

**CONCORDIA DISCORS vs DISCORDIA CONCORS: Researches
into Comparative Literature, Contrastive Linguistics, Cross-Cultural
and Translation Strategies. Transcending Old Boundaries
into New Territories: Comparatistic Vistas (II)**

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[Gina MĂCIUCĂ](#)

Professor, Ph. D.

(Ștefan cel Mare University of Suceava, Romania)

Transcending Old Boundaries into New Territories: Comparatistic Vistas (II) is the 10th issue of *CONCORDIA DISCORS VS DISCORDIA CONCORS: Researches into Comparative Literature, Contrastive Linguistics, Cross-Cultural and Translation Strategies* (Comparatistica Series), a self-supporting peer-reviewed open access annual academic journal of international scope, aiming to “provide nimble minds with the rare opportunity to apply and assert themselves in the fascinating – if, alas, still underpopulated – province of comparative philology and humanities” (cf <http://condisdiscon.blogspot.ro/2015/02/aims-and-scope.html>).

Like its predecessor (*Transcending Old Boundaries into New Territories: Comparatistic Vistas (I)*), issue no 10 of CDDC is idiosyncratically themed to cover a vastly transdisciplinary area featuring subtopics as diverse as liminal excess, liminal journeys; initiation; *Bildungsroman*; experimental writing/literature; cyclicity (from old to new and to old back again); old vs new in translation (theory); effacement of the boundaries of high and low culture; globalization and boundary-effacement consequences; genre, culture and language-border permeability; (cf <http://condisdiscon.blogspot.ro/2015/02/call-for-contributions.html>).

A most inspired symmetry is running through the thematic couple, with the sections featured by both issues on a par numerically and the fourth section in each of them intended to aid in their thematically complementing one another:

Comparative Literature, pp. 81-137, *Cross-Cultural Strategies*, pp. 137-159, preceded by *Proemial Study*, pp. 9-81 and followed by *Translation Strategies*, pp. 159-195), with *Reviews and Interviews* (pp. 195-215), *Notes on Contributors* (pp. 215-221) and *Index of Keywords, Topics and Topic-Related Subjects* (pp. 221-222) appended.

The author of the *Proemial Study*, **Peter Blickle**, is a highly revered professor of German with a joint appointment in Gender and Women's Studies at Western Michigan University in Kalamazoo, USA, a salient

scholar whose book *Heimat: A Critical Theory of the German Idea of Homeland* (2002) has established itself as one of the standard works on this German concept, a gifted writer – cf *Blaulicht im Nebel* (“Ambulance in Fog”) (2002), *Von einer Liebe zur andern* (“Faces of Love”) (2011), and *Die Grammatik der Männer. Ein Roman in 19 Lektionen* (“The Grammar of Men. A Novel in 19 Lessons”) (2014) – and the proud winner of three awards for his creative works in German, namely the Irseer Pegasus Award (2004), the Robert L. Kahn Poetry Award (2007), and the Geertje Potash Prose Prize (2009). Since “The German idea of *Heimat* [...] is notoriously hard to define” (Blickle, p. 9), the introductory section of his *Heimat als Metapher für Identitäten und Emotionen* is wisely leading up via cognitive linguistics and Hans Blumenberg’s philosophical metaphorology to the interpretation of *Heimat* as ontological metaphor based “auf einer zirkulären metaphorischen Epistemologie, mit der sich das Subjekt in seiner Existenz selbst bestätigen kann” (*id.*, p. 73). This circular metaphorical epistemology, Blickle vigorously argues, should be held accountable for any commercial, political or psychological manipulation to which metaphors of identities and emotions are prone more often than not. It is, however, in the last part of this rigorously researched fine piece of scholarship that Blickle’s rich vein of comparatism really comes into its own (s. *Heimatähnliche Metaphern für Identitäten und Emotionen in anderen Sprachen und Kulturen*) by zooming the lens in on metaphorization of “home(land)” at a fairly leisurely pace across five languages representing cultures as diverse as the Slavic (Russian, *rodina*, Czech, *domov/vlast*), Germanic (English, *home/homeland*), Sinitic (Chinese, *chia/chia hsiang*) and Austronesian (Minangkabau, *rindu*).

As if intent on smoothing the transition between section 1 and the third section, the *Comparative Literature* contributions make so bold as to ferret out novel facets and tenets indicating the long-awaited emergence of a ‘brave new’ literary world. In her *Neue Valenzen des Heimatsromans in Stephan Thomes Grenzgang*, **Sabina Homana** – teaching German at the Transilvania University of Braşov, with a PhD in 20th century French Literature from the University of Konstanz and scholarships to same and Friedrich Schiller University of Jena – is audaciously swimming against the trend which has demoted the German regional/provincial novel to the meek position of “obsolete” literature. On closer inspection, Homana aptly argues, “the provincial novel and its evolution are the result of a cultural crisis, that is to say the deracination of mankind through industrialisation or war” (Homana 81). Consistently supporting such claim is Homana’s multi-faceted approach to the territorial and personal boundaries transcended in Thome’s *Grenzgang*, where Home and homeland “[...] in erster Linie zum Nachdenken veranlassen und dem Individuum helfen, den Lebenssinn wiederzufinden” (*id.*, p. 95), with fresh angles reinforcing recategorization of the writing under scrutiny as a philosophical novel (cf *ibidem*).

El Viejo Mundo vs. el Nuevo Mundo. Avatares picarescos y candidianos en Asuntos de un hidalgo disoluto, authored by **Lavinia Ienceanu** – a Ph. D. candidate in Spanish Literature, with an MA in Spanish Language, Literature and Civilization from Al. I. Cuza University of Iași and research areas running the gamut from comparative world literature, universal mythology, literary anthropology, hermeneutics to Spanish and Latin American literature, poetics, stylistics, translation and gender studies –, takes the reader smoothly and carefully from the lofty realms of the theory on heroic typologies to a more down-to-earth approach to the similarities and contrasts woven into the rich tapestry of *Asuntos de un hidalgo disoluto*” (Ienceanu, p. 97). A rare nimbleness of mind combined with a delicate critical touch and an exquisitely manouvred style are the perfect scientific and writing skills enabling the young researcher to astutely fit together the pieces in the cultural-philosophical puzzle which underlies the trail-blazing novel by Columbian writer Héctor Abad Faciolince, whose “[...] idiosyncratically fashioned protagonist will then emerge not merely as a coalescence of the typologies in question, but also, paradoxically enough, in sharp contrast, or, on occasion, as a perfect complement or even corrective thereto” (*ibid.*). Through his continual shift from candid- to picaresque-like stances, Don Gaspar, Ienceanu claims, stands out as disconcertingly breaking with a long-cherished archetypology. A reliable indicator of the author’s remarkable breadth of knowledge in the province of comparatism is the additional focus placed on the intertextual dialogue between the Old World’s and the New World’s cultural heritages, of which Abad Faciolince’s (anti)hero seems to be a cue indelibly engraved in the reader’s mind, cf: “A caballo entre dos mundos, haciendo de alférez de sus frustraciones montado en su rampante desánimo, con su pesimismo recrudesciendo a cada latigazo de su enconada conciencia, pero con las espuelas de la imaginación y la ironía calzadas, el hidalgo medellinense galopa a plumazos, libre de rencores, sin perder los estribos entre recuerdos y remordimientos que se deshacen en el olvido, pero cobran relieve eterno con el tintero, hasta que se desase voluntariamente para despeñarse en la nada, en el «no ser», lo que parece el mero triunfo de Tánatos sobre Eros siendo fecundo para tomarle el pulso individual, pero más aún para dar realce a las pautas colectivas de la psique y el *ethos* hispanoamericanos de los que Gaspar Medina Urdaneta se hace eco” (*id.*, p. 125).

The *Cross-Cultural Strategies* section hosts an article on intercultural education contributed by **Mihaela Bunduc**, a Ph.D. student in Linguistics under tutelage of the University of Craiova, Romania, and the University of Burgundy, France, with an MA in Language Didactics from the Sorbonne 3 University of Paris, an MA in French Didactics from Ștefan cel Mare University of Suceava and research interests in new media linguistics,

language theories and digital corpus. In *Le réseau social en classe de F.L.E. : pratiques des étudiants et des professeurs en Roumanie*, an apt recourse to collaborative research and a survey questionnaire eliciting answers from eight teachers and nearly eighty students helps the author foreground the significant relationship between social media and teaching, with a lasting benefit to the student, cf “Cette petite enquête nous montre aussi que les enseignants sont ouverts à une formation pour faire un usage pédagogique de Facebook” (Bunduc, p. 153).

Though hailed and hooted alike, translation of literary texts has come to be widely acknowledged as the supreme test of translatorial competence. In *L’interdisciplinarité, de la langue source à la langue cible: traduire les sciences du langage*, **Raluca-Nicoleta Balațchi**, who currently holds a fully tenured position as an associate professor of French Language and Linguistics at the University of Suceava, and has conducted extensive research in literary translation and translatology, makes a brave effort to show that translation of theoretical texts, like those on linguistics, is by no means a territory less fraught with difficulties, further compounded, we might add, by sheer breadth of the topic. With the theoretical framework provided in part one, the author adroitly shifts the focus on good old practice by giving the reader a case in point, namely the translation into Romanian of Jean-Michel Adam and Marc Bonhomme’s *L’argumentation publicitaire : rhétorique de l’éloge et de la persuasion*. In closing, and in perfect agreement, apparently, with the original’s claim to “continued life” (*Fortleben*) through translation advocated by Walter Benjamin (2002), Balațchi consistently remarks that “Car en linguistique, comme dans n’importe quel autre domaine, la traduction ne peut jamais être considérée comme définitive, elle est juste une partie de toute une série ouverte, comme l’appréciait, parfois à propos de ses propres traductions, Irina Mavrodin” (Balațchi, p. 175).

Ionela-Gabriela Arganisciuc – a Ph.D. candidate documenting the translation, retranslation, adaptation and rewriting of Perrault’s tales, with a BA in French and English and an MA in Translation Theory and Practice –, who has authored the latter contribution in the *Translation Strategies* section, *Traduire les titres de la littérature de jeunesse*, takes on a distinct category of translations, namely those the main target readership of which are children. While skilfully coalescing rigorous theoretical research and applied linguistics on Perrault’s *Stories or Tales from Times Past. Tales of Mother Goose* as main corpus, Arganisciuc brings to the fore the key-role of paratexts in translation, more specifically of the titles of the collection of tales, as well as the socio-cultural and linguistic constraints coming with the territory of translation, which, the author maintains, have been shown to differ from source to target languaculture. Corpus analysis further dwells on the three trends which title translations have been found to follow: “choosing a generic title, the

preference for a single tale volume, or the mixed case where a story is accompanied by a generic indication" (Arganisciuc, p. 177). Finally, when the editor's prime concern is meeting publishing market demands, "[...] tous les titres misent sur la fonction séductrice parce que c'est le titre qui vend l'ouvrage. Si nous devons faire une hiérarchie des fonctions de titres, la gagnante est la fonction séductrice suivie de la fonction désignative et celle métalinguistique" (*idem*, p. 191).

A brief word contributed by the reviewer. Despite such buyer-friendly attempts acting as a poignant reminder of the sad fact that financial constraints do prevail on occasion, the ever more prominent role of a translator "as legislator of literary taste" (cf Hăisan, 2016, p. 19; cf also Paloposki, 2009, p. 191, *apud ibidem*) speak volumes for the more cheerful prospects translators are facing.

Last but not least, included in the fifth section are two reviews and an interview. **Elena Pîrvu** – a distinguished professor of Italian (synchronically and diachronically viewed), with major research interests in contrastive grammar, language history and contact linguistics –, is the keen-eyed and -minded reviewer of a top-ranking international academic event in *Carla Carotenuto, Edith Cognigni, Michela Meschini, Francesca Vitrone (a cura di), Pluriverso italiano: incroci linguistico-culturali e percorsi migratori in lingua italiana. Atti del Convegno internazionale Macerata-Recanati, 10-11 dicembre 2015, eum edizioni università di macerata, 2018*. Issue 28 of an equally internationally acclaimed scientific journal on translology is being reviewed by **Zamfira Lauric Cernăuțean**, a Ph.D. candidate conducting research on translation, adaptation and republishing of Jules Verne's writings, in *ATE-LIER DE TRADUCTION*, No. 28/2017, *sous la coordination de : Henri Awaiss, Muguraș Constantinescu, Editura Universității „Ștefan cel Mare” de Suceava, 2017*, while **Crina Leon** – an assistant professor teaching Norwegian and English, co-author of the *Norwegian-Romanian Dictionary*, Volume I (A-K), founder of the Norwegian study library in Iași and a tireless promoter of Norwegian culture – is interviewing the Norwegian poet, translator and critic Sindre Andersen in *Sindre Andersen – A Promoter of Romanian Culture in Norway*.

Synoptically viewed, the Old and the New seem to have nicely come to terms with each other in issue 10 of *CDDC*, with the managing editors wisely maintaining the extremely delicate balance between self-effacing and self-asserting tendencies, which undoubtedly makes it a *vade mecum* both for comparatists and philologists at large.