

”Dunărea de Jos” University of Galați

# Scientific Conference of Doctoral Schools

Perspectives and Challenges in Doctoral Research  
14<sup>th</sup> Edition of SCDS-UDJG  
11<sup>th</sup> and 12<sup>th</sup> of June 2026

**BOOK OF ABSTRACTS**



**”Dunărea de Jos” University of Galați**  
Doctoral School of Socio-Humanistic Sciences

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# CONFERENCE PROGRAMME

## THURSDAY – June 11, 2026

08:00-10:00	Invited plenary lectures
09:00-11:00	Participants registration
10:00-13:00	Invited lectures Oral presentations in concurrent sections
13:00-14:00	Lunch (building D - 1 <sup>st</sup> floor)
14:00-16:00	Oral presentations in concurrent sections
16:00-16:30	Coffee break (building D - 1 <sup>st</sup> floor)
16:00-18:00	Oral presentations in concurrent sections
18:00	Cultural evening

## FRIDAY – June 12, 2026

09:00-10:30	Oral presentations in concurrent sections
10:30-11:00	Coffee break (building D - 1 <sup>st</sup> floor)
11:00-13:00	Posters session
11:00-13:00	Workshop
13:00-14:00	Awarding ceremony. Closing ceremony
14:00-15:00	Lunch (building D - 1 <sup>st</sup> floor)

# ORAL PRESENTATIONS

## OP14.1.1

### Dressing by Design: Metaphor, Authority, and Persuasion in Online Fashion Discourse

Adora-Ioana Paraschivescu<sup>a\*</sup>

<sup>a\*</sup>Dunărea de Jos” University of Galati, Faculty of Letters, 47 Domnească Street, RO-800008, Galati, Romania

Corresponding author: [adora.balaban@yahoo.ro](mailto:adora.balaban@yahoo.ro)

#### ABSTRACT

This article examines how metaphor in online fashion criticism reframes subjective aesthetic judgment as structured, rational knowledge, thereby legitimizing authority and subtly directing consumer behavior. The findings are based on a corpus of online fashion critic reviews (2023–2026), including YouTube video transcripts and digital articles. To support the task it makes use of the cognitive semantic approach of metaphor defined in Lakoff and Johnson’s classic work *Metaphors We Live By* and Critical Discourse Analysis (CDA) framework of Charteris-Black to identify and interpret recurring conceptual metaphors such as FASHION COLLECTION IS ENGINEERING, ANALYSING RUNWAYS IS CRIMINAL FORENSIC, FASHION IS LANGUAGE, a.s.o.

The aim of this article is to demonstrate the importance of metaphor in the development of ideology of everyday aesthetics in fashion clothing. Metaphor is an active and productive mean in the development of a conceptual framework by bringing forth new ideas and providing new words to fill lexical gaps (or catachresis). The role of metaphor is semantic by stretching the resources of a linguistic system to accommodate change in the conceptual system. Conceptual metaphor serves as a stylistic resource for authorial evaluation, a pragmatic function because metaphor reflects the linguistic choices of the discourse author and convey their particular rhetoric within a particular context.

The intention is to illustrate how the use of metaphor has a persuasive function that is not immediately obvious. The findings suggest that metaphor plays a central role in legitimizing critic influence through digital fashion media, transforming evaluative discourse into a form of implicit guidance that directs consumer decision-making while masking its persuasive intent.

By integrating cognitive and critical approaches, the article highlights the importance of metaphor analysis in uncovering the subtle mechanisms through which language contributes to the production and maintenance of power in contemporary fashion culture.

**Key words:** Conceptual Metaphor; online fashion discourse; Critical Discourse Analysis (CDA); persuasive intent

## OP14.1.2

# Existing in a Tasteless World. How “Taste” Shapes the Way We Speak

Cristina Badiu<sup>a\*</sup>

<sup>a</sup>“Dunărea de Jos” University of Galati, Doctoral School of Social and Human Sciences

Corresponding author: [cristinabadiu3@gmail.com](mailto:cristinabadiu3@gmail.com)

## ABSTRACT

Due to the increase of time people spend on social media platforms which are governed by algorithms trained to present the content the most “suitable” for a person’s Taste, there is an increased tendency to become locked inside content bubbles, in which case the real problem is with the system, not the individual person. Taste assessment is arbitered by the Internet and its views (as in how seriously it takes the speaker) on speakers of AAVE, and how there is a trickling effect from them, to the members of the queer community, to (white heterosexual) women, to the mainstream. To infer a tier list of oppression based on how their speech is understood and co-opted by the mainstream is beyond the scope of this paper, but observations on the way in which Taste is gatekept in these marginalised spaces should be made, as Taste is a tool used against (although sometimes in support of) the greater threats of racism, homophobia, and misogyny. Queer people, especially homosexual men, are known for their patterns of speech and their extensive use of hyperbole, often ironized (from within or without) the community, just as drag, the exaggeration of feminine presentation, is prevalent (although it is not the majority, it has become loud enough and then mainstream enough to be seen as an almost intrinsic part, and the “sassy gay” trope was thus born). Due to being othered by the society (which has patriarchal tendencies), anyone who does not subscribe to their version of language is considered beneath the threshold of culture, hence deemed unworthy of being taken seriously, being relegated to algorithm bubbles rather than the greater consensus, until it breaks into the mainstream, trickling from the most “othered” to the least. This paper’s aim is analysing the tendencies and giving an overview of the way in which this phenomenon is observable, through expressions such as: “slay”, “queen”, “it’s giving” etc.

**Key words:** AAVE, queer culture, camp, Taste, queer language, “other”

## References:

1. Altun, M. (2023) “The Power of Language: Exploring its Significance in Shaping Perceptions, Beliefs, and Relationships”, *International Journal of Social Sciences & Educational Studies*, 10(3), pp. 362–366.
2. Drushel, B. E. & Peters, B. M., 2017. Introduction: Some Notes on “Notes”. In: B. E. Drushel & B. M.
3. Peters, ed. *Sontag and the Camp Aesthetic: Advancing New Perspectives*. London: Lexington Books

### OP 14.1.3

## Emotions That Take Over: Agency and Control in Romanian and English Metaphors

Florentina-Loredana Stanciu<sup>a\*</sup>

<sup>a</sup> “Dunărea de Jos” University of Galati, Doctoral School of Social and Human Sciences, 111 Domnească Street, RO-800201, Galati, Romania

Corresponding author: [loredanastanciu389@gmail.com](mailto:loredanastanciu389@gmail.com)

### ABSTRACT

This paper examines how emotions are conceptualized in Romanian and English, with a particular focus on agency and control. It starts from the observation that Romanian may tend to construe emotions as external forces acting upon the experiencer, while English may be more inclined to represent them as internal states. Using a conceptual metaphor framework, the study investigates whether such differences can be identified in a systematic way across the two languages. The analysis considers how each language encodes the relationship between the experiencer and the emotion, with attention to grammatical constructions and patterns of agency. Specifically, the paper aims to establish whether there are consistent cross-linguistic differences in how agency and control are distributed in emotion metaphors, and to explore what these patterns might suggest about the way emotional experience is conceptualized in the two cultures.

**Key words:** conceptual metaphor, emotion metaphor, cross-linguistic analysis

### OP 14.1.4

## Who Tells the War? Internal and External Narrative Perspectives in Accounts of the Full-scale Invasion of Ukraine

Nataliia Potapenko<sup>a\*</sup>

<sup>a</sup> “Dunărea de Jos” University of Galati, 47 Domnească Street, RO-800008, Galati, Romania

Corresponding author: [natashapotapenko24@gmail.com](mailto:natashapotapenko24@gmail.com)

### ABSTRACT

War narratives of the full-scale invasion of Ukraine reveal distinct ways of representing and interpreting the experience of war. This study offers a comparative analysis of works by foreign authors (Luke Harding’s *Invasion*, Mitja Velikonja’s *Ukrainian Vignettes*) and Ukrainian writers (Andrei Kurkov’s *Diary of an Invasion*, Victoria Amelina’s *Looking at Women, Looking at War*). Situated within literary and cultural studies, it examines how differing narrative perspectives – those of external observers and insider witnesses – shape the representation of war.

The aim of the research is to investigate how narrative perspective shapes the construction of war discourse, with particular attention to narrative voice, degrees of personal involvement and modes of witnessing. Drawing on approaches from imagology, memory studies and literary journalism, the analysis examines how foreign authors tend to interpret and contextualise Ukrainian realities for international audiences, whereas Ukrainian writers represent war as lived experience, integrating personal testimony with documentary and ethical dimensions.

Furthermore, the study examines how these narratives contribute to the construction of Ukraine's image within the European cultural space. Through a comparative reading of these texts, the research conceptualises contemporary war writing as a dynamic field shaped by multiple perspectives that negotiate authority, authenticity and representation.

**Key words:** war narratives; imagology; internal/external perspectives; witnessing; cultural representation; European context

## OP14.1.5

### William Shakespeare – The Life of the English Playwright Between Mystery and Reality

Elena Taragan<sup>a</sup>\*

<sup>a</sup> Moldova State University, Doctoral School of Humanities and Education Sciences, 60 Alexei Mateevici Street, MD-2009, Chişinău, Republic of Moldova

Corresponding author: [elenataragan.hasdeu@gmail.com](mailto:elenataragan.hasdeu@gmail.com)

#### ABSTRACT

This article represents a study of the life of William Shakespeare, the author regarded as “the center of the Western canon” (Harold Bloom) and whose existence has been described as “a fairy-tale page.” Most biographies produced by Shakespeare scholars over time revolve around cautious expressions such as “it is believed that...,” “it is possible that...,” “probably...,” “it cannot be ruled out that...,” as noted by the Romanian Anglicist George Volceanov, whom we will quote. Shakespeare's religious belief remains a mystery. Likewise, where he was and what he did during the period of the “lost years” (1585–1592), or whether the plays of the canon truly belong to this native genius from Stratford, are still matters of debate. Nor is the number of plays he wrote certain; it is possible that he collaborated with other authors on additional plays written during that period.

We will make a brief foray into Elizabethan theatre in order to describe the environment in which the Great Will lived and created. We consider such a renewed focus on the great English playwright necessary, since maintaining interest in William Shakespeare more than 450 years after his birth represents a way to diminish superficiality and the lack of interest in literature in general, as well as in the great dilemmas of humanity, which require the utmost attention.

**Keywords:** William Shakespeare, Elizabethan theatre, “lost years,” anti-Stratfordian position

## OP14.1.6

### Gendered Language in *The Handmaid's Tale* and *The Testaments*

Claudia Lupu <sup>a\*</sup>

<sup>a\*</sup>"Dunărea de Jos" University of Galati, Doctoral School of Socio-Human Sciences, 47 Domnească Street, RO-800008, Galati, Romania

Corresponding author: [claudia.lupu@ugal.ro](mailto:claudia.lupu@ugal.ro)

#### ABSTRACT

Margaret Atwood's *The Handmaid's Tale* and *The Testaments* explore how gendered language reflects and shapes cultural realities. Set within the theocratic regime of Gilead, these novels depict a society in which language is deliberately controlled to reinforce rigid gender hierarchies. The imposed terminology functions as a tool of ideological conditioning, reducing women to their reproductive roles and limiting individual identity. Atwood illustrates how such language normalizes oppression through embedding power structures into everyday speech and the strong connection between language and society.

These works are deeply rooted in real-world cultural discourses surrounding gender, autonomy, and authority. Drawing on historical and contemporary examples of patriarchal control, Atwood's use of gendered language resonates with past and ongoing debates about women's rights and bodily autonomy. The resurgence in popularity of *The Handmaid's Tale*, in particular, demonstrates how its language has permeated modern protest culture, with phrases and symbols from the novel being used to critique political developments and social regression.

Recent interpretations recognize their engagement with real cultural anxieties (Ashraf & Rabbani, 2025). Atwood's works, in particular, draw on historical and contemporary discourses surrounding reproductive rights, religious fundamentalism, and gender politics. The persistence and resurgence of these novels in public discourse highlight how their gendered language has transcended fiction, influencing protest culture and shaping conversations about autonomy and resistance. Moreover, the testimonial and multi-narrative structure of *The Testaments* foregrounds memory and voice as tools of both oppression and defiance.

**Key words:** gendered language, theocratic regime, linguistic oppression, feminism

#### References:

1. Ashraf, A., & Rabbani, M. (2025). *Stylistic analysis of Margaret Atwood's The Handmaid's Tale and Bina Shah's Before She Sleeps: A comparative study of feminist dystopian fiction*. *Annals of Human and Social Sciences*, 6(2), 259–269, accessed online at [https://doi.org/10.35484/ahss.2025\(6-II\)23](https://doi.org/10.35484/ahss.2025(6-II)23)

## OP14.1.7

### **Polysemy in EU English Legal Texts: A Corpus-Driven Approach to Translation Challenges**

**Andra Simona Diaconu<sup>a\*</sup>**

<sup>a</sup>University of Craiova, “Alexandru Piru” Doctoral School”, 13 A.I. Cuza Street, RO-200585, Craiova, Romania

Corresponding author: [diaconu.andra.e9n@student.ucv.ro](mailto:diaconu.andra.e9n@student.ucv.ro)

#### **ABSTRACT**

The current paper investigates the phenomenon of polysemy in EU English legal texts through a corpus-driven analysis of legal texts regarding Artificial Intelligence. It situates the discussion within the broader framework of legal language as a specialized domain characterized by terminological precision, while also acknowledging the inherent ambiguity of natural language. Particular emphasis is placed on EU-specific terminology, which seeks standardization across multilingual contexts but often retains polysemous features that complicate interpretation and translation. The study makes a crucial distinction between *internal polysemy*, which emerges within the legal system as terms acquire multiple related meanings across different legal contexts, and *external polysemy*, where legal terms overlap with meanings encountered in general language. Using a systematically compiled corpus of EU AI-related legislation, the analysis identifies recurrent polysemous terms and examines their frequency, semantic shifts and pragmatic use (contextual meaning). The findings demonstrate that polysemy represents a significant source of translation difficulty, particularly in ensuring terminological consistency and preserving legal certainty across languages. The paper argues that effective translation strategies must account for both legal specificity and contextual nuance, advocating for a corpus-informed approach to support translators and enhance the reliability of multilingual EU legal communication.

**Key words:** polysemy, legal translation, corpus-driven approach

## OP14.1.8

### **One-Time Criminal or Serial Killer in *Unnatural Death* by Dorothy Sayers and *A Murder Is Announced* by Agatha Christie**

**Ecaterina FABIAN<sup>a\*</sup>**

<sup>a</sup>Doctoral Candidate, “Dunărea de Jos” University of Galati

Corresponding author: [ecaterina.fabian@ugal.ro](mailto:ecaterina.fabian@ugal.ro)

## ABSTRACT

The study analyses the distinctive portrayals of the two criminals in Agatha Christie's "A Murder Is Announced" and Dorothy Sayers' "Unnatural Death", distinguishing between situational murderers and calculated serial killers within the framework of these pivotal Golden Age detective novels. The aim of this study is to explore the motive behind the crime through narrative techniques and to analyse whether the repeated crimes in the novels are related to the original motive, namely, avoiding being caught. Most scholars claim that real serial killers do not act to protect themselves from being exposed, but this is a fictional representation. This comparative study draws on the theories of Knight (1980) and Canter (1994), who agree that repetitive offenders tend to erase traces linking the crime to them, although this creates space for error and investigative breakthroughs in the narrative, as the criminals unintentionally develop a behavioural pattern. Nevertheless, Todorov (1966) and Huhn (1997) argue that the criminal figure and the suspects are used primarily to construct the narrative puzzle of the crime through narrative techniques, strategies, and concealment that misdirect readers. Employing psychoanalytic criticism and close textual reading, the paper explores motives shaped by cultural tensions, such as gender, class, or situational contexts, to determine whether these factors caused the escalation of criminal behaviour. Furthermore, the paper will analyse the use of red herrings, flashbacks, plot twists, and multiple murders as narrative devices that influence the storyline and manipulate readers' expectations from a narrative-analytical perspective.

**Key words:** Detective novels, behavioural patterns, repetitive offender, crime analysis, criminal mind

## OP14.1.9

### The Reliability of AI Tools in Legal Translation

Iulia-Corina Dobrotă<sup>a\*</sup>

<sup>a</sup>"Dunărea de Jos" University of Galati, Faculty of Letters, 47 Domnească Street, RO-800008, Galati, Romania

Corresponding author: [cdobrota@ugal.ro](mailto:cdobrota@ugal.ro)

## ABSTRACT

The rapid integration of artificial intelligence into professional translation practices has significantly transformed the field of legal translation, raising important questions regarding the reliability, accuracy, and ethical implications of AI-assisted tools. This paper investigates the reliability of AI tools in legal translation by examining their capacity to reproduce terminological precision, preserve legal equivalence, and maintain the stylistic and functional conventions specific to legal discourse. Drawing on examples generated through widely used machine translation systems and AI-powered language models, the study compares AI-assisted translations with human-produced legal translations in order to identify recurrent strengths and limitations. Particular attention is paid to issues such as ambiguity, culture-bound legal concepts, syntactic complexity, and the risks of mistranslation in multilingual legal contexts. The paper also explores the extent to which AI tools can support professional translators by increasing efficiency

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and consistency while simultaneously highlighting the dangers of excessive dependence on automated systems in high-stakes legal environments. The analysis demonstrates that, although AI technologies have achieved remarkable progress in linguistic fluency and terminology management, they continue to struggle with contextual interpretation, legal nuance, and jurisdiction-specific terminology. Consequently, the study argues that AI should be regarded primarily as an assistive instrument rather than a substitute for human expertise in legal translation. By evaluating both the practical advantages and the inherent limitations of AI-driven translation technologies, this research contributes to current debates concerning the future relationship between artificial intelligence and specialized human translation in the legal domain.

**Key words:** language models, mistranslation risks, quality assessment, legalese

## OP14.1.10

### Rewriting Across Cultures: The Romanian Translation of “Midnight’s Children”

Adriana DRAGOMIR (BARBU)<sup>a\*</sup>

<sup>a\*</sup> University of Craiova, “Alexandru Piru” Doctoral School”, 13 A.I. Cuza Street, RO-200585, Craiova, Romania

Corresponding author: [dragomir.adriana.n2q@student.ucv.ro](mailto:dragomir.adriana.n2q@student.ucv.ro)

#### ABSTRACT

This paper examines the Romanian translation of “Midnight’s Children” by Salman Rushdie as a paradigmatic case at the intersection of literary and cultural translation. It seeks to refine and critically reassess the conceptual boundaries between these two domains, while foregrounding their productive convergence (Tymoczko, 2007; Bassnett, 2014). Against this theoretical backdrop, the study demonstrates how literary translation inevitably functions as cultural translation, particularly in texts marked by linguistic hybridity, postcolonial intertextuality and dense culture-bound references (Bhabha, 1994; Venuti, 1995). The analysis focuses on the Romanian translation belonging to Radu Paraschivescu, whose approach illustrates a readership-oriented yet stylistically distinctive model of translation. Drawing on a corpus-informed methodology, the paper examines selected passages in which vernacular, idiomatic language and culture-specific items require creative and context-sensitive solutions. Particular attention is paid to the translator’s negotiation between semantic and stylistic fidelity to the source text and the need to ensure cultural intelligibility and resonance in the target context (notably, House, 2015). Furthermore, the study engages with the concept of *translatorship*, exploring how the translator’s voice, habitus and symbolic capital shape the translated text (Bourdieu, 1991; Chesterman, 2009). Translational choices are also situated within broader ideological and cultural frameworks, revealing the role of historically embedded interpretive filters in shaping meaning. In this sense, translation is approached not as a neutral transfer of content, but as an interpretive and transformative act of cultural mediation (Lefevere, 1992). By situating the Romanian translation of “Midnight’s Children” within the intersecting frameworks of postcolonial and post-totalitarian discourse, the paper argues that literary translation contributes

to the shaping of linguistic identity and the transmission of cultural memory across contexts. Ultimately, it conceptualizes *translation* as an “avatar” of literary rewriting, shaped by the dynamic encounter between distinct linguistic systems, cultural imaginaries and historical trajectories.

**Key words:** culture, literary translation, linguistic hybridity

## OP14.1.11

### Architectural Terminology in Translation: A Multimodal Framework for Conceptual Equivalence

Ioana-Mădălina-Dana Lambrache (Radu)<sup>a\*</sup>

<sup>a</sup>University of Craiova, “Alexandru Piru” Doctoral School”, 13 A.I. Cuza Street, RO-200585, Craiova, Romania

Corresponding author: [lambrache.ioana.x9g@student.ucv.ro](mailto:lambrache.ioana.x9g@student.ucv.ro)

#### ABSTRACT

The current paper re-examines architectural terminology resources from a translation-oriented perspective, arguing for evaluation and effective use within a multimodal and interdisciplinary framework (see Kress & van Leeuwen, 2006). The paper challenges the view of specialised terminology as a set of stable lexical correspondences (notably, Cabré, 1999; Temmerman, 2000), proposing instead that architectural meaning is constructed through the interaction of conceptual, historical and visual dimensions. Within this context, the study introduces an analytical framework designed to support translation-oriented decision-making. At the same time, the paper highlights the difficult mission of the architectural translator navigating through an array of tools and resources, checking for terminological coherence / consistency and seeking to bridge both linguistic and cultural gaps, especially in the English-Romanian language pair, where the limited availability of bilingual and parallel corpora, dictionaries and glossaries has to be acknowledged. The model integrates conceptual equivalence, systematic cross-resource validation and semiotic analysis in order to account for the complexity of meaning transfer across languages and professional cultures. Particular attention is given to the role of visual and contextual cues in resolving terminological ambiguity and ensuring coherence, thus aligning with socio-cognitive perspectives on situated translation practices (Risku, 2014). By foregrounding the translator’s interpretive process, the paper contributes to ongoing debates in terminology studies and specialised translation, contributing both theoretical insights and practical approaches to handling architectural discourse across languages.

**Key words:** socio-cognitive terminology, translation resources, semiotic analysis

## OP14.1.12

### James Joyce's Anatomy: Comparing the Romanian Translations of "Eye" Idioms from *Ulysses*

Alexandra Maria Pătrașcu<sup>a\*</sup>

<sup>a</sup>University of Craiova, 'Alexandru Piru' Doctoral School, 13 Alexandru Ioan Cuza Street, 200585, Craiova, Romania

Corresponding author: [patrascu.alexandra.m6q@student.ucv.ro](mailto:patrascu.alexandra.m6q@student.ucv.ro)

#### ABSTRACT

The metaphor of the "living organism", which typically characterizes literature's perpetual reinvention, lends itself to James Joyce's novel *Ulysses*, particularly given the dedication to unearthing human nature through both its unflinching realism in character portrayal and its innovative use of language and radical linguistic experimentation. Thus, the multitude of somatic idioms serves as an imprint of the novel's "anatomy", which constitutes an aesthetic and cognitive modality. This study provides a parallel corpus analysis of two Romanian translations - by Mircea Ivănescu (1984) and Rareș Moldovan (2023) - aiming to highlight the challenges of rendering the "eye" idioms from *Ulysses* and the translation strategies employed. The analysis is situated within Baker's (2011) theoretical framework for idiom translation and the cognitive linguistics perspective on their underlying conceptual mapping, as developed by Lakoff and Johnson (2003). By addressing the current lack of contrastive, cognitive-based research on this topic within Romanian scholarship, the paper contributes to literary and comparative translation studies.

**Key words:** eye idioms; literary translation; corpus-based analysis

## OP14.1.13

### Translation and Canon Formation: Edgar Allan Poe in the Romanian Literary Polysystem

Mădălina – Gabriela Vâlcu<sup>a\*</sup>

<sup>a</sup> "Alexandru Piru" Doctoral School, University of Craiova, 13 Alexandru Ioan Cuza Street, 200585 Craiova, Romania

Corresponding author: [valcu.madalina.z4b@student.ucv.ro](mailto:valcu.madalina.z4b@student.ucv.ro)

#### ABSTRACT

Within the broad field of Translation Studies, significant emphasis has been placed on the role and status of literary translation as an open and dynamic system, and, by extension, on its

impact on national literature (notably, Baker, 2000; Arrojo, 2018; D'hulst& Gambier, 2018). In this climate of opinion, the current paper aims to examine literary translation through the lens of the Polysystem Theory, grounding the analysis framework in the seminal contributions of Even-Zohar (1978/1990, 1979), Lambert (1995), Toury (1995), Hermans (1999, 2023), Codde (2003) and Assis Rosa (2022), who view literary translation as an active and defining mechanism of the national literary system. Accordingly, the paper explores the dynamics of literary translation as the oldest and largest form of translation, in tandem with the evolution of translated literature within the cultural system in which it is embedded, i.e., tracing their trajectory from the periphery of a literary and cultural system toward its centre. We shall investigate, through both quantitative and qualitative methods, the versioning of Edgar Allan Poe's short stories from English into Romanian, as both first-hand and second-hand translations. In this process, we are interested in the historical trajectory of the selected short stories within Romanian literature - which led from their existence on the periphery of the Romanian literary system to the author's canonization. Furthermore, the translator's active role is highlighted, based on existing paratextual evidence or, as the case may be, its absence that can be equated to invisibility (in Venuti's terms, 1995). Last but not least, our investigation demonstrates the interdependence between (literary) translation and the development of canon within smaller world literature, in parallel with the forging of cultural identity. To put it in a nutshell, Poe's translated works reveal the importance of literary translation within the Romanian polysystem.

**Keywords:** literary translation, canon, polysystem, paratext

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## OP14.1.14

### ESP Strategic Learning through Translation

Violeta Negrea<sup>a\*</sup>

<sup>a\*</sup>Academy of Economic Studies, Romana Square no.6, 010374, Bucharest, Romania

Corresponding author: [violeta.negrea@gmail.com](mailto:violeta.negrea@gmail.com)

#### ABSTRACT

ESP instruction is focused on both passive and active professional knowledge transfer which makes translation play a strategic role. The article explores translation as a capacity to specific knowledge transfer based on a suggested framework: *selection, definition, complex translation* and *exposure/use*. The qualitative analysis of the translation strategy aims at adding value to specific knowledge transfer and it vows, explicitly, for the improvement of the Romanian students in economics to transfer knowledge passively and produce it actively.

**Key words:** translation, explicit vocabulary language instruction, professional training

## OP14.1.15

### “To Sense the Other”: Embodied Perception and the Unstable Self in Contemporary Animation

Lidia Mihaela Necula<sup>a\*</sup>

<sup>a\*</sup>“Dunărea de Jos” University of Galati, Faculty of Letters, 111 Domnească Street, Galati, Romania

Corresponding author: [lidia.necula@ugal.ro](mailto:lidia.necula@ugal.ro)

#### ABSTRACT

This paper explores the 2026 Netflix animated film *Swapped*, directed by Nathan Greno and produced by Skydance Animation, through the lens of phenomenology and sensory studies. Contemporary animation increasingly moves beyond visual spectacle toward something far more complex: the sensory experience of inhabiting another body. The paper argues that in *Swapped*, perception becomes not merely a means of observing the world, but a form of embodied knowledge.

At the centre of the film lies the destabilising experience of body-swapping, a narrative mechanism through which identity is displaced, reconfigured, and sensorially renegotiated. The characters do not simply see differently once transferred into another corporeal form; they begin to inhabit unfamiliar perceptual worlds structured through altered movement, touch, spatial orientation, and affective response. In this context, the body ceases to function as a stable container of the self and becomes instead a fluctuating site of sensory translation.

Drawing on phenomenological approaches to embodiment, particularly the work of Maurice Merleau-Ponty, alongside contemporary sensory studies, the paper examines how the film

transforms empathy into a profoundly corporeal experience. Alterity is no longer approached from the safety of distance or visual recognition alone. It must be sensed from within. The paper further considers the uncanny dimensions of perceptual displacement and the ways in which contemporary animation negotiates fluid identities through sensory excess, bodily estrangement, and affective immersion.

Ultimately, the study argues that *Swapped* reflects a broader cultural shift from knowledge understood as detached cognition toward knowledge emerging through embodied perception. The film suggests that understanding the Other is possible not through explanation alone, but through the unsettling experience of sensory inhabitation.

**Key words:** sensory studies; embodied perception; affective immersion; unstable self; alterity; phenomenology; body-swapping; uncanny embodiment; sensory translation; contemporary animation

#### OP14.1.16

### **Figurativeness and Humour in “Between the Stops. A most wonderful memoir” by Sandi Toksvig**

Mariana Neagu<sup>a</sup> and Irina Cighir<sup>b</sup>\*

<sup>a</sup> “Dunărea de Jos” University of Galati, Faculty of Letters, 47 Domnească Street, RO-800008, Galati, Romania

<sup>b</sup> “Dunărea de Jos” University of Galati, Faculty of Letters, 47 Domnească Street, RO-800008, Galati, Romania

Presenting author: Mariana Neagu  
Corresponding author: [neagum@ugal.ro](mailto:neagum@ugal.ro)

#### **ABSTRACT**

Sandi Toksvig’s book is an appealing, witty, unconventional autobiography that reminds of a child’s kaleidoscope. It stands apart through its multilayered, non linear story telling where the writer’s passion for London, and love of history and theatre, sense of honesty and drive for justice are conveyed through humorous, reflective writing.

The aim of the presentation is to identify instances of figurative usage that add up to this original approach to memoir writing, starting from the book’s very title which suggests an extended metaphor (Goatley, 1997) where the bus stops represent memory triggers as the journey of the no.12 double decker bus which the author takes (from where she lives to where she works) is actually her looking back at her life stories.

**Key words:** simile, metaphor, hyperbole, humour, feminism

## OP14.1.17

### The Silver Lining: Sartorial Counter-Archives in Sofia Samatar's *The Winged Histories*

Gabriela Debita<sup>a\*</sup>

<sup>a</sup>“Dunărea de Jos” University of Galati, Faculty of Letters, 111 Domnească St., building AS, RO- 800201, Galați, Romania

Corresponding author: [gabriela.debita@ugal.ro](mailto:gabriela.debita@ugal.ro)

#### ABSTRACT

Sofia Samatar's *The Winged Histories* takes place within Olondria, a multiethnic empire whose center at Velvalinhu governs a diverse periphery. Within this peripheral geography, the Nain region occupies an ambiguous position, as it is neither a newly subjugated frontier like Kestanya nor a fully assimilated metropolitan region. Faluidhen, the eighty-two-room ancestral seat of the Nains, is a heterotopic site whose colored rooms, haunted northern grounds, and embroidered interiors sustain a counter-chronology at variance with imperial time. Foucault's account of heterotopia and heterochrony, articulated in “Of Other Spaces,” provides the conceptual frame for reading Faluidhen as a space where regional memory is internally ordered, preserved, and transmitted. Within this structure, sartorial inscription becomes a portable analogue of the house's inward historical arrangement. Ivrom's recollection of Firvaud's silver-lined mourning cloak gathers this double logic into a single object, which simultaneously signals outward participation in imperial ceremony and inward preservation of Nainish particularity. Siski's later arrival in a tight black coat with an embroidered collar carries this practice across generations, though the loose button indicates fatigue and decline. Tav's rejection of the shield-patterned gown proposed by Aunt Mardith marks a complementary tactic, since the gown would transform the shield from a symbol of swordmaiden identity and family inheritance into a decipherable ornament within Olondrian fashion. Dasya's removal of his garments before his transformation in the snow marks the limit of this system, where sartorial inscription fails and metamorphosis rises beyond household and empire alike. Across these scenes, clothing becomes a counter-archive whose force depends on intimacy, concealment, and the withholding of regional meaning from imperial eyes.

**Key words:** fashion, counter-archive, heterotopia, *The Winged Histories*, Samatar