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Metafictional Twist Endings in Ian McEwan's *Atonement* and *Sweet Tooth*

Monica Cojocaru
Lucian Blaga University of Sibiu

Abstract
The metatextual narrative techniques in Ian McEwan's novels, *Atonement* (2001) and *Sweet Tooth* (2012), raise questions about the influence that literature can exert on life by blurring the previous boundaries between reality and fiction and by creating metafictional twists. In *Atonement*, McEwan employs the rhetorical device of the coda and, by turning into metafiction what was previously believed to constitute the diegetic narrative, shatters the illusion created by the fictional world of the main narrative, forcing the readers to consider the text from a novel perspective and highlighting the inadequacy of their perceptions. The concluding twist in *Sweet Tooth* is also meant to make the readers revise and alter their understanding of what they have been reading, a complete appreciation of the narrative technique being thus retrospective. The two novels radically reconsider the roles of the author, narrator, character, and reader with a view to addressing moral questions, as I aim to point out in my close reading of the two novels.

Keywords: Ian McEwan, *Atonement*, *Sweet Tooth*, metafiction, intertextuality, endings, author, reader, morality

The birth of the reader must be at the
cost of the death of the Author.
(Roland Barthes)

Concepts of Style in *The Pastures of Heaven*

Sorin Ștefănescu
Lucian Blaga University of Sibiu

Abstract
This article treats John Steinbeck's cycle of stories *The Pastures of Heaven* as a novel, due to its close-fitting temporal, spatial and thematic structure, attempting to read into it a number of narrative techniques that best fall under the heading of stylistic concepts. One of the narrative modes that obsessively permiates the rest of Steinbeck's fiction as well and which may be called an acute sense of showing or—as one critic prefers—arabesque, possibly comes to him from cinematography and is counterbalanced by the overall ironic tone of the epic to achieve fictional symmetry. The narrative material is investigated for instances ranging from benevolent irony or parodic depiction to mythical or even grim irony, all infused with the humor of hearsay dissemination techniques. Some sources of irony are identified and a discussion of the rare passages when irony is dropped harmonizes the commentary.

Keywords: arabesque, irony, parody, fictional technique, irony source, theme, variation, integrative techniques.

Is Kazuo Ishiguro′s *The Remains of the Day* the Work of a "Naïve" or a "Sentimental" Writer?

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Lucian Blaga University of Sibiu
Eric Gilder,
The Papua New Guinea University of Technology

Abstract
Kazuo Ishiguro, born in Japan and trained in England, is an instance of a writer who changed places without changing the Japanese narrative devices. In consonance with Ishiguro′s writing techniques, Schiller′s theory on naïve and sentimental writers suggests protocols for decoding intricate narrative devices through its insistence on writing spontaneously (the naïve writer) and on the artificial aspects of writing (sentimental writers). We will closely analyze Ishiguro′s novel in relation to these two hypotheses with a view to showing that Japanese literature needs complex reading grids in order to have its profoundness and viability turned to good account.

Keywords: naïve, sentimental, metafictional artifices, illusion of absence, alienation (Lacanian), personal construct psychology, "construction of aporias" (Lodge)

American Dreams in the City: Quests for Identity in Elizabeth Stern's *My Mother and I* (1917) and Rose Cohen's *Out of the Shadow* (1918)

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Abstract
At the beginning of the twentieth century, American cities functioned as urban spaces of promise for the masses of "new" immigrants (from Eastern-Europe and Russia) seeking economic and social opportunities for upward mobility in the United States. In their autobiographies, women immigrant writers in the first half of the twentieth century, such as Elizabeth Stern (*My Mother and I*) and Rose Cohen (*Out of the Shadow*) described the struggles and challenges they encountered - as women and as immigrants - in different American urban spaces, fraught with complex social, economic, and cultural issues at that time. This essay looks at the ways in which the urban spaces navigated by Rose Cohen and Elizabeth Stern, such as the neighborhoods where they lived, the schools and/or settlement houses they attended, have shaped the narrators' gendered choices and impacted their processes of acculturation and/or assimilation into the American mainstream society.

Keywords: immigrant women writers, female immigrant autobiographies, ethnic identity, American urban spaces, early twentieth century, acculturation/assimilation in urban spaces.

The Angel in the House, the Household General, the Ethereal Queen – Cultural and Patriarchal Representations of Women in 19th Century Britain

Ana-Blanca Ciocoi-Pop
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Abstract
Beliefs about female gender roles were firmly fixed in Victorian society. Women were considered inferior to men and looked upon as little more than 'property'. Furthermore, women hardly had any legal rights. Any money or property a woman had owned before marriage automatically became the possession of her husband, as were the children resulting from the marriage. Middle class young girls had relatively little access to education and the most they could aspire to was a position as a governess. Life in lower class families was tragically hard for women who were expected to bear children, rear them and go to work. Overall, the role of the Victorian woman can be accurately summed up by the phrase: 'married life is a woman's profession'. The present article attempts to trace the status of women in Victorian Britain as just one of the many examples of the biting inequality between the Kingdom's political and financial power and its (often) inhumane social conditions.

Keywords: Victorian, Britain, women, feminism, social inequality, gender roles, patriarchy, culture, education, class

The Women Who Have Changed This Place: Romania's Feminists and Their Interest in Education[2]

Ana-Karina Schneider
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Abstract
This article investigates the tradition of women whose role in the evolution of the education system advanced the cause of women in Romania. They include pioneering feminists Maria Rosetti, Queen Marie of Romania and Alexandrina Cantacuzino, who concerned themselves with the situation of women and ethnic minorities, but also, more recently, educationists such as Mihaela Miroiu, Laura Grünberg and many others, who contributed to setting up women's and gender studies departments and shaping the field in the late twentieth century. I propose that not only are cosmopolitanism, cultural exchanges and journeys the catalysts of progress and innovation, but, contingently, they also result in the – sometimes unproblematic, sometimes strategic – adoption of ideas and terminologies that may not reflect the situation on the ground, but whose appropriation itself reveals deeply engrained cultural habits and has the potential to engender change. Far from experiencing a post-feminist stage or an anti-feminist backlash, I argue, the evolution of Romanian feminism is best described in contextual and comparative terms.

Keywords: Romania, education, cultural identity, Anglo-American cultural theory, feminism, post-feminism, backlash

Max Blecher
and the Sense of Search for Self

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Abstract
In one of his published articles, Blecher writes about the concept of repetition and the individual's desire to relive a past moment in the fullness of its quality. **Adventures** are such an endeavour – from the perspective of anamnesis, the narrator returns following the time line, living in a double way: nostalgically and textually recomposed – as they are reintegrated into the present. Thus, the author, much like the melancholic young man of the "unrealities", turns back in time, walking back in his footsteps, perhaps deepening them up to the Yeti contour of the writing, so as not to be caught in the symbolic and reductive loop of immediate reality. The only means to cheat death and the platitude of existence – crushed and immobilized in plaster – is the "card game".

Keywords: Max Blecher, identity, ipseity, scripturality, hybrid narrative discourse, unrealities.

The Neurotic Prufrock: A Lacanian Reading of Eliot's *The Love Song of J. Alfred Prufrock*

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Abstract:
T. S. Eliot's *The Love Song of J. Alfred Prufrock* as a modern poem is rich enough to be studied in the light of different critical theories. Dealing with dream, identity, language and relationship with maternal and paternal worlds, the poem seems suitable for an in-depth examination of J. Alfred Prufrock's disturbed mind and thoughts, to be read in the light of Lacan's theories on the imaginary and symbolic orders of the language. This article investigates Prufrock's incomplete experience of the lack as well as his entrapment between the two mentioned orders, and argues that signs of neurosis can be found in Prufrock: his half-castration and obsession. The article concludes that by not being recognized by others in a slave-master dialectic relationship, and ignorant of the symbolic order or the law of the Father, Prufrock is doomed to total oblivion or drowning in the sea where he can find himself released from the cruelty of signifiers and signifieds.

Keywords: T. S. Eliot, *The Love Song of J. Alfred Prufrock*, Lacan, Symbolic Order, Neurosis.

Translation of Wordplay in *Alice's Adventures in Wonderland*

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"Les mots aussi sont un Pays des Merveilles."
(Matyla Ghyka qtd. in Etienne 34)

Abstract: The very nature of literary language allows for the presence of language ambiguity in the form of wordplay or puns. Language ambiguity may be exploited in fiction for its humorous potential, in order to create ironical effects, or simply to illustrate a character's peculiar way of using language. Translators of literary texts should, ideally, attempt to preserve any intentional ambiguities of the source language text and render them as closely as possible in the target language. The purpose of this article is to discuss various strategies used by translators of literary texts to render instances of wordplay in the target language. To that end, I have chosen to analyse the way two translators into Romanian of Lewis Carroll's *Alice's Adventures in Wonderland* were able to cope, to a greater or lesser extent, with the seemingly insurmountable difficulties of rendering Carroll's iconic wordplay into Romanian. The analysis of the two translations and their treatment of Carroll's wordplay demonstrates that the translation of wordplay is not impossible, and the way it is achieved depends to a great extent on the type of wordplay to be translated and on the translator's skill and creativity.

Keywords: wordplay, implicit/explicit pun, homophonic pun, portmanteau word, spoonerism