



EAST – WEST CULTURAL PASSAGE

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East-West Cultural Passage appears biannually and publishes work by scholars interested in the cross-cultural dialogue in areas such as literature, history, film, popular culture, institutions, politics and related subjects. The journal is devoted to the study of cross-cultural understanding with a clear humanistic emphasis. Articles with an interdisciplinary character are particularly welcome. The journal also publishes notes and comments, review essays and book reviews.

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Foreword

The current volume brings together an assortment of essays on issues of topical interest. From the field of immigration studies to food studies, which has steadily increased in popularity over the last three decades, to literary criticism (on writers such as Kazuo Ishiguro or Michael Ondaatje) or translation studies, this volume emphasizes the importance of cross-cultural practices and communication.

The volume opens with Anca-Luminița Iancu's analysis of the autobiographies of two Jewish-American immigrant women, Minnie Goldstein and Rose Schoenfeld, pointing at the imbrications between immigration and gender in the construction of identity in the first part of the twentieth century.

Food as a system of communication is the perspective chosen by Natalia Vysotska and Oana-Maria Bîrlea. Thus, by using a semiotic lens to compare two plays, *Three Sisters* by Anton Chekhov and *Crimes of the Heart* by Beth Henley, Vysotska examines representations of festive occasions by resorting to the framework of food studies combined with everyday life studies. Food on festive occasions is also the focus of Bîrlea's essay which investigates the relationship between culinary habits and lifestyle change in contemporary Japan brought about by the process of globalization. Bîrlea discusses food as a ritual practice which reveals the beliefs, values and mind-sets of a culture, pointing to the lifestyle changes brought about by the impact of global culinary practices on Japanese cuisine.

The cultural ethos of Japan represents the starting point of Ria Taketomi's essay on *A Pale View of Hills* by Nobel Prize Winner, Kazuo Ishiguro. Taketomi's scrutiny of the cultural significance of the river to the inhabitants of Nagasaki in the context of the nuclear devastation of WWII opens new paths for the interpretation of Ishiguro's novels. A similar concern with violence and war, as well with justifications for violence in the Buddhist context, represents Shoshannah Ganz's critical lens in her analysis

of Michael Ondaatje's *Anil's Ghost* (2000), set in civil war-torn Sri Lanka. Ganz aptly argues that the only correct approach to the problem of violence is through openness towards the Other and appreciation of the different ways of knowing characteristic of the East and the West.

However, appreciation of the Other is not possible in the absence of intercultural communication, mediated through translation. Therefore, Maria-Teodora Creangă and Alexandra Mitrea set out to investigate the problematics of equivalence in literary translation from different perspectives. Creangă focuses on the transfer of phonological patterns from English into Romanian in the case of Edgar Allan Poe's "The Bells," dwelling on the orchestration and aesthetic function, whereas Mitrea considers the linguistic register appropriate for the translation of Mark Twain's *The Adventures of Huckleberry Finn* and the strategies for rendering dialect, the African-American one in particular, arguing for the importance of cognitive stylistics.

The volume ends with the review of a thought-provoking book in the field of gender studies. In reflecting on the volume coordinated by Mihaela Ursa and edited by Adrian Tătăran and Alexandra Turcu, *Zoe, fii bărbată! Coduri de gen în cultura României contemporane* (2020), Mihaela Mudure points to the young generation of Romanian scholars who are bringing a new perspective to gender studies and humanities in general.

The Editors

Gender and Ethnicity:
Life Stories of Jewish-American Immigrant
Women in the First Half of the Twentieth Century

ANCA-LUMINIȚA IANCU
Lucian Blaga University of Sibiu

Abstract

In the first half of the twentieth century, immigrants left oral and written testimonies of their experience in the United States, many of them housed in various ethnic-American archives or published by ethnic historical societies. In 1942, the Yiddish Scientific Institute in New York City encouraged Jewish-American immigrants to share their life stories as part of a written essay contest. In 2006, several of these autobiographical accounts were translated and published by Jocelyn Cohen and Daniel Soyer in a volume entitled *My Future Is in America*. Thus, this essay examines the autobiographies of two Jewish-American immigrant women, Minnie Goldstein and Rose Schoenfeld, with a view to comparing how their gendered identity (as women and as members of their families) has impacted their choices and lives in their home countries and in the United States in the first part of the twentieth century.

Keywords: life stories; Jewish-American immigrant women; countries of birth; gender roles; gender and family; contexts of immigration.

“People Eat Their Dinner, Just Eat Their Dinner...”:
Food Discourse in Anton Chekhov’s *The Three Sisters*
and Beth Henley’s *Crimes of the Heart*

NATALIA VYSOTSKA
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Abstract

The essay sets out to explore the functions of food discourse in the plays *Three Sisters* by Anton Chekhov and *Crimes of the Heart* by Beth Henley. Based on the critically established continuity between the two plays, the essay looks at the ways the dramatists capitalize on food imagery to achieve their artistic goals. It seemed logical to discuss the alimentary practices within the framework of everyday life studies (Edmund Husserl, Alfred Schütz, Fernand Braudel, Bernhard Waldenfels and others), moved to the forefront of literary scholarship by the anthropological turn in the humanities. Enhanced by a semiotic approach, this perspective enables one to understand food products and consumption manners as performing a variety of functions in each play. Most obviously, they are instrumental in creating the illusion of “everydayness” vital for new drama. Then, for Chekhov, food comes to epitomize the spiritless materiality of contemporary life, while in Henley’s play it is predominantly used, in accordance with the play’s feminist agenda, as a grotesque substitute for the lack of human affection. Relying upon the fundamental cultural distinction between everyday and non-everyday makes it possible to compare representations of festive occasions in the two plays seen through the gastronomical lens of “eating together.” Despite substantial differences, the emphases on alimentary practices in the plays serve to realize the inexhaustible dramatic potential inherent in the minutiae of quotidian life.

Keywords: drama, tragicomic, food discourse, alimentary practices, everyday life, constructing and overcoming “everydayness,” “poshlost,” “eating together.”

Japan's Food Culture – From *Dango* (Dumplings) to *Tsukimi* (Moon-Viewing) Burgers

OANA-MARIA BÎRLEA
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Abstract

The purpose of this essay is to present how Japanese eating habits have changed in the context of globalization. We start from the premise that eating is not merely about meeting a basic need, but about creating a relationship with nature. It can be regarded as a ritual practice because it reveals a culture and its people's beliefs, values and mind-sets. As Geert Hofstede et al. note, life in Japan is highly ritualized and there are a lot of ceremonies (192). Starting from the idea that food consumption is based on rituals too, we intend to explain the relationship between eating habits and lifestyle change in contemporary Japan. Considering that the Japanese diet is based on whole or minimally processed foods, we ask ourselves how Western food habits ended up being adopted and adapted so quickly in the Japanese society. With this purpose in mind, we intend to describe some of the most important festivals and celebrations in Japan, focusing on the relationship between special occasions and food. In other words, we aim to explain the cultural significance of food and eating and to see if and how these habits have changed in time.

Keywords: Japan, Japanese culture, gastronomy, globalization, traditional eating, modern eating, food studies, eating habits, change, food-body-self relationship.

The Image of the River
in Kazuo Ishiguro's *A Pale View of Hills*

RIA TAKETOMI
Kindai University, Japan

Abstract

This essay focuses on the theme of the river in Kazuo Ishiguro's *A Pale View of Hills* which will be analyzed in relation to the nuclear devastation of WWII. Rivers have a special meaning to the inhabitants of Nagasaki since the rivers were filled with the corpses of people who were exposed to radiation after the atomic bombing. It is also known in Nagasaki that unidentifiable fireballs called *onibi* float over marsh ground at night in summer. Especially in his first novel, *A Pale View of Hills*, the river evokes the image of *Sanzu No Kawa*, a river which, in Japanese Buddhism, the souls of the dead are believed to be crossing on the seventh day of afterlife. The river imagery signifies the boundary between life and death, and it has been used as a metaphor for the transience of time. As such, the river displays an ephemeral texture. In *A Pale View of Hills*, the protagonist Etsuko reminisces about her days in Nagasaki. In her memories, she becomes friends with Sachiko and her daughter Mariko. One night, Mariko confesses to Etsuko that she sees a ghostly woman coming from the other side of the river. Ishiguro also writes about the rivers in other novels. For example, in *Never Let Me Go*, he uses the river as a metaphor for Kathy and Tommy's fate. In *The Buried Giant*, at the end of the novel, Axl sets Beatrice free and lets the boatman carry her alone to the island, which can be read as Beatrice's departure from life. My analysis explores Ishiguro's intentions when using the river and various apparitions in his novels, with a special focus on *A Pale View of Hills*.

Keywords: the river, ghosts, Nagasaki, memories, transience of life, death

“The Reason for War is War”:
Western and Eastern Interrogations of Violence in
Michael Ondaatje’s *Anil’s Ghost*

SHOSHANNAH GANZ
Grenfell Campus, Memorial University, USA

Abstract

Michael Ondaatje’s *Anil’s Ghost* (2000) is set in civil war-torn Sri Lanka. This contemporary violent moment becomes a rupture through which the writer interrogates the division between Western and Eastern ways of approaching a violent situation. This essay sets out to investigate historical instances of violence and justifications for violence in the Buddhist context. The essay then turns to Buddhist scholars’ contemporary critical examination of violence and war in light of the teachings of ancient Buddhist texts. Then, having established the Buddhist history and contemporary debate around violence and war, the essay explores how Ondaatje comments on this history through the contemporary moment of civil war in Sri Lanka. The essay argues that rather than illustrating the need for a purer Buddhism or the separation between the political and the religious, as some scholars have argued in relation to *Anil’s Ghost*, according to Ondaatje, the only way to approach the problem of violence with any hope of reaching understanding is through appreciating the different ways of knowing offered by the East and the West.

Keywords: Sri Lanka, Michael Ondaatje, fiction, *Anil’s Ghost*, Buddhism, East, West, War, violence, political

Phonological Patterns in the Translations of Poe's "The Bells" into Romanian

MARIA-TEODORA CREANGĂ
Lucian Blaga University of Sibiu, Romania

Abstract

Of all translation work in the world at any given time, poetry makes up just a small proportion. And of all theorists in translation, only a few tackled the issue of poetry translation for reasons that need no expatiation. The article below discusses two translations into Romanian of Edgar Allan Poe's "The Bells," focusing on the approaches and techniques used by the translators in what concerns the transfer of phonological patterns from English into Romanian. The aim is to determine to what extent the target-language texts are faithful replicas in terms of orchestration and aesthetic function, and, whether the outcome has suffered any meaning transformation as a result of the transfer of phonological patterns.

Keywords: phonological patterns, phonological translation, poetic mimesis, alliteration, rhyme, rhythmic patterns, translation techniques, poetry translation, orchestration, mimetic/ analogical/ organic translation.

The Challenges of Translating *The Adventures of
Huckleberry Finn* into Romanian

ALEXANDRA MITREA
Lucian Blaga University of Sibiu, Romania

Abstract

A classic of American literature, Mark Twain's *The Adventures of Huckleberry Finn* has had a huge impact not only on American literature but also on world literature. Its bold and freshly creative style, its humor and the author's endless verve and vitality, the multifaceted and novel approach to life have all contributed to its success and popularity. However, Twain's greatest merit probably lies in the way in which he used language, crafting art out of the speech of ordinary people. His experiments with language, the vernacular in particular, have meant a huge step forward in American literature and have been a source of inspiration for many writers. However, the translation of the novel has generated huge challenges related to the linguistic register appropriate for the translation of the novel and the strategies for rendering dialect, the African-American one in particular. It has also divided Romanian translators with regard to the target readership the original novel addressed: children, adults or both.

Keywords: translation theory, literariness, dialect, vernacular, standard, non-standard, style, orthography, Romanian translation

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with Gonul Bakay (2017) and *Jane Austen. Glose, înțelesuri, interpretări* [*Jane Austen. Ruminations, Meanings, Interpretations*] (2019).

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Call for Papers

Special Issue: *New York City between Change and Changelessness: Representations and Perceptions of the City in Literature and Culture*. December 2021

Deadline: 15 September 2021

New York City has always held a special place in the country's national imagination. A modern embodiment of the financial power of the United States, and a target of 9/11 terrorism, the city has always been perceived as the heart of the USA. Regarded as the American city *par excellence* as well as the most un-American place in the country, given its numerous immigrant population, New York City has remained a city of contrasts. Multimillion-dollar housing projects rise in a city where the poverty of Harlem prompted mayor Bill de Blasio to characterize New York City as a 'tale of two cities.' Migrants from all over the world share the city with Americans whose ancestors may have inhabited the White Plains which played an important role in the American Revolution. The city's specific ethos influenced by a cosmopolitan mixture of cultures and subcultures, of ethnicities and races, its fresh embrace of difference, its vitality and exuberance, its constantly shifting cityscapes have continued to fascinate artists who have rejoiced and felt nourished by its vibrant art scene. Little wonder that an ever-growing population of artists from abroad has found its home in New York City, a phenomenon which may have contributed to the perception that everybody is an artist in the metropolis of skyscrapers.

This special issue of *East-West Cultural Passage* intends to interrogate the thesis put forward by many a critic, namely that there is such a thing as 'New York writing' and a New Yorker identity which is rooted in mutability. We also aim to investigate the ways in which 9/11 has affected the city, and the manner in

which these changes have been reflected in literature and culture. More broadly, our intention is to shed light on how the city emerges in fiction and what the city has to say about American literature, culture and civilization at large.

East-West Cultural Passage invites papers on:

- New York City between mutability and stasis in literature
- Race, ethnicity, and diversity in New York City
- New York City in film, music, and art
- The cultures and subcultures of New York City
- The urban semiotics of New York
- Cityscapes of New York
- New York City as a space of writing / performance
- Becoming a New Yorker
- National/transnational/global approaches to the city

Articles will be subject to a blind peer reviewing process and must not be under consideration for any other publications. Please refer to the author submission guidelines on the *East-West Cultural Passage* website, <http://site.magazines.ulbsibiu.ro/ewcp/>.

Submission guidelines: The first page of the manuscript should carry the title, author's name, institutional affiliation, a 200-word abstract, and ten key words/ concepts. The article/ piece must be accompanied by a 200-word biographical note and must conform to MLA referencing (7th Edition). Please see further information and instructions on the journal's guidelines at: <http://site.magazines.ulbsibiu.ro/ewcp/>.

The word limit for scholarly articles is 8500 words.

The word limit for creative pieces is 3000 words.

The word limit for reviews is 1000 words.

Please email enquiries and submissions marked "*New York City between Change and Changelessness. Representations and*

Perceptions of the City in Literature and Culture” to Dr Alexandra Mitrea at alexandra.mitrea@ulbsibiu.ro. and copied to Dr Anca-Luminița Iancu at anca.iancu@ulbsibiu.ro, before the closing date.

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East-West Cultural Passage seeks quality essays in the entire spectrum of the humanities. You are strongly encouraged to submit original articles that have not been published elsewhere, nor are currently under review in any other refereed journal. **We regret we are unable to accept multiple submissions.** You may submit papers that have been presented in conferences only if the papers have been thoroughly revised or extended. A chief objective of the journal is to minimise the time for paper processing and to expedite printing; therefore, electronic submission of papers in final form is strongly recommended. Please email your contribution to **alexandra.mitrea@ulbsibiu.ro** before the closing date. The first page of the manuscript should carry the title, names of authors, institutional affiliations, a brief but detailed 200-word abstract, and ten key words/concepts. **The normal word-limit for articles is 7500 words including notes.** Please include a brief **200-word biography** for our Notes on Contributors along with **contact information.** Only the materials styled according to the 7th edition of the *MLA Handbook for Writers of Research Papers* and **the Submission Guidelines posted on the journal websites** will be considered for publication. Please **email** us if you have any queries. Questions about content should be directed to **alexandra.mitrea@ulbsibiu.ro.**

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