concepts that concentrate on the meaning of the gift, of absolute offering and accepting, on the definition of the “threshold” as a distinctive limitation between the interior, familiar space and the exterior, the foreign one, on the “stranger’s” status and on the host’s rights and obligations. These aspects will highlight issues regarding the language, the communication barriers, the sender and the receiver of the message. The analysis will contain the reflection on the unlimited game, both conditioned and unconditioned, by the irreversible fusion between hospitality and hostility. The key concept on which I focus in my article is “the hopscotch game” as it represents, in its pureness, the clear image of crossing over a border, with small steps and several attempts to reach the highest level. This final point can symbolize the struggle to connect with the level of understanding what hospitality could actually mean. At first, the player is unbalanced as (s)he knows that (s)he needs to get on another territory and cannot stand in that territory with both his/her feet – meaning either that this is due to a limited squared space or that it is unfamiliar, thus unbalanced. Only after several efforts, of crossing over, of understanding and accepting, of learning and knowing, the player will succeed to reach the final level that is round, contains no limitations, it gathers along all the information, the cultural awareness of both the play and the player, in a globalized territory. The stone, which is the player’s tool, allows him/her to overstep the boundaries and may be assimilated to the philosophers’ stone that can transform the impossibility of an unconditioned hospitality into, at least, an option.

Cultural Anthropology and Philosophy

WARTIFACTS. Long-term conflict and its transformation into fine arts and arts and crafts. A case study on two (more than) thirty years' wars in central Europe (1618-1648) and Afghanistan (1979 – today)

Till Ansgar Baumhauer (Bauhaus University, Weimar)

Wars have always deeply influenced self estimation and cultural identities of societies involved in them. Long-term conflicts play a crucial role in this context, because after 30 years of war or longer, at least one generation of people without any experience of peace has grown up and provides the people ruling the country's future perspectives. Fine arts, mirroring the situation of societies, give a lot of (somewhat indirect) information on the way how war is experienced and reflected. My research perspective mainly focuses on artefacts not used for governmental power or political propaganda and self representation. According to recent theories from the field of war studies, conflict structures in early modern societies in the Thirty Years' War are astonishingly similar to those that can be found in today's Afghanistan. So, there is a stunning possibility to openly discuss these both fields of long-term conflict (from two very different cultural and religious backgrounds). On this foil, also the visual (artistic) output of these two conflicts can be seen and discussed together. Aspects like textiles with war motives, paintings on afghan rickshaws and contemporary afghan art are confronted with European votive objects, print series on war topics and "Kunstkammer" objects. The "WARTIFACTS" (derived from "war/ artefacts") project is a Ph. D thesis in fine arts consisting as well of artistic work as of research in the fields of ethnology, art history and everyday's culture. It is based on reflections in the field of artistic research and follows in the meantime classical scientific discourse strategies. The artwork itself consists on one side of cooperative works with Afghan artists and carpet makers and on the other side of installative artwork dealing with war rhetoric and the translatability of historical (European) cultural heritage into Afghan-Persian cultural contexts and the other way round.

Quelques aspects sur l'altérité radicale en Robinson Crusoe - Daniel Defoe et Vendredi ou la vie sauvage, Michel Tournier

Ana-Maria Bercea (University of Bucharest)

Cette contribution s'inscrit dans le cadre d'une recherche sur la lisibilité anthropologique de la prose actuelle. La question principale qui oriente cette recherche: Comment fonctionnent les échanges verbaux marqués par l'altérité radicale ? La présente étude observe la prise de parole dans le cas d'altérité radicale qui peut servir à lutter, à résister, à se révolter. Le discours artistique conflictuel avec sa matérialité langagière comporte des stratégies communicatives *on/of record*, qui attire l'attention par le courage esthétique et la complexité polémique.

Réécriture des mythes bibliques chez Anne Hébert

Ana-Maria Curelaru (Ștefan cel Mare University of Suceava)

Dans sa démarche créatrice, Anne Hébert, un des plus représentatifs auteurs de l'espace littéraire québécois, met sa plume au service d'une réinterprétation des mythes bibliques anciens. L'arbre de la connaissance du bien et du mal ou le meurtre du Caïn, dans le roman *Les Fous de Bassan*, l'alliance – sous une forme toute particulière, dans *Les Enfants du sabbat*, le paradis perdu, la lumière, le déluge etc. sont des exemples de l'histoire du monde qu'Anne Hébert reprend et retisse d'une manière propre. Tout en partant des histoires sacrées qui ont eu lieu *in illo tempore* (Eliade), l'auteure donne naissance à un nouvel univers, ancien et contemporain, magnifique et éblouissant à la fois. Par cette intervention nous nous proposons de montrer comment les mythes bibliques sont repris et réécrits dans l'œuvre hébertienne, comme un véritable pont culturel sur le temps.

De l'étude des langues à la compréhension de ce qu'est l'homme. Culture et traduction dans l'œuvre de Humboldt

Guillaume Lejeune (Université de Liège, FNRS)

A la fin du 19^{ème} siècle, l'essoufflement du latin comme langue scientifique universelle, l'émergence des traditions linguistiques nationales et la redécouverte du Sanskrit contribuent à favoriser la conscience de la diversité linguistique. A cette problématique de la pluralité linguistique est liée celle de la traduction. L'Allemagne luthérienne qui se construit autour d'une traduction de la Bible y est particulièrement sensible. A côté de grandes traductions – celles de Voss, de Schlegel, de Schleiermacher et de Tieck – une réflexion originale sur la traduction émerge au sein du monde romantique. Il apparaît alors que l'étude d'une langue étrangère permet non seulement d'augmenter le nombre de nos concepts ; elle permet aussi d'approfondir notre compréhension des choses en nous permettant de réfléchir sur notre propre langue. En effet, la langue étrangère entendue dans sa spécificité résiste à toute traduction immédiate et nous révèle une autre structuration du sens qui nous pousse à prendre conscience du caractère spécifique et relatif de notre approche du monde. Il reste que dans l'exercice de la traduction, ce travail critique est souvent oblitéré par diverses exigences pratiques. Dans une traduction, on a, comme le montre Schleiermacher, toujours tendance ou bien à ramener l'autre à soi ou bien à oublier les exigences de sa langue au profit de celle de l'autre. Pour que ce double écueil soit évité et qu'un dialogue des langues ait vraiment lieu, il faut adopter, comme le montre Humboldt, un point de vue de surplomb. Cela implique de remonter des visions du monde proposées par les langues respectives à la perspective commune dont celles-ci découlent et cet élément commun réside, pour lui, bien davantage dans l'homme que dans les langues elles-mêmes, de sorte que la linguistique comparée conduit à une réflexion anthropologique. L'étude encyclopédique des langues est ainsi un moyen pour comprendre le sens linguistique qui caractérise l'homme et la façon dont ce sens s'incarne diversement dans les différentes cultures.

The Concept of Religio Duplex within the Today Discourse of Globalisation

Béla Mester (Hungarian Academy of Sciences)

Within the Continental theoretical tradition, Jan Assmann is an inevitable figure, concerning the questions of the relationship of the universality and particularity of cultures. His last important monograph on the history of *religio duplex* (2010) from its late antique origins to the German Enlightenment discusses the religious background of the tradition of the Cosmopolitan thought, with important consequences for the nowadays common political opinions. Assmann's last achievements are focussed on the interpretation of the Egyptian culture in the early modern and modern epochs, before the decoding of the hieroglyphs. The dynamic equilibrium of the Cosmopolitan thought and local identities, offered by Assmann's theory within the framework of the Western theological thinking, is a possibility for modelling the relationship of local and global in general. My critical contribution concerns the *eloquent lack* of the Kantian philosophy of religion in Assmann's reconstruction of the *religio duplex* within the framework of the German Enlightenment, and it tries to answer the reason why of this missing topic.

Hermeneutics and Religious Text: A Propaedeutic to Islamic Hermeneutics

Thng Yi Ren (University of Cambridge)

Hermeneutics and its practice straddles a number of purportedly incompatible dualisms. Ostensibly, contestation about hermeneutics *a la* Gadamer and Ricoeur, revolve about resolving if an epistemological orientation, or an ontological predilection should take precedence. While this theoretical stranglehold is indubitably important, I argue that this debate masquerades and indeed distract attention away from deeper and more insidious debates about the philosophical nature and even the potential of the social sciences in general. After all, critics of Gadamer's ontological programme have attempted the creation of alternative hermeneutics with epistemological underpinnings to enable distanciation, which in turn renders critical theory that encompasses emancipatory action possible (Ricoeur and Habermas). Others have adopted epistemological foundations in hermeneutics, while dismissing the ontological characterisation of Gadamer's hermeneutic circle, to discredit the postulation of interpretations as explanatory accounts. Adopting this strategically allows for some to discharge explanatory accounts from being beholden to constraints such as

spatial temporal limitation or inherited historical legacies, while rendering yet others the possibilities of genuine intersubjectivity and argumentative diversity that does not 'come at the cost of enforced agreement' (Shklar). Despite the importance of these debates, I argue that this is yet another distraction from the notion of hermeneutics as an endeavour of interpretation that necessarily and indeed can incorporate the various binaries as outlined above. To illustrate my arguments, I invoke an original site of hermeneutical contestation, namely theology and its texts. Specifically, I introduce principles of Islamic hermeneutical exercises, and Ibn al-Arabi is adduced to explore modalities of comprehension (Tadhakkur vs Tadabbur, Tafalkur, Ta'aqqul) in relation to divine knowledge entities (Tanzih as compared to Tashbih). I conclude by sketching the possibilities of a hermeneutical programme that incorporates the above schisms, and hence create more holistic hermeneutical enterprises.

Le Dialogue – une voix spécifique pour la Grèce antique
Gabriela Vasilescu (UPG Ploiești)

Le dialogue peut être considéré une voie de mise en scène de certains problèmes qui méritent une attention afin d'être développés, avec l'intention de ne pas dévoiler les réponses d'une façon directe. C'est une voie sélective qui met en garde à propos de ce qu'on transmet à l'interlocuteur en l'impliquant dans la divulgation de ses propres opinions. Le fait d'assumer ses idées est le résultat de certaines positions imaginaires qui s'inscrivent dans l'idéal de connaissance de l'époque. La synthèse apparaît vers la fin du chemin, le moment où on manifeste l'accord des idées vers une conclusion acceptée par les interlocuteurs, indépendamment de la diversité des opinions soutenues. La conclusion est un accord qui peut être identifié à une profonde reconnaissance des idées qui ont surmonté les difficultés et qui prouvent leur force au-delà des doutes et des positions opposées. La reconstruction et la fausse réinterprétation de certains thèmes/ certaines valeurs que les dialogues de Platon met dans l'analyse des personnages sera réalisée au-delà des „fenêtres” illusoire qui nous mèneraient à des fausses conclusions. On maintient l'intention d'offrir à ceux qui sont ouverts au thème du dialogue de la Grèce antique des „cadeaux” qui mettent en évidence les expériences principales de la théorie des Idées. Cette démarche a comme prémisse la compréhension de la pensée et du fait de sentir des Grecs antiques en tant que modèle qui appartient à une culture d'exception.

Linguistic Studies

Correspondance poétique a travers la métaphore chez Paul Ricoeur et Lucian Blaga, Roland Barthes et Titu Maiorescu. Transitivité indirecte et directe
Violeta Bercaru Oneață (I. L. Caragiale High School)

Généralement, le discours lyrique dans le poème court de type moderne est concentré autour de la figure, particulièrement autour de la métaphore d'après M. Riffaterre une matrice structurale (1978), d'après E. Negrici structuralisation à ajout de sens, d'après J. Dubois un symbole global statique qui engendre et assure cohérence, sens, message, unité du poème. Mais la matrice sur laquelle on a établi une approche identitaire est celle qui repose sur ce que Paul Ricoeur a défini par métaphore vive et Lucian Blaga a défini par métaphore révélatrice. On considère, de même, une transitivité indirecte à travers le symbole hypersémantique du plomb chez un poète comme George Bacovia et, également, une transitivité directe par absence du symbole et accomplissement de la poéticité par la picturalité chez le même, ainsi que ces actants sémiotiques-la double intention de la transitivité - chez un poète comme Nichita Stănescu. On a pris comme point de départ, aussi, pour la configuration de cette double intention de la transitivité dans la poésie roumaine, une grille d'interprétation appartenant à Roland Barthes pour ce qui est de l'image sémique ou hypersémantisme(1953) et à Titu Maiorescu pour ce qui est de l'image sensible (1867). Image qui concentre sur une verticale de la profondeur plusieurs sous-divisions sémiques apparentées à l'image- mère. On a essayé, de la sorte, de configurer un dialogue entre cultures différentes, dans le champ de l'interférence.

Le dialogue offensif dans la prose de la diaspora roumaine
Niculina Bercea (I. L. Caragiale High School)

On examine l'espace textuel qui accuse l'attitude diversionniste, le dés/équilibre dans les interactions. Le passage **offense-excuse** est asymétrique et risquent la préservation mutuelle des faces. Les exilés politiques écrivains roumains, comme Paul Goma « Roman intime » et Bujor Nedelcovici « Le Provocateur », utilisent de plusieurs scénarios, qui obligent à dépasser la doctrine mimétique: *Les injures* peuvent mettre en œuvre de procédures qui transgressent des maximes conversationnelles et accentuent les responsabilités et les difficultés/les plaisirs du calcul sémantique.

A Study of Complaint Speech Acts in Turkish Learners of English
Ahmet Bikmen, Leyla Marti (Qatar Foundation, Qatar; Bosphorus University, Turkey)

Pragmatic knowledge is knowing to say the right things at the right time. If a person does not know how to use the appropriate language in the appropriate context, he or she runs the risk of having their character assessed negatively. Describing the differences in pragmatics across languages and cultures is one way to help language learners to approximate correct pragmatic behaviour in the target language and culture. The current study investigates whether or how Turkish learners of English (TLEs) transfer pragmatic knowledge from their native language into English when performing the speech act of complaining. Complaints were defined as expressions of discontent that could be in the form of: hints, annoyance, ill consequences, indirect and direct accusation, modified blame, explicit blame of behaviour and explicit blame of person, and requests. A total of 3000 written complaints collected from TLEs, native speakers of English (ENSs) and Turkish (TNSs) were analysed. It was found that (1) requests, hints, and annoyance are the most commonly-used strategies by all three groups. (2) TLEs use the strategies hints, ill consequences, direct accusation, and threats/warnings at frequencies that are closer to the ENSs' frequencies, (3) the TLEs, ENSs and TNSs are statistically indistinguishable in their use of annoyance, blame (behaviour), and blame (person), and finally (4) the TLEs use modified blame at an intermediate level with respect to the ENSs and the TNSs, reflecting weak negative pragmatic transfer.

Two Forms of Dialogue: Debate and Negotiation as a Rhetorical Genres Occurring in Situations of Dispute

Agnieszka Budzyńska-Daca, Renata Botwina (University of Warsaw, The Higher School of Universal Education in Warsaw, Poland)

The main idea of the study is to present the specifics of the two forms of communication in the event of a dispute that is a conflict in the public sphere. It is assumed that the forms of conflict resolution are debate and negotiation. The paper will present the differences in the rhetorical structure of the debate and negotiation species (in the sphere of *inventio*, *dispositio* and *elocutio*) and answer the question: what are the communication barriers of both forms of participation in the dispute? In addition, the authors will analyze at the goals of rhetorical actors in the debate and negotiations specifics. Finally, these insights will be applied to the rhetorical specifics of the dialogue. What is more, the authors will discuss the opposition problem - debate versus dialogue - noting that some scholars consider debating a disease of the Western civilization (Flick (1998), Tannen (1998)). The paper aims to answer the question whether the debate tends to be perceived in the same way in the budding democracies of Central and Eastern Europe. The study will be supported by the observations and examples of Polish democracy.

The pragmatics of verbal irony
Raluca – Elena Colțoiu (Babeş-Bolyai University, Cluj-Napoca)

The speech act theory is closely related to the pragmatic analysis. The way we speak and we use the words constitute a solid material for pragmatics. The context in which a sentence is uttered, as well as the social relation between the interlocutors, are two important aspects when trying to identify and to justify the speaker's real message and intention. The topic of my thesis is the pragmatics of verbal irony. According to

the Oxford dictionary, “verbal irony is the expression of one’s meaning by saying the direct opposite of what one is thinking but using tone of voice to indicate one’s real meaning. Irony is used in order to be amusing or to give something emphasis” (A.S. Hornby, 1995: 632). Thus, verbal irony becomes part of the conversational analysis. Irony enables the speaker to express different attitudes, such as skepticism, mockery or rejection, to an attributed utterance or thought. The exact nature of any humorous utterance is not conveyed directly. The speaker is, actually, pretending to render a real speech act. My study relies on Grice’s cooperative principle and on Levinson’s theories concerning pragmatics. What is more, I will try to identify the signals which lead to an ironic utterance and to establish if there is a connection between irony and sarcasm. These theories about irony will be applied on James Joyce’s novel, “Ulysses”. My analysis will be focused on the type of language used in the text. I will pay attention especially to the dialogue construction. I will also try to pin-point the strategies Joyce uses in order to convey sarcasm, mockery or irony.

Négation et polyphonie
Diana Costea (UPG Ploiești)

En partant du principe de la polyphonie élaboré par le théoricien russe Mikhaïl Bakhtine (selon lequel la polyphonie c’est la pluralité des voix dans la représentation romanesque) et par Oswald Ducrot (selon lequel tout énoncé peut contenir plusieurs discours superposés), on va démontrer que l’énoncé négatif met en scène non pas deux locuteurs, mais deux points de vue. En analysant un simple énoncé négatif, dans la mesure où cet énoncé présuppose un énoncé antérieur, on peut dire qu’il est dialogique. Les opérations de négation sont des opérations cognitives qui s’inscrivent dans le discours par des marqueurs linguistiques spécifiques. En tenant compte des lois du discours, de la théorie des échelles argumentatives, de la polyphonie et de la théorie de la pertinence, on arrivera à une interprétation de la fonction pragmatique de la négation.

What’s in a house? A cross-cultural analysis of gender-specific word associations
Elena Korshuk (Belarusian State University, Minsk)

Throughout the century and a half of its existence, the free word association experiment first psychologists, then psycholinguists and now modern day interculturalists have used it for their scopes. However, only a few authors have undertaken attempts to analyze the gender/sex differences in the association process, and virtually no one combined it with cross-cultural studies. The present report will concentrate on cross-cultural and gender comparison in free word association. The author will offer a comparison of the 1952 results obtained from respondents in France with the 2000 data of the experiments conducted by the author in the US and in Belarus, and discuss the differences in the modern reactions. The conducted research demonstrates some common gender differences in free word associations throughout various times and cultures. Free word association experiment provides another tool for studying culture and gender variability in language use.

Cross-cultural encounters: communication patterns in multicultural student discourse
Cathryn Edelstein (Emerson College, Boston, MA USA), Sky Marsen (University of Southern California), Maria-Ionela Neagu (UPG Ploiești)

The paper outlines the rationale, methodological procedures, and some of the outcomes of a collaborative research project on intercultural communication patterns organized with students attending different institutions from three different geographical areas: Emerson College, Boston, USA; Petroleum-Gas University of Ploiesti, Romania; University of the South Pacific, Fiji. Over a period of three weeks, the participants conducted online discussions and interviews on cultural and communicative practices of their respective cultures. The output was an individual journal for each participant, where they documented and reflected on their experience. Drawing on Hall’s and Hofstede’s overarching and comprehensive views on culture universality and variation, the paper attempts to investigate the extent to which individual practical choices and expression of feelings are grounded into the norms of a society when it comes to cultural values and behaviours. In particular, the empirical analysis seeks to trace (1) stylistic patterns that reflect gender attitudes, (2) patterns of perception and reaction to time orientation relative to navigating the concept of time cross-culturally, and (3) involvement and independent strategies that outline the intercultural *face* at stake and contribute to surpassing potential challenges that may arise during online cross-cultural exchanges.

The Dialogue of Cultures: Translating Culturemes
Adina Nicolae (UPG Ploiești)

The paper invites the reader to a finer apprehension of the bridges between two cultural systems through an approach to the challenges that necessarily accompany the process of translation. An analysis of the English version of a Romanian source text (Ion Creangă's *Memories of My Boyhood*) is pursued with a view to the treatment of culturemes, which are understood as portions of cultural behaviour which are specific to cultural patterns. Since culturemes are often rooted in language acts, the paper argues that translator's intercultural task requires the control of socio-culturally conditioned rules of behaviour which regulate language use and may vary with the choice of language.

The many languages of the second generation of immigrants in Italy
Federico Zannoni (University of Bologna, Italy)

Migration and the ensuing multiculturalism and multilingualism are key factors of social change in our cities. The increasing presence of adolescents and young men of the second generation of immigrants is one of the most revolutionary issues related to the phenomena of migration. Grew up in silence when they were children in the Nineties, now they are asking to be recognized with their ambitions and with the unforeseen changes that they are producing. They ask to be recognized as a generation that is different from the parents' one, which has proper specificities. The new perspectives, expressed with new languages and codes, need to be listened, to develop an innovative starting point to understand the present and to try to figure out the future evolutions.

The present paper aims to analyze the many languages, strategies and codes that the immigrants of second generation in Italy use to express their ideas, to build a common identity and to strengthen their positions. In particular, the following phenomena will be analyzed: the youth associations and the public initiatives promoted by them; the "second-generation" writers; the singers, especially rappers; public icons and models; other forms of expression.

Literary and Translation Studies

A Catalyst or an Inhibitor of Transnational Identities? Mohsin Hamid's The Reluctant Fundamentalist

Murat AKPINAR (Ege University, Izmir, Turkey)

The experiences of different ethnic groups that have diverse cultural backgrounds are crucial to understand the structures of multicultural societies to fight against modern sociological problems. With its citizens nearly from all around the world, perhaps the USA is one of the most prominent multicultural societies in the world. In such a country where several different cultures struggle to survive, the emergence of social and individual problems such as racism, discrimination, alienation is an inevitable fact. Mohsin Hamid, a Pakistani writer who spent some part of his childhood in this country draws attention to these particular problems in his novel *The Reluctant Fundamentalist*. The main character, Changez tries to adapt to the new American culture in order to overcome racism, discrimination and alienation in the story. Adapting to the new culture would provide him with a transnational identity with Pakistani and American roots. However while adopting the new American identity, the protagonist feels a constant feeling of in-between-ness that creates ambivalence in the construction process of his transnational identity. That is to say, in-between-ness builds a dilemma of whether to adopt the new American culture or not. Considering all these, I will mainly try to find out the function of in-between-ness in the construction of transnational identity and decide the fact that it serves either as a catalyst or an inhibitor of transnational identity in this paper.

Contemporary fiction – in search of a room of one's own
Anca Dobrinescu (UPG Ploiești)

Focusing on contemporary novels whose selection has been prompted by their authors' sharing the condition of in-between cultures, the paper aims at identifying the new role fiction is expected to play in the culturally frontierless, hybrid, heterogeneous contemporary context. The assumption we start from is that "[t]he modern writer, in or out of Britain, increasingly uses the whole world as his or her frame of reference, and refuses to be restricted by geographical, historical, generic, gender, social, and market conventions and instead turns the permutations and combinations of all these into works of highly charged imaginative power" (Sauerberg 32). Fiction, therefore, becomes a meeting place where previously muted, marginal voices are audible and, as such, it provides in-between writers with a room and a home of their own imagination.

*Discovering Popular Culture: The Issue of Communication and Dialogue in Popular Interwar
Romanian Novels*
Virgil Filip (University of Bucharest)

In the history of Romanian culture, the interwar period is remembered as a time of great achievements and developments, an age of questions and transformations made in an attempt of finding a voice and identity in the new Europe created after the First World War. Although separated by the different forms of expression, types of manifestation, main principles and values, both high and popular culture deal with a set of common themes such as the role of dialogue, the construction of one's identity, the relation with the other or the other's identity, a sum of productive exchanges being established between the two cultural paradigms. The novel as a main cultural product represented a form of tackling such problems of the age, conveying messages about the world and the individual's condition sometimes by looking beyond surfaces or by manipulating through the force of prejudices and stereotypes. The article is an analysis of the strategies, techniques and functions used in the Romanian popular novels of the time when tackling the theme of dialogue and communication between individuals. Written for the large parts of the audience, popular novels are not only simple tools of achieving pleasure and entertainment, but also carriers of messages, images and symbols offering an insight look into the general perspective of the time. Furthermore, one of the main purposes would be to discuss the frequent usage of stereotypes chosen by popular novelists in order to create the other's image and the role of such a choice which is closely related to the field of manipulation. The foreigner's condition and identity/identities also represent a common theme for the popular novels expressing at a deeper level ideas such as fear and rejection or in the positive cases acceptance and tolerance.

Translation and Its Ontological Ground
Mădălina Guzun (Bergische Universität Wuppertal - Germany/ Université Paris IV-Sorbonne -
France)

The purpose of my lecture will be to show that translation, before representing a passage from one language to another, denominates the relation in which we find ourselves with the otherness as such. Therefore, when it comes to its discursive dimension, we might with no mistake say that translation occurs already *within* one language and that it lies at the very ground of dialogue. Far from being an indifferent process of transfer of words, translation involves our whole *being in the world*, requiring a hospitable attitude toward the stranger. I will develop my argumentation by following Martin Heidegger's interpretation of the notion of translation, in which the latter (*Übersetzung*) is understood as a crossing over (*Über-setzung*), aleap into what is foreign. The primary characteristic of such a leap is that it does not seek to appropriate the otherness and transform it into something familiar, but to reach one's *own* (*das Eigene*) by passing through the other. Consequently, if it is only in *relation* to the other that what belongs to 'us' emerges, then the task of the translation cannot be to remain neutral towards the original and offer a most perfect copy of it – as if the first text existed somehow 'in itself' –, but precisely to let this one's inner possibilities reveal themselves, *through* the act of translating, and not *in spite of* it. By these means, the language *in which* we translate will also rediscover itself in the encounter, reaching its *own* precisely through the effort of trans-posing itself (*sich über-setzen*) while welcoming the stranger. One escapes thus the prejudices that hover above the venture of translation as

autopic act, prejudices among which I will only recall the demand of absolute transparency, the inevitable betrayal either of the foreign author or of the reader and, last but not least, the invisibility of the translator.

The Dialogue of Cultures and Creative History –On Forgetting the Past, Misinterpreting Culture and Re-appropriating Myth

Eliana Ionoaia (University of Bucharest)

The failure of the interpretation of history is an important avenue for the investigation of *The Plato Papers* by Peter Ackroyd. Since the past has been forgotten, Plato offers alternative interpretations of history for a world in which the past is inconsequential. His attempts, however, often result in gross misinterpretations, which might lead one to wonder if all endeavours at understanding history are doomed to failure or if it is only the interpreter's fallibility that is to blame. Nevertheless, the loss of cultural meaning is a central theme of Ackroyd's novel as is the creativity of history. The novel is centred on the dialogue of cultures, and it is in the persona of Plato that all the threads of history, culture and interpretation coalesce. Plato's interpretation of the past ages takes him into the realm of myth with a re-appropriation of the myth of the cave. He misinterprets the past turning it into creative history, translating words from the past into his own culture, often with humorous effects. Plato's speeches as well as his dialogues with his soul embody reminiscences of the philosophers of Ancient Greece, while his function as clown and entertainer point to a diminishing of the role of history, knowledge and culture. The age in which the orator lives does not dwell on the past or on other cultures. This is a world that rejects the previous paradigms and the beliefs of its earlier embodiments, it discards its origins and focuses only on the here and now, but Ackroyd provides a twist – the present is created through the re-appropriation of myths and through a layering of previous events in history with the present, through the belief in the existence of various dimensions, leading to a creative history. Furthermore, the dialogue of cultures is stunted, impeded as it is by gaps in the knowledge of the past in Plato's era.

Caragialism in the Dialogue of Romanian Texts

Ilie Loredana (UPG Ploiești)

Recent studies focus on literature as dialogue, emphasizing the “communicational genuineness” (Roger D. Sell), seen as the essential condition for the survival of works of art. A wide range of great writers, from Shakespeare to Harold Pinter, was analyzed from the perspective of the permanently fluctuating dialogue engaged with their readers over the years. The same framework can be applied to I.L. Caragiale, Romania's greatest playwright, whose work has fascinated generations of readers partly due to its ability to stimulate a valid dialogue between its dramatic and prose texts, mostly ironical, and “Mr. X, the Reader” (in Caragiale's own terms). This paper does not, however, restrict itself to pointing out this type of dialogic interaction. It also aims at analyzing the way in which Caragiale's work is continuously engaged in an intertextual dialogue with other writers, generating a kind of “second degree literature” (G. Genette), manifested as recognisable Post-Caragialian tradition. In this case, the reader is invited to decode the more or less hidden marks of Caragiale's voice communicating with writers who deliberately host his texts within their own. In other words and paraphrasing G. Genette's famous distinctions, this specific dialogue of texts takes the form of Caragiale's “hypotext” enriching a constellation of “hypertexts” through innumerable insertions of quotations, allusions, or just infinitesimal “intertextual traces” (Riffaterre) perceivable in palimpsest. Al. O. Teodoreanu's sketches, Camil Petrescu's play *Mitică Popescu*, Mircea Horia Simionescu's short-story *The Fast Train of Compliments*, Ioan Lăcustă's series of sketches *Waiting at Mr. Caragiale's Door*, Cristian Popescu' poem *They Had to Have a Name* are examples of texts which are based on the implied parodic dialogue with Caragiale's work, making it, through this genuine “labyrinth of lens” (Richard Kearney), the modern reader's centre of attention.

Transmediality on a Budget: Harap Alb continuă and the Creation of a Romanian Storyworld

Dragoș Manea (University of Bucharest)

The line between fairytale hero and superhero is often blurry. There is a fuzziness at the core of both typologies – an unexploredness behind the clear-cut facade of mythologized super-men that refuses the

confines of a single narrative or medium and demands continuous readaptation. It is precisely this that the collective of comic creators behind HAC!, a Bucharest-based independent comic books publisher, capitalized on when they decided to adapt Ion Creangă's famous Romanian fairy tale *Povestea lui Harap-Alb* (*The Story of Harap Alb*). Their product, *Harap Alb continuă* (*Harap Alb Continues*), stands as the first major Romanian serialised comic book, a popular success in a country where graphic narratives have generally been met with reserve by the public-at-large. It emerges as a wholly glocalised product: a Romanian fairytale retold in the aesthetic register of super-hero comics, rife with musclebound heroes and over-sexualized female characters. But HAC! are not merely content with having a bestselling comic book on their hands: they are trying to construct a transmedial storyworld in the style of American giants Marvel and DC, and their endeavour merits close attention. Indebted to the work of Henry Jenkins, Marie-Laure Ryan, Astrid Erll, and Ann Rigney, this paper seeks to explore the strategies employed by HAC! in creating precisely such a storyworld on a limited budget and in a country in many ways inimical to such attempts. Because of fiscal constraints, HAC! have had to limit their worldbuilding to a single bimonthly magazine. To counter this obstacle, each issue contains a number of narratives, in graphic format and in prose (some of these are ongoing, while others represent glimpses into the backstory of the main characters). At the same time, the comic book does not strictly adapt the fairytale, but actively expands upon it so as to cater to Romanian cultural memory. I refer here to the inclusion of famous pre-Christian indigenous deities and other recognizable figures from Romanian folklore which bring with them their own well-established narratives. A nationalistic rhetoric emerges, stressing a return to genuine Romanian values, while paradoxically appropriating Western aesthetics.

La quête de liberté chez Romain Rolland et Panaït Istrati
Diana Rînciog (UPG Ploiești)/ Franck Colotte (Université du Luxembourg)

L'écrivain roumain d'expression française Panaït Istrati (1884 - 1935) - le « Gorki des Balkans » - eut comme maître à penser Romain Rolland (1866 - 1945) dont l'Histoire passée est le thème de prédilection. Son roman *Jean-Christophe* (*Cahiers de la Quinzaine*, 1904-1912) décrit l'Europe d'avant 1914, menacée et déchirée. Son héros éponyme, Jean-Christophe porte en lui tous les sentiments de fraternité et de sympathies universelles de l'auteur : ce solitaire représente la vie en lutte contre la haine, la déchéance et la destruction. Préoccupés tous deux par la signification de l'expérience humaine et la valeur, Panaït Istrati et Romain Rolland peignent le conflit des passions avec les intérêts personnels et collectifs, présente ses rêves de justice et d'harmonie, mais aussi une vision pessimiste de l'idéal révolutionnaire. Tous deux emportent le lecteur dans le monde des errances, de la nature et de la liberté. Dans une perspective comparatiste destinée notamment à poursuivre le renouvellement des études istratiennes, nous tenterons de définir et d'analyser ce que signifie, pour ces deux auteurs, le concept de liberté et d'analyser sa traduction et sa mise en scène dans leurs œuvres respectives. Le dialogue des cultures française et roumaine connaît déjà une tradition historique. Un cas intéressant en ce sens est celui de l'amitié littéraire Romain Rolland - Panaït Istrati. Nous nous sommes proposé de revoir les repères de cette collaboration, surtout car Panaït Istrati est peu étudié, sinon pas du tout dans son pays (il manque des programmes des universités, par exemple, ce qui est bien injuste), tandis qu'en France il est un écrivain recherché, lu, apprécié. Quant à Romain Rolland, il est un écrivain moins étudié en Roumanie par rapport au passé, où il faisait partie des manuels de lycée, avec des fragments illustratifs (« Musique et marteau »). C'est aussi la correspondance des deux écrivains qui mérite d'être envisagée dans ce contexte interculturel, les voyages, les mentalités, l'éducation, les échanges de toutes sortes. L'oriental et l'occidental, deux personnalités fortes et pittoresques, chacun à sa manière.

Inter-standing Bodies in Early Modern British Culture
Ana Maria Tolomei (UPG Ploiești)

My paper aims at the analysis of dialogue as a form of recuperation while re-shaping and re-organising physical and non-physical bodies (either social, political or moral) in need of a "treatment" in Early Modern British and French Cultures. This kind of dialogue implies movement starting from understanding to inter-standing and from curing to preserving private and public, individual and collective, dominant and dissident bodies in ordinary or extra-ordinary circumstances. I am interested in the way in which bodies as cultural constructs can be activated or re-activated in a Bakhtinian dialogical manner. I am also interested in the way in which "speaking with the dead" represents in Greenblatt's view a manifestation of the circulation of the

social energy within written and visual texts. Furthermore, my inquiry leads to the analysis of the images of the self and the other, of the centre and the margins through cultural, national or religious clichés. The physical and non-physical bodies of the self and the other as well as bodily ornaments can also be interpreted from the Derridian perspective of the double-edged “pharmakon” as both “remedy” and “poison” as well as “artificial” and “natural” cultural constructs.

Margaret Drabble’s Red Queen- An Attempt to Write across Cultures
Irina Toma (UPG Ploiești)

Focussing on the author’s assertion about “attempting to write across cultures”, the present paper aims at identifying those universal transcultural human characteristics that can be encountered both in the court memoirs of a Korean princess of more than two centuries ago and in the existential journey of a 20th century English academic. Drawing a rather obvious parallel between the destinies of two women situated so far apart from the historical, cultural and national point of view, Margaret Drabble has created a subtle intertwining of voices and motifs that transcends time and space, coming closer to the postmodern concept of Bahktin’s “dialogic novel”. Dialogism is present in the novel through the voices of many commentators and translators, all of whom have brought their own interpretations and imposed their personalities on the two heroines. Besides illustrating this postmodern concept, the novel unfolds against the constantly shifting dialogue of cultures, 18th century Korea versus 20th century Great Britain, without any of the two getting the better of the other. Taking into consideration the feminine/feminist approach dominating both the memoirs of the Crown Princess and the academic exploits of Babs Halliwell, the English lecturer, the paper aims at emphasizing those universal aspects lying at the core of all human beings, all over time and space, aspects that transcultural dialogue alone is likely to evince.

*Reactions to the Translation of D. H. Lawrence’s Lady Chatterley’s Lover in the Inter-War
Romania*
Mihaela-Claudia Trifan (UPG Ploiești)

Among the English books translated into Romanian between the two world wars, D. H. Lawrence’s *Lady Chatterley’s Lover* was, by far, the most controversial, yet the novel also had an almost immediate influence on the Romanian literary production. Overcoming the mentality of the age, several Romanian novelists and poets started to write on taboo subjects which were easily assimilated by the modernist canon. They stepped in to fill a gap in Romanian literature, as motifs like: sexuality (together with its ‘unusual’ forms), the modern family crisis or women’s status were still considered proscriptions by the Romanian literary convention, even though they had drawn the attention of the society at least in urban areas, where they were partly discussed in the written press. I will exemplify the assimilation of the Lawrencian model with two Romanian books written immediately after the translation of D. H. Lawrence’s *Lady Chatterley’s Lover*: Geo Bogza’s volume of poems *Poemul Invectivă [Invective Poem]* and Felix Aderca’s novel *Al doilea amant al doamnei Chatterley [Lady Chatterley’s Second Lover]*. Moreover, my paper will attempt to explain the critics’ and authorities’ different reaction towards the translation of the English book and towards its Romanian counterparts. In spite of the fact that there was no legal action against *Lady Chatterley’s Lover*, hostility was directed against both Romanian writers following D.H. Lawrence’s footsteps: Felix Aderca and Geo Bogza faced trials for pornography and had their books banned and brutally removed from shops and libraries.