

## **“It’s Rock and Roll, Man’’: Competing Visions of History in Reviews of HBO’s Vinyl**

Patricia Rose BOYD (Associate Professor, PhD. Arizona State University, USA)

### **Abstract**

In this article, the author analyses the ways in which competing views of history shape cultural interpretations of television’s representations of past events and people. Drawing on Memory Studies to critique and highlight the limits of more conservative, traditional definitions of what history is, the article argues that history is not a “fixed” truth but is, instead, constructed through the retellings of the past. If history is positioned as a singular “truth” we miss opportunities to understand the ways in which particular historical representations index cultural issues that relate both to the time period being represented as well as the current cultural moment. Through an analysis of the critics’ reviews of HBO’s historical drama Vinyl, the article highlights the benefits of a new view of history and the impact of this view on our understandings of histories’ significances.

**Keywords:** Memory Studies, historical representations, critical media, television series

## **Shakespeare in Contemporary Romanian Advertising**

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### **Abstract**

Shakespeare's presence in the Romanian culture has been mainly ensured, for a long time, by translations and theatrical performances. Yet, nowadays, in a context in which reading the classics (or, in general, reading literature) in print seems to be losing ground to digital media and the theatre, as an institution, is subject to a major crisis, relying only on these “highbrow” forms of cultural appropriation of Shakespeare's works is no longer enough to preserve the interest in Shakespeare as a literary icon and a cultural phenomenon; other forms of intertextual encounter with Shakespeare that belong to popular culture may, hopefully, contribute to propagating the “Shakespeare myth” among mass Romanian audiences. Focusing on one particular product of contemporary popular culture, namely TV advertising, the paper explores the few Shakespeare-related TV commercials aired on various Romanian TV channels during the first decades of the new millennium, to see to what extent the re-contextualisation of Shakespearean words, images, characters or themes in these cultural products may function as an effective means to reinforce Shakespeare's cultural authority in the Romanian collective consciousness.

**Keywords:** Shakespearean drama, adaptation, intertextuality, television commercials, consumerism

## **Grow, Learn, Suffer: Human Experience as a Community of Pain**

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### **Abstract**

Over the past few decades, images of suffering have been slashed across our newspapers and TV screens and have become everyday symbols in our society. Despite feeling a desperate need to protect ourselves and those we love from experiencing pain, we have developed a fascination with watching these spectacles of horror played out across the news, and the line between fact and fiction has become blurred. By looking at the teachings of the major religions alongside early philosophical thought, it is possible to trace the foundations of ideas surrounding suffering. Whilst claiming that suffering is a terrible experience that must be overcome, many religions praise the humbling aspects of suffering as ways to cleanse the soul and become righteous, charitable and strong of faith. It is this mindset that is present in society today and encourages us to facilitate suffering as a means of character building and social control.

**Keywords:** sociology, philosophy, religion, suffering, media

## **The ‘Politics’ of Gender and the Manipulation of Meaning in Sarah Ruhl’s *Orlando***

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### **Abstract**

Sarah Ruhl’s adaptation of the Woolfian text inscribes itself, as well as its predecessor (Sally Potter’s screen adaptation of the same novel, *Orlando: A Biography*), in a very important historical context for the modern woman, i.e. the Women’s Liberation Movement and the empowerment of women characteristic to the 1990s. Woolf, herself a feminist, provides the perfect text for the manipulation of her feminist views into even more powerful feminist messages widely displayed, in this particular case, by means of cinema and theatre. Thus, in an attempt to identify the hidden politics involved in the process of transformation, the present paper sets forth to investigate how and to what extent the manipulation of meaning takes place.

**Keywords:** gender politics, meaning manipulation, intertext, feminist views, theatre

## **Shakesploitation and Shlockspeare in Film Adaptations**

Andreea IONESCU (PhD candidate, “Dunarea de Jos” University of Galati, Romania)

### **Abstract**

The paper brings forth the issue of the relevance and/ or contemporaneousness of Shakespeare's plays for the twenty-first century audiences. It scrutinises the impact that the globalized contemporary means of mass communication have had on the Bard's work by considering phenomena that Richard Burt calls Shakesploitation or Shlockspeare, which have been introduced on the film market by the Hollywood film industry. In addition, it looks into the problems related to the authorship of all these adaptations, given the numerous (ab)uses that the Shakespearean texts have been subject to lately.

**Keywords:** Shakespeare, globalisation, authorship, translation, glo-cali-sation

## **Wounds Sustained, Wounds Nurtured: Rituals of Violence at Wagah**

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### **Abstract**

The Radcliffe Line at Wagah is now a world famous tourist spot where each evening thousands of tourists gather to witness the ritual of lowering the flags of India and Pakistan. Visiting the place is kind of pilgrimage for the Indians, (and must be for the Pakistanis as well), and the Wagah has gradually evolved into a shrine of patriotism. The ceremony of lowering the flag lasts about an hour when on both sides of the border there remain a kind of celebratory atmosphere—and the thing celebrated is nationalism. The patriotic frenzy, however, leads to a menacing display virtual violence as the cry *varat mata ki jai* (victory to mother India) on the one side and *Pakistan jindabad* (long live Pakistan) on the other bangs upon the ear and fills the air around. Each side tries to supersede the other; the cry gets louder and louder and the tension rises as if there will be an instant war. It leads the sensitive mind into troubled history of partition of India and to the indelible trauma of communal violence—the wound that the people of the subcontinent sustained during and in the aftermath of the partition in 1947. The paper will attempt to analyse the nationalistic ceremony at Wagah and will explore the problematic nature Indian nationalism and national identity. The objective is to examine the paradoxical nature of the Wagah rituals which though aimed at consolidating national identity ends up disrupting it. In the course of discussion, three cultural texts, namely, the ceremony at Wagah, the memoir of Sadat Hassan Manto's last days in Mumbai, and Shabnam Virmani's documentary film *Had Anhad* (Bounded Boundless) will act as intertexts of the article.

**Keywords:** partition, identity, nation, ritual, religion

## **Representations of Indigenous Feminism and Social Change**

Melissa MOUCHREF (Secondary English Teacher, Kutztown University of Pennsylvania, USA)

### **Abstract**

Indigenous feminism is important to understand in that it completely revolutionizes our notion of contemporary western feminism. It also proves quite controversial in that it represents the voice of the oppressed in a patriarchal society. This essay seeks to analyse the union of Indigenous artistic representation and the proliferation of Indigenous feminism through that medium. It is crucial to recognize the necessity of alternative forms of feminism, considering the historically exclusive nature of a feminism that primarily serves the white middle class. Compositions such as acrylic art, literature, oral storytelling, political speech, and dramatic performances reinforce the primary argument of this essay that Indigenous women are here, even if no one is listening. The oppression of Indigenous women, and the necessity for the oppression to be addressed is confronted in this piece that encourages its audience to tap into an innate racism they have acquired in order to facilitate a reclamation and resurrection of previous notions of what it meant to be an Indigenous woman in a patriarchal world.

**Keywords:** Indigenous, Feminism, Patriarchy, Decolonization, Gender, Equality, Malinche, Pocahontas, Oppression, Native American Feminism

## **Envisaging a Post-Colonial Theatre: W. B. Yeats and the Cuchulain Cycle of Plays**

Ioana MOHOR-IVAN (Professor, PhD, “Dunarea de Jos” University of Galati, Romania)

### **Abstract**

Starting from Edward Said’s claim that W.B. Yeats’s work should be seen as seminal in the process of Ireland’s decolonisation, despite the artist’s Ascendancy roots and Protestant sympathies, the paper focuses on the Yeatsian theatre as exemplified by the five plays which cluster around the figure of the Celtic hero Cuchulain (*On Baile’s Strand*, *The Golden Helmet*, *At The Hawk’s Well*, *The Only Jealousy of Emer*, and *The Death of Cuchulain*) in order to prove that the hybrid dramatic forms adopted by Yeats, which rework the Celtic myth within Greek and Japanese theatrical models, may be seen as a move away from “the regional nativism” characteristic of much of the Revival writings towards a “radically liberating” (Deane 1990: 5) vision on a —contaminated culture, characterised by plurality and dialogism. As such, the Cuchulain cycle of plays may be read not only as a reflection of the Yeatsian decolonising project, but also as an early instance of a postcolonial drama, whose hybrid paradigm subverts and reevaluates both imperialist and nationalist assumptions on essentialist notions of identity.

**Keywords:** postcolonial studies, cultural nationalism, Irish theatre, Celtic myth, Noh drama, identity (re)construction



## **Disempowering the Translator as Intercultural Mediator. The Age of the New Media**

Alexandru PRAISLER (Translator, Dr., “Dunarea de Jos” University of Galati, Romania)

### **Abstract**

Marketing quality translations in view of advertising local cultures has become increasingly difficult in the context of the omnipresent electronic means of getting the message across. Today, intercultural mediation via translation has added the machine element to the traditional actors involved in the procedure. Machine translation – whether rule based, transfer based, dictionary based, example based, interlingual or statistical – is ideally intended to assist human translators, yet it frequently seems to be the only preferred alternative in accessing texts produced in a foreign language, bypassing the services of a qualified translator, especially for time and money related reasons. Under the circumstances, the tremendous threats that machine translation poses to the quality of the translated text, especially if it is a literary one, need special consideration. Along these lines, the present paper focuses on a case study presupposing the translation of a famous poem by the Romanian nineteenth century poet Mihai Eminescu through Google Translate, comparing and contrasting it with an authorized version by a nineteen-year old translator genius who died in the 1977 earthquake, published posthumously. It is available in print, as well as on the internet – as written text and as subtitling to poetry reading.

**Keywords:** culture, literature, communication, mediation, machine translation

## **The Father's Image in Julia Kavanagh's *Queen Mab***

Alina PINTILII (PhD Candidate, "Dunarea de Jos" University of Galati, Romania)

### **Abstract**

Recent research on the Victorian father concentrates on dismantling the "stern father" stereotype, proving that nineteenth-century men were more concerned with their children than formerly thought. The unfavourable modern views on this subject can be traced back to the image of the father as a tyrannical patriarch that was traditional during the first half of the nineteenth century; and that was gradually replaced by another negative stereotype – that of the absent father, as a result of numerous changes which undermined the paternal role. In reality, however, fathering largely depended on context, and therefore it could not be ascribed to any clichéd or prototypical image. In terms of their representations of fatherhood, nineteenth-century novels are varied; while part of them reinforce the stern Victorian father stereotype, others challenge it by providing examples of paternal absenteeism or of other, even positive, images. Of the latter category is Julia Kavanagh's *Queen Mab*, which depicts John Ford primarily as an absent father with regard to his own sons, who still retains some traits characteristic of the authoritarian parent, and, additionally, as a fond father to the adopted child. The aim of this paper is to outline the artistic means and devices employed in the novel to create such a complex and original portrait of the Victorian father. With this purpose in view, special attention is paid to the way the character under study and his relationships with his children are drawn.

**Keywords:** Victorian father, parental absenteeism, fond fatherhood, stereotypes, prototypes