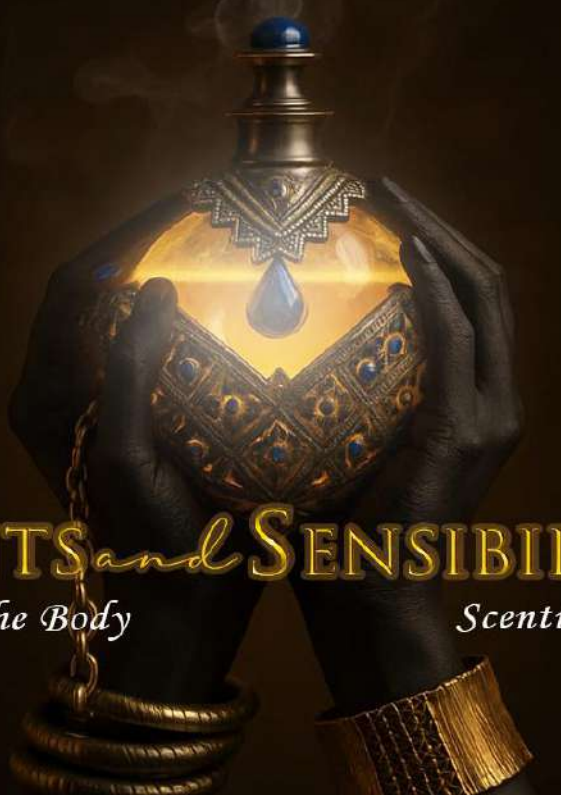




*"Dunărea de Jos" University of Galați*  
*The Faculty of Letters      The Faculty of Arts*

# BOOK OF ABSTRACTS & BIONOTES



## SCENTS and SENSIBILITIES

*Adorning the Body*

*Scenting the Soul*

*Interdisciplinary Explorations of Perfume and Jewellery  
across Literature, Art, Psychology, and the Media*

26 - 28 FEBRUARY 2026

## Book of Abstracts

### Keynote Papers

**Carmen ANDREI**

"Dunărea de Jos" University of Galați, Romania

#### *Initiation à l'art et à la vie par le « spectre » visuel. Les Yeux de Mona de Thomas Schlessler*

Notre propos se décline en une lecture analytique attentive d'un roman distingué comme le livre de l'année (dans sa variante anglophone) par la prestigieuse Barnes & Noble, reçu également avec enthousiasme par la critique française, best-seller dont la trentaine de traductions (avant même sa parution en France) témoigne avec évidence de la valeur littéraire et esthétique de l'entreprise scripturale. Il s'agit du second roman de Thomas Schlessler, écrivain, historien d'art chevronné, *Les Yeux de Mona* (Albin Michel, 2024) qui narrativise une initiation à l'art à travers 52 œuvres des musées Orsay, Louvre et Beaubourg d'une jeune fille de 10 ans, Mona, atteinte d'une cécité inexorable, initiation dont se charge son grand-père, Dadé, critique d'art avisé, porte-parole de l'auteur. C'est à la fois un apprentissage de la vie, du noir qui menace d'engloutir la fillette, de la mort (feutrée) finalement, dans un récit d'une apparente simplicité qui devient somme toute un conte philosophique. Notre lecture s'échafaude sur plusieurs niveaux, en embrassant tout le spectre possible des perceptions, du *voir* au *sentir*, en passant par le *toucher* et l'*odorat*, dans la symphonie des vécus, des affects, des impressions, des perceptions, de multiples et diverses représentations sensorielles, à la « simple » vue des « bijoux » artistiques en question. Nous tenterons d'appréhender les expériences des protagonistes dans une vision holistique, non exhaustive, certes, en mettant le doigt sur notre subjectivité interprétative et proposerons un itinéraire dans les méandres de l'esprit et des sens,



intellectuel, spirituel et culturel à partir d'une citation-clé dans le livre : « Ferme l'œil de ton corps afin de voir ton tableau d'abord par l'œil de l'esprit. » (pp. 176-177). Finalement, une homéostasie s'installera dans la kinesthésie de Mona.

*Mots-clés: sentir, perception visuelle, Mona, art, esthétique*

*Initiation into Art and Life through the Visual "Spectrum":  
Les Yeux de Mona by Thomas Schlessler*

Our approach unfolds as a close analytical reading of a novel distinguished as Book of the Year (in its English-language edition) by the prestigious Barnes & Noble, and received with equal enthusiasm by French critics. A bestseller whose thirty translations - even prior to its publication in France - stand as compelling testimony to the literary and aesthetic force of its scriptural undertaking, the work in question is the second novel of Thomas Schlessler - accomplished writer and art historian - *Les Yeux de Mona* (Albin Michel, 2024).

The novel narrativizes an initiation into art through fifty-two works housed in the Musée d'Orsay, the Louvre, and the Centre Pompidou, experienced by Mona, a ten-year-old girl facing inexorable blindness. This initiation is guided by her grandfather, Dadé, an astute art critic who becomes, in many ways, the author's own voice. What unfolds is at once an apprenticeship in art and in life itself - an encounter with the darkness that threatens to engulf the child, and ultimately with death, approached with a hushed gentleness - within a narrative whose apparent simplicity gradually reveals itself as a philosophical tale.

Our reading is constructed across multiple levels, embracing the full spectrum of perception - from sight to sensation, through touch and smell - within a symphony of lived experience, affect, impression, and sensory representation, all awakened by the "mere" contemplation of these artistic "jewels." We seek to apprehend the protagonists' experiences through a holistic, though not exhaustive, perspective, foregrounding the inevitability of interpretive subjectivity while proposing a journey



through the labyrinths of mind and sense - intellectual, spiritual, and cultural - guided by a key passage from the novel: "*Close the eye of your body, so that you may first see your painting through the eye of the mind.*" (pp. 176–177).

Ultimately, a form of homeostasis emerges within Mona's kinesthetic being, as perception reconfigures itself beyond the limits of sight.

**Keywords:** sensation, visual perception, Mona, art, aesthetics

**Alina BOTTEZ**

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### *Malefic Sparkles: Jewellery as the Devil's Temptation in Opera Adaptations of Literary Masterpieces*

Adaptation studies is a field that researches the process of change from the original to the new ensuing works. Coined in Bolter and Grusin's seminal book, the term *remediation* denotes 'the formal logic by which new media refashion prior media forms.' Used alternatively with it, Charles Suhor's term *transmediation* refers to the act of taking meanings from one sign system and moving them to another.

Even if John Jones considers that jewels are "the types of all good sentiments that agitate human nature", gems and gold have long been associated with evil and temptation. The golden calf (Exodus 32) symbolises idolatry and the infringement of the Commandments, while Ezekiel (28:13) reveals that gems adorned Eden, but the temptation of their sparkles as insignia of rank led the guardian cherub to fall and become Satan.

A symbol of *vanitas vanitatum*, gold is chosen by Richard Wagner as the red thread that leads to the fall of the Walhalla gods. Even if the great treasure hoard does exist in the mediaeval *Nibelungenlied* (ca 1200), the temptation of Alberich by the Rhine's Daughters is entirely Wagner's creation (1869), which gives coherence to the downfall.



In his *Faust* (1772-90), based on an anonymous sixteenth-century chapbook, Goethe makes the devil Mephistopheles devise his strategy of seduction in the guise of a jewellery chest. Charles Gounod transmediated this scene in his homonymous opera (1859), preserving its significance: the dichotomy between appearance and essence.

Inspired from Chamisso's *Schlemihl* (1814), who sells his shadow for a purse of gold, Offenbach's *Hoffmann* (1881) loses his shadow to Giulietta, who is bribed to steal it by Dapertutto, a name that symbolises the devil's ubiquitousness. In a splendid aria, he exalts the all-conquering beauty of the diamond with which he lures her.

Blending adaptation studies, cultural studies, and hermeneutics, this paper analyses the symbolism of jewellery used as satanic temptation in the three literary works and their musical transmediations.

**Keywords:** *transmediation, remediation, opera, jewellery, temptation*

Anamaria CIUBARĂ

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### *Decodificarea amintirilor: Puterea ascunsă a parfumului*

Mirosul reprezintă cel mai primitiv și puternic sistem senzorial al omului, având capacitatea unică de a evoca amintiri emoționale intense și involuntare. Această prezentare explorează fundamentele neurobiologice ale legăturii dintre olfacție și memorie, cunoscut sub numele de fenomenul Proust, și implicațiile clinice în practica psihiatrică contemporană.

Prin conexiunile anatomice directe între bulbul olfactiv și sistemul limbic – în special amigdala și hipocampus – stimulii olfactivi ocolesc filtrele cognitive ale talamului, având acces privilegiat la centrele emoționale și de memorie. Această particularitate neuroanatomică explică de ce parfumurile pot declanșa amintiri autobiografice cu o intensitate emoțională superioară oricărui alt stimul senzorial.



Studiile de neuroimagnostică funcțională demonstrează activarea simultană a cortexului entorhinal, amigdalei și hipocampului anterior în timpul reamintirilor induse olfactiv, configurând un circuit neuronal distinct față de memoriile evocate vizual sau auditiv. Această specificitate are implicații profunde în înțelegerea tulburărilor de memorie, a tulburărilor post-traumatice și a proceselor neurodegenerative.

În contextul psihiatriei clinice, evaluarea funcției olfactive devine un instrument diagnostic și prognostic valoros. Disfuncțiile olfactive precoce în boala Alzheimer și boala Parkinson, alterările procesării emoționale a mirosurilor în tulburările de anxietate și depresie, precum și reactivitatea olfactivă în tulburarea de stres post-traumatic oferă oportunități terapeutice inovatoare.

Prezentarea va explora, de asemenea, aplicațiile emergente ale terapiei bazate pe expunere olfactivă în reconsolidarea memoriei traumatice, utilizarea mirosurilor în tehnicile de reminiscență pentru pacienții cu demență, și potențialul markerilor olfactivi în diagnosticul precoce al tulburărilor neurocognitive.

Înțelegerea mecanismelor prin care parfumul modulează memoria și emoția deschide noi perspective în neuropsihiatrie, oferind strategii terapeutice complementare bazate pe evidențe științifice solide și o apreciere mai profundă a complexității experienței umane.

**Cuvinte cheie:** *olfacție, memorie autobiografică, fenomenul Proust, sistem limbic, neuropsihiatrie, tulburări neurocognitive*

### *Decoding Memory: Perfume and Its Hidden Power*

Smell represents the most primitive and powerful sensory system in humans, possessing the unique capacity to evoke intense and involuntary emotional memories. This presentation explores the neurobiological foundations of the relationship between olfaction and memory, known as the Proust phenomenon, as well as its clinical implications in contemporary psychiatric practice.

Through direct anatomical connections between the olfactory bulb and



the limbic system - particularly the amygdala and hippocampus - olfactory stimuli bypass the cognitive filters of the thalamus, gaining privileged access to emotional and memory centers. This neuroanatomical specificity explains why fragrances can trigger autobiographical memories with an emotional intensity greater than that produced by any other sensory stimulus.

Functional neuroimaging studies demonstrate the simultaneous activation of the entorhinal cortex, amygdala, and anterior hippocampus during olfactory-induced recollection, configuring a neural circuit distinct from memories evoked through visual or auditory stimuli. This specificity has profound implications for understanding memory disorders, post-traumatic stress disorder, and neurodegenerative processes.

In the context of clinical psychiatry, the assessment of olfactory function is emerging as a valuable diagnostic and prognostic tool. Early olfactory dysfunction in Alzheimer's disease and Parkinson's disease, altered emotional processing of odors in anxiety and depressive disorders, and olfactory reactivity in post-traumatic stress disorder offer promising avenues for innovative therapeutic interventions.

The presentation will also explore emerging applications of olfactory-based exposure therapy in the reconsolidation of traumatic memory, the use of scent in reminiscence techniques for patients with dementia, and the potential of olfactory markers for the early diagnosis of neurocognitive disorders.

Understanding the mechanisms through which fragrance modulates memory and emotion opens new perspectives in neuropsychiatry, offering complementary therapeutic strategies grounded in solid scientific evidence and fostering a deeper appreciation of the complexity of human experience.

**Keywords:** *olfaction, autobiographical memory, Proust phenomenon, limbic system, neuropsychiatry, neurocognitive disorders*



**Felicia CORDONEANU**

*"Dunărea de Jos" University of Galați, Romania*

*Jewellery between Spiritual Symbolism, Imagined Protection,  
and Material Value in the Online Environment*

This paper approaches jewellery in the online environment as a socially constructed object situated at the intersection of spiritual symbolism, imagined protection, and material value, arguing that digital contexts profoundly reshape both its social function and evaluative criteria. In contemporary online spaces, jewellery is increasingly invested with spiritual meanings - protection, energy, balance, transcendence - which operate as symbolic mediators between the individual and an imagined sacred order. These meanings do not merely accompany the object but tend to reorganise its social perception, progressively marginalising objective indicators of material quality such as craftsmanship, durability, or material composition.

From a sociological perspective, this transformation reflects a broader process of re-sacralisation of consumption within virtual environments, where material objects are symbolically charged while simultaneously dematerialised in evaluative terms. The study is situated within the methodological framework of virtual sociology and is designed as a micro-research project combining qualitative digital content analysis with front-desk research. The empirical material consists of selected jewellery websites and social media channels, analysed comparatively to identify dominant symbolic lexicons, narrative structures, and visual strategies through which spiritual protection and authenticity are constructed and legitimised.

Special attention is given to the contrast between commercially spiritualised jewellery and handmade or personalised jewellery, the latter articulating an alternative form of authenticity grounded not in promised metaphysical powers, but in relational meaning, artisanal practice, and individual expression. This comparison allows for a nuanced understanding of how symbolic value, pricing practices, and perceived

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authenticity are socially negotiated in digital settings.

By deconstructing the symbolic mechanisms through which imagined protection substitutes material evaluation, the paper contributes to the sociological analysis of digital consumption, highlighting how virtual environments facilitate the reconfiguration of objects into carriers of meaning, belief, and identity beyond their material substance.

**Keywords:** *virtual sociology, spiritual symbolism, imagined protection, symbolic consumption, digital content analysis*

**Cecilia CURIS**

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### *Parfum și bijuterie pe trup - O călătorie în estetica emoțiilor umane*

Se știe că simțul mirosului este cea mai veche facultate senzorială. Cercetarea sensibilității olfactive integrează cunoștințe interdisciplinare, aducând argumente bazate pe dovezi în favoarea ideii că informația olfactivă este procesată în funcție de experiență și context. Descoperirile recente din domeniul neuroplasticității confirmă faptul că neuroni bulbului olfactiv sunt singurii neuroni noi care apar la individul adult.

Cu toate acestea, abordarea mirosului nu poate fi limitată la includerea sa în coordonate strict biologice. Complexitatea și rolul său în existența umană depășesc o abordare reduționistă în termeni anatomico-fiziologici. Legăturile sale cu memoria și emoțiile, precum și implicațiile în relațiile sociale și în cultură, conferă olfecției un rol central în categoria percepțiilor senzoriale. Putem vorbi astfel despre o conștiință olfactivă și, într-un registru complementar, despre o memorie olfactivă.

În consecință, emoția și mirosul sunt interconectate, astfel încât fiecare experiență olfactivă îi corespunde o emoție. Din perspectivă antropologică și filosofică, cunoașterea implicațiilor mirosului în viața umană a deschis numeroase perspective în știință, cultură și relațiile interpersonale.

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Pentru a obține o imagine obiectivă asupra acestor aspecte, am realizat o meta-analiză, identificând într-o bază de date academică articole având ca temă mirosul și împodobirea cu bijuterii, în raport cu variabilele menționate anterior și cu emoțiile umane pe care acestea le declanșează. Datele au fost prelucrate statistic utilizând aplicația Microsoft Excel. Concluziile acestei analize au confirmat legătura indisolubilă și rolul important al aromelor și al senzațiilor conferite de purtarea bijuteriilor în starea de bine emoțională și în experiența plăcerii umane.

*Cuvinte cheie: miros, senzație, bijuterie, emoții, dimensiunea hedonică*

### *Wearing Perfume and Jewellery: A Journey into the Aesthetics of Human Emotion*

It is known that the sense of smell is the oldest sensory faculty. The research on olfactory sensitivity integrates interdisciplinary knowledge, bringing evidence-based arguments in favour of the fact that olfactory information is processed depending on experience and context. Recent discoveries in the field of neuroplasticity confirm that the neurons of the olfactory bulb are the only new neurons in the adult individual. However, the approach to smell cannot be limited to its inclusion between strictly biological coordinates. Its complexity and role in human existence represent more than a reductionist approach in anatomical-physiological terms. Connections with memory and emotions, implications in social relationships and the culture, give olfaction a leading role in the category of sensory perceptions. We can thus discuss olfactory consciousness and, in a complementary register, olfactory memory. Consequently, emotion and smell are interconnected so that an olfactory experience has as a correspondent an emotion. From an anthropological and philosophical point of view, the knowledge of the implications of smell in human life has opened up numerous perspectives in science, culture and interpersonal relationships. For an objective picture of the above, we conducted a meta-analysis identifying in an academic database, articles having as subject the smell and adornment



with jewellery, in relation to the previously mentioned variables and the human emotions triggered by them. The data were statistically processed using the Microsoft Excel application. The conclusions of this analysis confirmed the indissoluble connection and the important role of aromas and sensations conferred by the wearing of jewellery in emotional well-being and human pleasure.

**Keywords:** *smell, sensation, jewellery, emotions, hedonic*

**David HOWES**

Professor of Anthropology, Concordia University, Montreal; Fellow of the Royal Society of Canada; Founder, Centre for Sensory Studies, Canada

### *Following one's nose: Some reflections on 35 years researching smell*

This presentation offers an account of some of the things I have learned in the 35 years I have been following my nose – that is, researching olfaction and smell-related topics. It started with a grant from the Olfactory Research Fund (the scientific branch of the Fragrance Foundation) that supported my doing a sensory ethnography (with a particular focus on smell) of two Melanesian societies and also contributing two chapters to the book *Aroma: The Cultural History of Smell* (1994). Most recently, I was asked to write a preface for the Chinese translation of *Scents of China: A Modern History of Smell* (2023) by Xuelei Huang. To do this, I interviewed my neighbour's parents, who are visiting Quebec from Hunan Province, and asked them: What was your favourite and what was your least favourite smell before and after 1978? Their answers will intrigue you. Not once in 35 years has smell lost any of its mystery for me.

**Keywords:** *olfaction, smell, sensory studies, sensory ethnography, cultural history of smell, olfactory perception, anthropology of the senses, olfactory memory, sensory experience, smell and culture*



Arthur TULUȘ

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*Aparență, podoabă și ritual social: Vestimentație și practici ale divertismentului în porturile românești ale Dunării maritime (c. 1780–1850)*

Între 1780 și 1850, porturile românești ale Dunării maritime au fost spații de intensă circulație - de mărfuri, idei, modele culturale și sensibilități. În acest context de interferență între Orient și Occident, aparența devine un instrument esențial al identității sociale. Vestimentația, podoaba și chiar detaliile mai subtile ale prezenței, gestul, postura, parfumul, configurează un limbaj colectiv al vizibilității.

Această prelegere analizează vestimentația ca expresie a mentalului colectiv într-o epocă de tranziție. Țesătura, croiala, cromatica și accesoriile nu sunt simple alegeri estetice, ci forme de negociere a statutului și modernității. În spațiul portuar, corpul îmbrăcat devine un document social, iar apariția publică, o scenografie a apartenenței.

Bijuteria, deși discretă în unele contexte, funcționează ca punct de intensificare simbolică: un semn al prestigiului, al memoriei familiale sau al aspirației sociale. Parfumul, mai rar documentat, dar implicit prezent în ritualurile mondene, adaugă o dimensiune invizibilă apariției, completând experiența vizuală printr-o aură olfactivă care întărește impresia și diferențierea.

Ritualurile divertismentului - baluri, promenade, reuniuni sociale - devin astfel spații în care aparența este coregrafiată. Vestimentația structurează silueta, bijuteria concentrează lumina, iar parfumul prelungește prezența dincolo de contactul vizual. Împreună, ele reflectă și produc un mental colectiv în care identitatea este simultan trăită și afișată.

Prin această perspectivă, porturile dunărene apar ca laboratoare ale modernității senzoriale, în care corpul devine interfața dintre individ și comunitate, dintre material și imaterial, dintre vizibil și invizibil.

*Cuvinte cheie: aparență, vestimentație, bijuterie, parfum, mental colectiv, Dunărea maritimă, modernitate senzorială, identitate socială*



*Appearance, Adornment, and Social Ritual: Fashion and Leisure  
Practices in the Romanian Ports of the Maritime Danube (c. 1780–1850)*

Between 1780 and 1850, the Romanian ports of the Maritime Danube functioned as spaces of intense circulation - of goods, ideas, cultural models, and sensibilities. Within this dynamic zone of interaction between East and West, appearance emerged as a crucial instrument of social identity. Clothing, adornment, and even the subtler details of presence - gesture, posture, fragrance - configured a collective language of visibility.

This lecture examines dress as an expression of the collective mindset during a transitional historical period. Fabric, cut, colour, and accessories were not mere aesthetic choices, but means of negotiating status and modernity. In the port environment, the dressed body became a social document, while public appearance turned into a scenography of belonging.

Jewellery, though discreet in certain contexts, functioned as a point of symbolic intensification: a marker of prestige, familial memory, or social aspiration. Perfume - less frequently documented yet implicitly present in social rituals - added an invisible dimension to appearance, completing the visual experience with an olfactory aura that reinforced impression and differentiation.

Rituals of entertainment - balls, promenades, social gatherings - thus became spaces in which appearance was carefully choreographed. Dress structured the silhouette, jewellery concentrated light, and fragrance extended presence beyond visual contact. Together, they both reflected and produced a collective mentality in which identity was simultaneously lived and displayed.

From this perspective, the Danubian ports emerge as laboratories of sensory modernity, where the body functioned as an interface between individual and community, between material and immaterial, between the visible and the invisible.

**Keywords:** *appearance, dress, jewellery, perfume, collective mentality, Maritime*



*Danube, sensory modernity, social identity*

## Workshops

**Miruna CĂRĂUȘU**

"Dunărea de Jos" University of Galați, Romania

### *Jewellery – Visual Identity. Unique Jewellery Creation Workshop*

During the workshop, we will share a moment of communion through art - a space in which creativity becomes dialogue and matter becomes meaning. In this context, jewellery will not be approached merely as ornament, but as a medium of self-expression, a material language through which identity gradually takes form.

Participants will be invited to design and create unique pieces of identity jewellery, allowing personal narratives, emotions, and sensibilities to guide the creative process. Each piece will emerge as an intimate extension of the self, revealing something essential about the individuality of its maker.

Through the exploration of materials, textures, and visual structures, the workshop will open a space of discovery in which jewellery becomes more than adornment: it becomes a gesture of recognition, a process of self-rediscovery, and ultimately, a symbolic passport to oneself.

**Keywords:** *jewellery, colour, art, community, happiness, sparkle*



**Haley-Maria STEVENS**

Ball State University, USA

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### *Writing with Sense: The Purpose of Scent in Creative Writing*

This 50-minute creative writing workshop investigates scent as a generative and structural element of literary craft. While visual imagery frequently dominates prose, creative nonfiction, and poetry, scent remains comparatively underexamined despite its documented connection to memory, emotion, and embodied experiences. Drawing on insights from sensory studies and narrative theory, this session positions scent not as decorative detail but as a catalytic device capable of shaping characterization, temporality, and narrative structure.

The workshop integrates critical discussion with guided close readings and generative exercises that invite writers to construct scenes anchored in scent. Participants will experiment with using scent to disrupt linear time, activate associative memory, and deepen emotional texture. By the end of the session, writers will leave with craft-based strategies for intentionally deploying olfactory detail to create narrative complexity, thematic cohesion, and embodied reader engagement.

**Keywords:** *creative writing, scent, sensory studies, close reading, generative exercises*



## Paper Presentations

Iuliana Petronela BARNA

"Dunărea de Jos" University of Galați, Romania

### *Madame Bovary - Parfumul unei literaturi cu "miros" de arsenic*

Parfumul romanului clasic, un parfum cu *miros* de arsenic, încapsulat cu emoții și trăiri puternice, cu note de durere, de agonie și în final de moarte, articulează într-o atmosferă nostalgică drama femeii neimplinite. *Madame Bovary* devine arhietipul eroinei de sacrificiu, cu alte cuvinte, Emma reprezintă femeia care, costumată cu pasiune distructivă și suferință asumată, pornește spre un deznodământ fatal, sfidând normele unei societăți conservatoare.

**Cuvinte cheie:** *Madame Bovary, olfactory imagery, arsenic, feminine identity, sacrifice, sensory symbolism, tragic heroine, affect, death, literary olfaction*

### *Madame Bovary: The Fragrance of a Literature Tainted with Arsenic*

The perfume of the classic novel - an aroma tinged with arsenic, encapsulated in intense emotions and lived experience, with notes of pain, agony, and ultimately death - unfolds within a nostalgic atmosphere the drama of the unfulfilled woman. *Madame Bovary* emerges as the archetype of the sacrificial heroine; in other words, Emma embodies the woman who, clothed in destructive passion and assumed suffering, advances toward a fatal denouement, defying the rigid norms of a conservative society.

**Keywords:** *Madame Bovary, olfactory imagery, arsenic, feminine identity, sacrifice, sensory symbolism, tragic heroine, affect, death, literary olfaction*



**Daniela Aura BOGDAN**

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*Cum au devenit diamantele „cel mai bun prieten al unei fete”:  
Branduri și obiceiuri în bijuteria de lux*

În trecut, bijuteriile erau un semn al bogăției, îndeplinind o funcție importantă: stabileau statutul social al unei persoane. Cu cât erau mai mari și mai strălucitoare, cu atât rangul era mai important. Ele nu erau simple bijuterii ci obiecte de patrimoniu. Astăzi, bijuteriile sunt ornamente care completează piesele vestimentare ale femeilor, și arată nu atât starea materială a acestora, cât gustul, rafinamentul și nivelul de cunoaștere în materie de pietre prețioase. Bijuteriile sunt o formă de comunicare socială și sunt legate de lumea modei dar și de cultura celebrităților. Considerăm perlele cele mai sofisticate piese de la gâtul unei femei, știm că e nevoie de inel cu diamant pentru a cere pe cineva în căsătorie și vedem că la ceremonia de decernare a Premiilor Oscar se poartă doar un anumit brand de lux. Toate sunt decizii de marketing, rezultatul unor campanii publicitare (chiar și product placement) bine orchestrate, care au menținut brandurile bijuteriilor de lux în topul preferințelor.

*Cuvinte cheie: bijuterii, comunicare socială, marketing, campanii publicitare*

*How Diamonds Became “A Girl’s Best Friend”:  
Brands and Customs in Luxury Jewellery*

In the past, jewellery was a sign of wealth, fulfilling an important function: it established a person's social status. The bigger and brighter they were, the more important the rank. They were not simple jewellery but heritage objects. Today, jewellery is an ornament that completes women's clothing, and shows not so much their material status as their taste, refinement and level of knowledge in the field of precious gems. Jewellery is a form of social communication connected to the world of



fashion but also to celebrity culture. We consider pearls the most sophisticated pieces on a woman's neck, we know that a diamond ring is needed to propose to someone and we see that only a certain luxury brand is worn at the Oscars. All of these are marketing decisions, the result of well-orchestrated advertising campaigns (even product placement), which have kept luxury jewellery brands at the top of the list.

**Keywords:** *jewellery, social communication, marketing, advertising campaigns*

**Miruna CĂRĂUȘU**

*"Dunărea de Jos" University of Galați, Romania*

*Holbein beyond the Canvas:  
From Tudor Splendour to a Legacy of Jewellery Design*

The idea of a story that captivates and compels the attention of others has been inscribed since the earliest forms that adorned the human body. The beauty and elegance of a piece of jewellery reveal not only refinement, but also power and mystery. The significance of image is profoundly illustrated in the work of artists such as Hans Holbein the Younger, whose portraits capture both the visible and the symbolic dimensions of authority.

Gifted with extraordinary attention to detail, technical mastery, intellectual rigor, and chromatic sensitivity, Holbein became the royal portraitist of an era marked by profound transformation. The Renaissance, the exploration of new worlds, the circulation of precious materials, and the expansion of global trade introduced unprecedented forms, textures, and meanings into European visual culture. These developments, intertwined with narratives of conquest and power, opened new horizons of artistic representation.

Jewels, through their brilliance, precision, and material presence, bear witness to the lives and identities of the world's great leaders. They acquire symbolic vitality through their depiction in some of the most



significant works of art ever created, functioning as markers of status, authority, and memory.

For more than six centuries, the ideas, sketches, and craftsmanship invested in the creation of royal jewellery have continued to inspire successive generations of jewellers. This enduring legacy preserves a tradition grounded in elegance while simultaneously encouraging contemporary reinterpretations that bridge historical continuity and modern conceptual approaches.

**Keywords:** *jewellery, designer, painting, art, portrait, concept*

**Anca-Irina CIGHIR, Mariana NEAGU**  
"Dunărea de Jos" University of Galați, Romania

### *Metaphor, Perception, and the Semiotics of Smell in Internet Memes*

This article examines how smell, an inherently sensory and often negatively evaluated modality, is conceptualized and represented in contemporary Internet Memes. Drawing on Zoltán Kövecses' framework on perception and metaphor, particularly the cognitive and cultural structuring of olfactory experience, the study investigates how smell functions metaphorically in digital humour and participatory online discourse. Through qualitative analysis of smell-related memes circulating across social media platforms, the research identifies recurring metaphorical patterns linking odour to moral judgment, social exclusion, authenticity, and embodied experience. The study argues that memes translate olfactory perception into visual and textual cues that evoke shared cultural scripts. By situating memes within Conceptual Metaphor Theory and digital culture studies, the article demonstrates how online communities creatively negotiate sensory absence through metaphorical and multimodal expression, revealing broader cultural attitudes toward smell and embodiment in online communication.



**Keywords:** CMT, smell, metaphor, source domain, target domain, Internet Meme

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### *La découverte du Musée du Parfum Fragonard. Une expérience vécue*

En plein cœur de la capitale française, à quelques pas de L'Opéra Garnier, après avoir fait du lèche-vitrines en pleine saison hivernale, lorsque les rues et les boulevards déjà familiers s'animent plus que jamais, le visiteur-voyageur amoureux des beautés et des décorations vivantes, éphémères ou permanentes, découvre un lieu tout à fait insolite : le Musée du Parfum Fragonard. La première idée qui lui vient à l'esprit c'est d'avoir une nouvelle expérience, une autre aventure parisienne, cette fois-ci olfactive et culturelle : celle de la découverte du parfum – le must du luxe parisien. Et pourquoi ne pas se faire une image personnelle sur « la philosophie olfactive » ? Pourquoi ne pas s'élancer à la connaissance de l'histoire de l'odeur fine, dès ses débuts jusqu'à présent ?

Notre étude s'appuie sur une expérience récemment vécue. C'est est une invitation à la découverte d'un lieu qui cache l'histoire entière de la fabrication du parfum – une visite qui éduque le nez et nourrit la curiosité.

**Mots-clés:** parfum(s), odeur(s), Fragonard, essence(s), flacon(s)

### *Discovering the Fragonard Perfume Museum. A Personal Experience*

In the very heart of the French capital, just a few steps away from the Opéra Garnier, after window-shopping in the midst of the winter season – when the already familiar streets and boulevards are livelier than ever – the visitor-traveller who is enamoured of beauty and vivid decorations, whether fleeting or permanent, discovers a truly unusual place: the



Fragonard Perfume Museum. What first comes to mind is the promise of a new experience, another Parisian adventure – this time olfactory, as well as cultural: the discovery of perfume, the pinnacle of Parisian luxury. Why not create a personal impression of this “olfactory philosophy”? Why not set out on a journey to learn about the history of fine fragrance, from its beginnings to the present day?

This study draws on recent personal experience. It is an invitation to discover a place which holds the entire history of perfume-making – a visit that educates the nose and feeds curiosity.

**Keywords:** *perfume(s), fragrance(s), Fragonard, essence(s), vial(s)*

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### *The Invisible Trace of Perfume in the Human Brain*

“Perfume is the most intense form of memory,” observed the French perfumer Jean-Paul Guerlain - a statement that captures the profound relationship between scent and the human mind.

Given the remarkable complexity of the brain, fragrance exerts a significant influence on cognitive and emotional processes. Every scent encountered has the potential to form new neural connections. Neuroscientific research has demonstrated that the olfactory system is uniquely and directly linked to the brain’s emotional and memory centres. As a result, certain smells can instantly evoke vivid recollections of past events, places, and people. The fragrance once worn by a loved one, for example, may immediately conjure their presence, along with the emotional resonance of shared moments.

This connection, however, extends beyond positive memories. Because the brain continuously forms associative links, scent can also become tied to experiences of distress or trauma. A perfume worn on the morning of a painful life event may later trigger anxiety or unease, not because of the fragrance itself, but because of the emotional imprint associated with it. In



this way, scent becomes a vessel for psychological experience, capable of reactivating complex emotional states long after the original event has passed.

Conversely, fragrance may also become associated with moments of success, joy, or personal achievement. Individuals may develop a deep attachment to a particular perfume, believing it to be intertwined with fortunate outcomes or meaningful milestones. In such cases, scent functions not merely as an aesthetic accessory, but as a symbolic anchor for confidence, self-perception, and emotional continuity.

Ultimately, perfume contributes uniquely to human experience. Beyond enhancing personal presence and self-confidence, it participates in the architecture of memory and emotion, shaping how individuals recall the past, inhabit the present, and imagine themselves in the world.

**Keywords:** *perfume, human brain, connections, events, people*

**Iulia-Corina DOBROTĂ**

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### *The Scent of Justice: Olfactory Metaphors and Moral Reasoning in English and Romanian Law*

Legal discourse relies extensively on metaphor to articulate abstract notions such as justice, guilt, and legitimacy. Among these figurative resources, olfactory metaphors - though rarely examined - play a crucial role in moral reasoning and evaluative framing. Expressions referring to *clean hands*, *tainted evidence*, or *the stench of corruption* draw on culturally embedded associations between smell, purity, and moral order. This paper offers a comparative analysis of olfactory metaphors in English and Romanian legal discourse, exploring how sensory language shapes normative judgment within two distinct legal traditions. Grounded in Conceptual Metaphor Theory and cognitive approaches to legal language, the study analyses a corpus of judicial decisions, statutory



texts, and legal commentary from the English common law system and the Romanian civil law system. While both legal cultures employ olfactory metaphors to signal contamination, suspicion, and moral failure, their frequency, rhetorical positioning, and interpretive function differ significantly. In English legal discourse, olfactory metaphors often appear implicitly, embedded in conventionalized expressions that support case-based reasoning and judicial evaluation. In Romanian legal texts, by contrast, such metaphors tend to surface more explicitly in doctrinal writing and public legal rhetoric, where moral clarity and normative authority are foregrounded. The paper argues that olfactory metaphors function as embodied cognitive shortcuts that connect sensory experience to ethical evaluation, enabling legal actors to communicate moral judgments while preserving the appearance of rational objectivity. At the same time, these metaphors contribute to the construction of legal authority by naturalizing distinctions between lawful and unlawful conduct, credibility and corruption, purity and contamination. By comparing English and Romanian legal discourse, the study highlights how metaphorical sensibility is shaped by legal tradition, linguistic convention, and cultural attitudes toward morality and authority. The paper concludes by reflecting on the implications of olfactory metaphors for legal interpretation, translation, and comparative legal analysis, emphasizing the need for heightened awareness of metaphor-driven moral framing in cross-linguistic and cross-systemic contexts.

**Keywords:** *cognitivism, metaphor, legalese, discourse analysis*

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### *Parfums et joailleries à l'époque de Louis XIV*

À l'époque de Louis XIV, parfums et joailleries occupent une place centrale dans la culture de cour et participent pleinement à la mise en



scène du pouvoir monarchique. Le règne du Roi-Soleil, marqué par le faste et la recherche de l'excellence, fait de ces arts du luxe des symboles de prestige social, de raffinement et de domination politique.

Le parfum, tout d'abord, joue un rôle essentiel dans la vie quotidienne de la cour. À une époque où l'hygiène corporelle est limitée et où l'eau est perçue comme potentiellement dangereuse, les fragrances servent à masquer les odeurs, mais aussi à affirmer un statut. Louis XIV lui-même est surnommé le « roi parfumé ». Les essences, élaborées à partir de fleurs, d'épices et de résines précieuses, sont omniprésentes : elles parfument le corps, les vêtements, les perruques et même les appartements. La ville de Grasse devient alors un centre majeur de la parfumerie française, contribuant au rayonnement économique et artistique du royaume.

Parallèlement, la joaillerie connaît un développement spectaculaire. Les bijoux, composés de diamants, de perles et de pierres précieuses, sont utilisés pour magnifier l'image du roi et de la noblesse. Ils ne sont pas de simples ornements, mais de véritables instruments politiques. Louis XIV commande des pièces somptueuses afin d'impressionner les cours étrangères et d'affirmer la richesse de la France. Les joailliers, encouragés par le pouvoir royal, perfectionnent leurs techniques et élèvent leur art à un niveau inédit.

Ainsi, parfums et joailleries à l'époque de Louis XIV ne relèvent pas uniquement de l'esthétique ou du plaisir personnel. Ils participent à une stratégie de représentation du pouvoir, où le luxe devient un langage politique. À travers ces arts raffinés, le Roi-Soleil impose une image de grandeur et fait de la cour de Versailles le modèle absolu de l'élégance européenne.

**Mots-clés:** *olfaction, parure, culture sensorielle, culture matérielle, identité royale, pouvoir symbolique, rituel de cour, esthétique du luxe*

### *Perfumes and Jewellery in the Age of Louis XIV*

During the reign of Louis XIV, perfume and jewellery occupied a central



place in court culture and played a fundamental role in the theatrical display of monarchical power. The era of the Sun King, defined by splendour and an unwavering pursuit of excellence, transformed these arts of luxury into potent symbols of social prestige, refinement, and political authority.

Perfume, in particular, held an essential role in daily court life. At a time when personal hygiene was limited and water was often regarded as potentially harmful, fragrances were used not only to mask bodily odours but also to signal rank and distinction. Louis XIV himself was known as the "perfumed king." Essences crafted from flowers, spices, and precious resins permeated every aspect of courtly existence: they scented the body, garments, wigs, and even private chambers. The town of Grasse emerged during this period as a major centre of French perfumery, contributing significantly to the kingdom's economic and artistic influence.

At the same time, jewellery underwent remarkable development. Adornments composed of diamonds, pearls, and precious stones were used to enhance the image of the king and the nobility. Far from being mere decorative objects, they functioned as instruments of political expression. Louis XIV commissioned sumptuous pieces designed to impress foreign courts and assert the wealth and supremacy of France. Encouraged by royal patronage, jewellers refined their techniques and elevated their craft to unprecedented levels of artistic excellence.

Thus, during the reign of Louis XIV, perfume and jewellery transcended aesthetic pleasure and personal adornment. They formed part of a broader strategy of power representation, in which luxury became a language of authority. Through these refined arts, the Sun King projected an image of grandeur and established the court of Versailles as the definitive model of European elegance.

**Keywords:** *olfaction, adornment, sensory culture, material culture, royal identity, symbolic power, court ritual, aesthetics of luxury*



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### *Le rôle des références olfactives dans la presse enfantine*

Dans la littérature destinée aux tout-petits, le sens de l'odorat occupe une place centrale (plus ou moins explicite) et remplit des fonctions affectives et ludiques favorisant l'approche sensorielle d'un univers familier et rassurant. Les éléments olfactifs ont « une dimension hédonique » (Vassiliadou & Lammert, 2011) et s'inscrivent dans des contextes socio-culturels précis (habitudes domestiques, hygiène, environnement, fêtes religieuses, rituels, alimentation). Soit qu'il s'agisse d'un simple élément descriptif, d'un ancrage émotionnel ou d'un déclencheur de la mémoire affective, l'odeur rend possible l'expression d'un sens considéré le plus souvent comme difficile à verbaliser. Au niveau du discours narratif, la description des détails olfactifs garantit « l'effet de réel » (Barthes, 1968), modifie le rythme et charge symboliquement l'action.

L'objectif de cette contribution est d'examiner la manière dont les odeurs sont représentées dans trois magazines jeunesse de niveau maternelle édités en France (*Toboggan*, *Toupie* et *Histoires pour les petits*). Notre étude s'appuie sur un corpus rassemblant un récit en images séquentielles (*La forêt enchantée*) et cinq histoires illustrées (*Le doudou de l'ogre*, *Le rhume de Noël*, *Le jour des crêpes*, *Bonne fête, Maman-Souris !* et *Le Noël de Pépin*) centrées sur la relation odeur-émotion-corps. Dans un premier temps, nous y identifions les types d'odeurs mobilisées comme indices visuels et textuels et nous analysons le lexique olfactif et ses fonctions narratives, affectives et cognitives. Dans un deuxième temps, à partir de la notion de « profil combinatoire » proposée par Peter Blumenthal, nous nous proposons de mettre en rapport l'ensemble des collocations récurrentes (adjectifs évaluatifs, verbes de perception, constructions syntaxiques) et la source des éléments olfactifs, afin de faire ressortir les normes sociales reflétées dans la presse jeunesse par rapport à l'odeur. Notre analyse nous conduira également à illustrer la manière dont le corpus envisagé utilise la perception olfactive comme anticipation et moteur émotionnel (envie,



joie, impatience, amusement).

**Mots-clés:** presse enfantine, odorat, pratiques socio-culturelles, expérience hédonique, marqueur affectif

### *The Role of Olfactory References in Children's Magazines*

The sense of smell occupies a central place in literature for very young children, more or less explicitly, where it performs affective and playful functions that support a sensory approach to a world which feels familiar and reassuring. Olfactory elements possess "a hedonic dimension" (Vassiliadou & Lammert, 2011) and are embedded in specific socio-cultural contexts (domestic habits, hygiene, environment, religious celebrations, rituals, food). Whether it appears as a simple descriptive detail, an emotional anchor, or a trigger of affective memory, scent enables the articulation of a sense that is most often considered difficult to verbalise. At the level of narrative discourse, the evocation of olfactory elements produces the "reality effect" (Barthes, 1968), modulates rhythm, and symbolically charges the action.

The aim of this contribution is to examine how smells are represented in three preschool-level children's magazines published in France (*Tobbogan*, *Toupie*, and *Histoires pour les petits*). The corpus comprises one sequential picture narrative (*La forêt enchantée*) and five illustrated stories (*Le doudou de l'ogre*, *Le rhume de Noël*, *Le jour des crêpes*, *Bonne fête*, *Maman-Souris !* et *Le Noël de Pépin*), all centred on the odour-emotion-body relationship. First, the types of smells mobilised as visual and textual cues are identified, and the olfactory lexicon is analysed in terms of its narrative, affective, and cognitive functions. Second, drawing on the notion of a "combinatorial profile" proposed by Peter Blumenthal, recurrent collocations (evaluative adjectives, verbs of perception, syntactic patterns) are examined in relation to the sources of olfactory elements, in order to foreground the social norms concerning smell reflected in children's magazines. The analysis will also show how the corpus deploys olfactory perception as a mode of anticipation and as an affective motor (desire, joy, impatience,



amusement).

**Keywords:** *children's magazines, olfaction, socio-cultural practices, hedonic experience, affective marker*

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*From Folk Costume to Canvas:  
Traditional Ornaments in Romanian Painting*

Since ancient times, women have felt the impulse to adorn their bodies with jewellery - ornaments for the hair, neck, ears, hands, feet, and waist - transforming the body into a surface of beauty, identity, and cultural expression. Although Romanian painting, until the early nineteenth century, was almost exclusively confined to ecclesiastical settings and shaped by the Byzantine religious tradition, votive paintings on the western walls of churches already reveal the presence of richly embroidered garments and sumptuous jewellery. These portraits of ruling princes and boyars, depicted as donors, testify to the symbolic and aesthetic importance of adornment within visual culture.

With the gradual introduction of Western, secular painting into the Romanian Principalities, artistic production underwent a rapid transformation, assimilating in a relatively short time the stylistic and thematic developments of centuries of Western art. Among the subjects explored by Romanian painters, female portraiture occupies a central place. Women portrayed in traditional Romanian attire are frequently depicted wearing a remarkable variety of ornaments. These include necklaces composed of semi-precious stones, mother-of-pearl, pearls, or coral, as well as elaborate chains adorned with gold or silver coins.

Head adornments were equally significant, ranging from hair ornaments and decorative strands framing the forehead to intricately embellished headbands, all intended to enhance the wearer's presence and visual



distinction. Bracelets often echoed the aesthetic language of necklaces, while belts - frequently crafted with richly ornamented buckles and embossed motifs featuring vegetal forms, floral patterns, or narrative scenes - played an important decorative and symbolic role.

It is important to note that these adornments varied according to regional traditions, reflecting local identity and cultural specificity. Yet regardless of social status, women - even those from rural and peasant communities - demonstrated a persistent desire to embellish their attire with jewellery. Romanian artists captured these adornments with remarkable sensitivity, preserving their material richness and symbolic resonance, and offering a visual testimony to the enduring relationship between adornment, identity, and representation.

**Keywords:** *art, visual, traditional Romanian jewellery, jewellery in Romanian art, painting*

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### *Breathing Contamination:*

#### *The Olfactory Politics of the Body in The Handmaid's Tale*

In Margaret Atwood's *The Handmaid's Tale*, sensory experience is part of the regime's apparatus of control, and smell serves as a marker of contamination, disposability, and exclusion. Gilead governs through biopolitical classification and reproductive control. In the Colonies' case, governance shifts into exposure, toxicity, and slow death. Unwomen are removed from the social body and assigned to landscapes saturated with pollution and decay. Environmental degradation is weaponised as slow violence, turning toxic spaces into a means of biological attrition and social erasure.

Olfactory references in the novel remain largely indirect, emerging through descriptions of bodily decay and unbreathable environments.

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Smell is not aestheticised; it is displaced onto toxic environments and deteriorating bodies, where it acquires a distinctly necropolitical force.

**Keywords:** *necropolitics, biopolitics, Atwood, toxicity, dystopian fiction*

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*Miresme care oglindesc lumi:  
Izomorfisme Olfactive în Basmele Moderne*

În basmul modern, mirosul nu mai funcționează doar ca un detaliu descriptiv, ci devine un principiu structural, o formă subtilă de cunoaștere și orientare în universul ficțional. Miresmele operează ca suprafețe reflectorizante ale lumilor narative, dezvăluind corespondențe profunde între spațiul exterior și interior, între materie și afect, între real și imaginar. În acest context, olfacția se configurează ca un sistem de izomorfisme simbolice, în care parfumul, duhoarea sau aroma devin semne ale transformării, ale apartenenței și ale trecerii între registre ontologice distincte.

Această lucrare explorează modul în care basmele moderne mobilizează mirosul ca formă de cartografiere senzorială, în care fiecare mireasmă reflectă o structură narativă și o stare existențială. Miresmele funcționează ca ecouri ale lumilor pe care le traversează personajele: parfumul marchează inocența, nostalgia sau promisiunea, în timp ce mirosurile acre, stagnante sau corupte semnalează ruptura, pericolul sau degradarea. Astfel, olfacția devine un limbaj paralel, o gramatică invizibilă prin care basmul articulează identitatea și alteritatea.

Prin prisma conceptului de izomorfism olfactiv, această analiză evidențiază modul în care structurile senzoriale reflectă și dublează arhitectura simbolică a basmului modern. Miresmele nu doar însoțesc acțiunea, ci o modelează, funcționând ca praguri de trecere, ca indicii ale metamorfozei și ca forme de memorie materializată. În acest sens, basmul



modern poate fi citit ca un spațiu olfactiv stratificat, în care mirosul devine oglindă, hartă și mecanism de orientare ontologică.

Această perspectivă deschide o lectură interdisciplinară la intersecția dintre studii literare, antropologia simțurilor și teoria imaginarului, demonstrând că mirosul, prin natura sa efemeră și persistentă deopotrivă, oferă acces la straturile cele mai profunde ale experienței narative și ale construcției sensului.

**Cuvinte cheie:** *olfație, basm modern, miros, izomorfism olfactiv, simbolism senzorial, imaginar, identitate, memorie olfactivă, cartografie senzorială, metamorfoză*

### *Scents that Mirror Worlds: Olfactory Isomorphisms in Modern Fairy Tales*

In the modern fairy tale, smell no longer functions merely as a descriptive detail but emerges as a structuring principle - a subtle form of knowledge and orientation within the fictional universe. Scents operate as reflective surfaces of narrative worlds, revealing deep correspondences between exterior and interior spaces, between matter and affect, between the real and the imagined. In this context, olfaction becomes a system of symbolic isomorphisms, in which fragrance, stench, or aroma act as signs of transformation, belonging, and passage between distinct ontological registers.

This study explores how modern fairy tales mobilize smell as a form of sensory cartography, in which each scent reflects a narrative structure and an existential state. Fragrances function as echoes of the worlds traversed by the characters: perfume marks innocence, nostalgia, or promise, while acrid, stagnant, or corrupted odors signal rupture, danger, or decay. Olfaction thus becomes a parallel language, an invisible grammar through which the fairy tale articulates identity and alterity.

Through the lens of olfactory isomorphism, this analysis demonstrates how sensory structures mirror and double the symbolic architecture of the modern fairy tale. Scents do not merely accompany the narrative but



actively shape it, functioning as thresholds of passage, markers of metamorphosis, and materialized forms of memory. In this sense, the modern fairy tale may be read as a stratified olfactory space, in which smell becomes mirror, map, and mechanism of ontological orientation. This perspective opens an interdisciplinary reading at the intersection of literary studies, sensory anthropology, and the theory of the imaginary, demonstrating that smell, in its simultaneously ephemeral and persistent nature, provides access to the deepest layers of narrative experience and meaning-making.

**Keywords:** *olfaction; modern fairy tale; smell; olfactory isomorphism; sensory symbolism; imaginary; identity; olfactory memory; sensory cartography; metamorphosis*

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*Smelling the Text as Translator: Olfactory Memory, Atmosphere,  
and Translation in Silvina Ocampo*

This paper examines the role of olfactory perception across Silvina Ocampo's short fiction, arguing that smell and perfume function as structurally significant narrative devices rather than isolated descriptive features. Moving beyond a single-text focus, the study adopts a corpus-based approach encompassing five short stories selected from across Ocampo's fifty-year literary career. It employs a corpus-based close reading informed by stylistic and translational analysis to map recurrent olfactory constructions and their narrative functions.

Across the corpus studied, Ocampo's stories generate an olfactory landscape that structures the representation of space, perception, and atmosphere. These scented environments shape narrative experience while their affective valence remains unstable: pleasant fragrances may become oppressive, and negative odours frequently organise memory



and spatial perception. Olfactory references often coincide with moments of recollection, functioning as mnemonic anchors that stabilise fragmented memory, collapse temporal distance, and preserve affective tone. In this way, scent operates as a mediator between atmosphere, embodiment, and narrative memory, contributing to broader interdisciplinary discussions on olfaction and affect.

The paper further considers the implications of these findings for translation. Olfactory meaning resides not only in individual lexical items but in formal structures such as enumeration, repetition, and diffusion that generate atmospheric density. To translate Ocampo's fiction effectively requires attention to these constructions as carriers of sensory and mnemonic experience. By foregrounding olfactory form and function, the study positions scent as a central category in the translation of literary atmosphere and proposes a sensory-oriented model of translational reading grounded in the act of smelling the text.

**Keywords:** *translating smells, atmosphere, literary translation, Silvina Ocampo*

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### *Worn Symbols, Unspoken Truths: Decoding Jewellery in Sandokan (2025)*

The 2025 television adaptation of *Sandokan* foregrounds jewellery as a crucial medium of meaning-making - an instrument through which emotions are communicated, identities recovered, and cultural values negotiated. Adornment emerges not merely as decorative embellishment, but as a visual language through which personal, political, and symbolic relationships are articulated. Various forms of jewellery function as markers of social status, emotional attachment, allegiance, and moral positioning, simultaneously reinforcing and destabilizing established hierarchies throughout the series.

Whether presented as gifts embodying affection and obligation, as objects

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that inadvertently trigger conflict, or as culturally charged artefacts embedded in systems of belief and tradition, jewellery resonates with symbolic significance. In this study, these objects are examined through their capacity to shape narrative structure, character development, and interpretive context. Jewellery becomes an active agent within the narrative, revealing hidden affiliations, internal tensions, and the protagonists' evolving sense of self.

This analysis draws on key theoretical perspectives from anthropology and sociology. Marcel Mauss's theory of gift exchange illuminates jewellery as part of a system of reciprocity and social obligation, in which material offerings carry enduring emotional and relational consequences. Ian Hodder's concept of entanglement further positions jewellery as an active participant in the constitution of social and cultural relationships, rather than a passive object. Edmund Leach's anthropological study of adornment provides additional insight into how jewellery operates as a symbolic code, mediating identity, power, and belonging across both indigenous and colonial frameworks.

Through these interpretive lenses, the paper demonstrates that jewellery, within the royal sphere of Lady Marianna Guillonk as well as the maritime and piratical world of Sandokan, functions as far more than ornament. It becomes a dynamic medium through which interpersonal bonds, cultural memory, and contested identities are expressed and negotiated. As material symbols, these adornments deepen the adaptation's exploration of love, loyalty, power, and the enduring quest for identity and belonging.

**Keywords:** *jewellery, identity, colonial representation, material culture, power and status*



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*Collocational Representations of Lingering Notes and Glittering Beauty:  
A Case Study of Sensory Adornment and Identity Empowerment*

Starting from the premise that perfume and jewellery operate within two complementary sensory registers - the olfactory and the visual-tactile - both play a decisive role in shaping how individuals are perceived and how they perceive themselves. Fragrance, intangible yet persistent, envelops the body in an invisible aura, while jewellery, materially present, captures light and defines the contours of appearance. Together, they function as extensions of identity, mediating between interior subjectivity and external representation.

Within this framework, the present paper examines a series of relevant collocations associated with Oriflame perfumes and jewellery sets featured on the brand's official UK webpage in February 2026. Particular attention is given to the semantic fields activated by these collocations and to the ways in which language constructs sensory adornment as a vehicle of identity empowerment. Expressions linked to fragrance frequently evoke notions of confidence, transformation, intimacy, and emotional resonance, while those associated with jewellery foreground concepts such as radiance, distinction, elegance, and personal affirmation. The analysis investigates how these linguistic patterns contribute to the creation of a persuasive discourse in which sensory objects are framed not merely as aesthetic accessories, but as instruments of self-fashioning. Through carefully curated collocations, perfume and jewellery are positioned as catalysts for visibility, agency, and self-realisation, reinforcing the idea that adornment functions as a symbolic interface between the self and the social world.

By exploring the interplay between language, sensory perception, and material culture, this study demonstrates how contemporary advertising discourse mobilizes olfactory and visual-tactile imagery to construct narratives of empowerment and aspirational identity. In doing so, it



reveals the extent to which perfume and jewellery participate in the ongoing negotiation of presence, desirability, and selfhood within modern consumer culture.

**Keywords:** *perfume, jewellery, sensory adornment, olfactory perception, identity empowerment, collocations, advertising discourse*

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### *Diamond(s) of the Season: The Language of Jewellery on Screen*

The world of *Bridgerton* is defined by the lavish gowns and elegant suits worn by the members of the ton, as well as by the luxurious accessories that adorn their bodies. These adornments do not only reflect their wearers' sense of fashion, but also their social standing and identities. This study focuses on jewellery as a screen language that frequently reveals more about the characters than their words or actions might. From debutantes' delicate necklaces and earrings to Queen Charlotte's extravagant regalia and the silver and gold bands worn by the gentlemen of the ton, jewellery is regarded as a system of visual signs. Thus, the present research employs close readings of key moments of social display in the televised series in order to explore how jewellery shapes both social and personal identity and transforms the characters on screen.

**Keywords:** *Bridgerton, jewellery, screen language, social identity, personal identity*



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*Les descripteurs olfactifs des vins –  
de l'expérience sensible vers la conceptualisation*

La terminologie de la description des propriétés organoleptiques des vins telle présente dans les discours des spécialistes œnologues et des sommeliers s'inscrit parmi ces terminologies « discrètes » co et contextuelles (v. Munteanu, 2023). Terminologie d'une praxis professionnelle, technolecte résultant d'une terminologisation des lexèmes évaluatifs de la langue commune, le langage spécialisé des œnologues et des sommeliers se distingue par une caractéristique qui la rend unique – la conceptualisation des traits définitoires n'est pas une opération strictement rationnelle, mais elle a comme point de départ une expérience sensorielle. Nous allons donc analyser comment une opération sensible, subjective, devient le déclencheur d'une opération cognitive, objective, contribuant à la description de ce que nous aimerions appeler un macro-signe à la fois pragmasémiotique et pragmalinguistique, le terme de VIN. Par des raisons méthodologiques, nous allons réduire notre analyse à l'une des opérations permettant la définition de ce macro-signe, l'expérience olfactive. Les descripteurs olfactifs représentent un faisceau sémique dans la description globale de l'objet expérientiel et, parallèlement, du concept de vin. D'autre part, grâce à une analyse discursive approfondie, nous nous proposons de relever les mécanismes sémantiques de la terminologisation de ces descripteurs, la « codification » de ces évaluatifs devenant objectifs et normalisants par ce type de discours professionnel.

Le cadre théorique de notre approche sera représenté par la théorie des termes vus en tant qu'objets polyédriques – la Théorie communicative de la terminologie (TCT) de T. Cabré (2000), le terme VIN représentant un exemple idéal du carrefour terminologisant de la praxis communicationnelle et professionnelle, du linguistique et du cognitif normalisant.

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**Mots-clés:** terminologie discrète, technoelecte, oenologie, descripteur olfactif, vin

### *Olfactory Descriptors of Wines – From Sensory Experience to Conceptualisation*

The terminology used to describe the organoleptic properties of wine, as it appears in the discourse of professional oenologists and sommeliere, belongs to the category of "discreet," contextual terminologies (see Munteanu, 2023). As the terminology of a professional praxis, this technoelect emerges from the terminologization of evaluative lexemes drawn from the common language. Yet the specialized language of oenologists and sommeliere is distinguished by a defining characteristic that renders it unique: the conceptualization of its defining features is not a strictly rational operation, but one grounded in sensory experience.

This study therefore examines how a sensitive, subjective operation becomes the catalyst for a cognitive, objective process, contributing to the description of what may be understood as a macro-sign - both pragmasemiotic and pragmalinguistic - the term *wine*. For methodological reasons, our analysis will focus on one of the key operations involved in defining this macro-sign: the olfactory experience. Olfactory descriptors constitute a semantic cluster within the global description of the experiential object and, simultaneously, of the concept of wine itself.

Furthermore, through an in-depth discursive analysis, we aim to identify the semantic mechanisms underlying the terminologization of these descriptors, whereby evaluative expressions become "codified," acquiring objectivity and normative value within professional discourse.

The theoretical framework of our approach is grounded in the view of terms as polyhedral objects, as articulated in Teresa Cabré's Communicative Theory of Terminology (CTT, 2000). Within this perspective, the term *wine* represents an exemplary case of terminological convergence, situated at the intersection of communicative and professional praxis, and of linguistic and cognitive normalization.



**Keywords:** *discreet terminology, technoelect, oenology, olfactory descriptor, wine*

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*The Aroma of Lost Identity: Olfactory Narratives of Love, Loss,  
and Empowerment in Indubala Bhaater Hotel*

*Indubala Bhaater Hotel* (Indubala's Hotel), a Bengali Drama directed by Debaloy Bhattacharya is an adaptation of Kallol Lahiri's novel sharing the same title. The drama celebrates the melancholy of Indubala, a vulnerable young girl from Kolapota district of East Pakistan (Currently Bangladesh), who is forced into marriage with an older *Zamindar* (landowner) from Calcutta, India. The drama switches between past and present to ignite the memories and identity of Indubala, who lost herself in the entanglement of marriage, responsibilities, and partition. From time to time, the senses of the young Indu Bala who resides in a shattered household in Chenumitter Lane, revisit the tangy flavours of pickles, Bengali fish, lentil soup, etc. prepared by her grandmother. She also laments over her lost love, Monirul, with whom she learned to explore the golden fields of rice grains and the jungles of the village on rain-drenched afternoons. After the death of her husband, Indubala struggles hard to earn a living for her sons, therefore, with the help of a fisherwoman, Lachhmi, she runs a home-based business as she rebuilds the recipes of her old grandmother breathing life into every dish with utmost love. Coming from a Bengali household, cooking and feeding is the love language of Indubala, which is reflected as she cooks different recipes for the deceased souls, who would never pay her a visit in the real world. During the days of struggle for freedom, when young soldiers were fighting for their lives, Indubala prepared meals secretly in her house for one of the soldiers who gave her the identity of "Comrade Indubala". Therefore, food here is not only used as a metaphor for memories or a sense of belonging, rather it gives her a space to regain



herself in the middle of a personal and communal storm. This paper, therefore, aims to explore the identity crisis and the psychological development of the protagonist Indubala, as she passes through several stages of heartbreak, detachment, and isolation by analysing how Bengal flavours and the smell of familiar spices shape her identity through empowerment and integrity.

**Keywords:** *Bengali Drama, memories, identity, food, empowerment*

**Lidia Mihaela NECULA**

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*Adorning Power, Scenting Authority:  
Jewellery, Intrusion, and Female Presence in 'Younger'*

This paper explores the series *Younger* (2015), created by Darren Star, through the formidable, theatrical presence of Diana Trout, reading jewellery and perfume as two intertwined languages of female power: one visible, one volatile. Diana's statement necklaces do not accessorize the body; they construct it. They rise like metallic ramparts around the neck, architectural ridges that frame the face as if authority itself required scaffolding. Heavy, sculptural, almost defiant in scale, they function as social armour and spatial punctuation. Diana does not merely enter a room, her jewellery enters first, claiming territory, drawing borders, announcing hierarchy before she speaks.

This adorned authority unfolds through three charged relational moments. First, Diana's self-fashioning as both flamboyant and indisputably competent reveals jewellery as professional exoskeleton. Second, the Christmas gift of a necklace to Liza, received with the startled realization that "this is not my style", transforms ornament into a ritual object: less a present than an invitation to inhabit a different aesthetic destiny. Third, Lauren's brief orbit around Diana's style, borrowing a necklace, purchasing similar pieces, then relinquishing them, echoes the



trajectory of a borrowed spell: power can be tried on, but not permanently worn when it does not grow from the self. Jewellery thus emerges as identity technology, a script of power that circulates yet resists full transfer.

Perfume, however, writes a different story on the air. If jewellery builds visible walls, scent seeps through them. Diana's fragrance becomes an invisible monologue of presence, a sensory signature that cannot be edited or ignored. When a male authority figure experiences it as aggression, the series exposes a gendered double bind: female sensory assertion is recoded as excess, intrusion, even threat.

Between metal and molecule, surface and atmosphere, *Younger* stages female authority as something both seen and inhaled, structured, diffused, and never entirely containable.

**Keywords:** embodied authority, performativity, symbolic capital, material culture, sensory politics

### *Jewelled Atmospheres: Material Memory, Colonial Aura, and the Sensory Life of the Diamond in 'The Moonstone'*

In *The Moonstone*, Wilkie Collins's diamond does not simply shine; it circulates, lingers, and alters the atmosphere it enters. Far from functioning as an inert ornament, the jewel behaves like a substance, volatile, transferable, and charged with memory. This paper reads the Moonstone as a sensory object whose narrative agency resembles that of scent: invisible yet pervasive, materially solid yet atmospherically active.

Detached from its ritual origin and inserted into a Victorian domestic space, the diamond carries a colonial aura that refuses containment. It moves between bodies, travels across spaces, and generates suspicion, desire, and disintegration, not through spectacle alone but through a diffuse presence that "clings" to the narrative environment. Like perfume, it operates as a trace, never fully seen, yet persistently felt.

The jewel thus becomes a vessel of material memory, holding within its surface the violence of displacement and the persistence of the sacred. In



this sense, Collins constructs detection not only through visual evidence but through a sensory logic of contamination and transfer, where objects act upon bodies and spaces as atmospheres do, subtly, insistently, and without clear boundaries. Drawing on insights from sensory studies and material culture approaches, the paper suggests that jewellery in the novel functions as an atmospheric medium, revealing how meaning, like scent, adheres to matter and circulates beyond the limits of sight. Jewellery here is not decoration, but destiny condensed into matter.

**Keywords:** *jewellery, material memory, sensory culture, colonial objects, object agency, atmosphere*

**Adora-Ioana PARASCHIVESCU**

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*By the Fireplace, Without a Signature: Metaphor, Memory,  
and Anonymity in Maison Margiela's Fashion Discourse*

My paper investigates figurative language in fashion discourse through a focused analysis of two emblematic objects by Maison Margiela: the *By the Fireplace* fragrance from the Replica line and the house's four-stitch motif used in jewellery and leather accessories. Challenging approaches that confine metaphor to verbal rhetoric, the study adopts a multimodal framework in which metaphor is understood as a conceptual mechanism operating across linguistic, visual, and sensory domains. Drawing on conceptual metaphor theory and theories of visual metaphor, the paper argues that *By the Fireplace* functions as a narrative and experiential metaphor rather than a representational one. Linguistically, the fragrance name operates as a minimal scene-setting construction that situates the subject spatially and affectively. Visually and olfactorily, the scent composition and clinical, archival bottle design materialize this metaphor by translating warmth, intimacy, and domestic memory into sensory form. Here, linguistic metaphor activates interpretation, while olfactory



and visual elements sustain immersion and emotional recall. By contrast, the four-stitch motif exemplifies visual metaphor through reduction and absence. Devoid of branding or narrative description, the stitches function as a non-verbal figurative device that metaphorizes anonymity, authorship erased, and identity as coded rather than displayed. Operating similarly to a visual ellipsis, the motif withholds explicit meaning while prompting inferential engagement, aligning with visual metaphor theories that emphasize implication over depiction. By juxtaposing an emotionally saturated olfactory metaphor with a radically restrained visual one, the paper demonstrates how Maison Margiela strategically modulates figurative language across modes. The analysis shows that linguistic and visual metaphors in fashion discourse perform distinct but complementary functions: language frames experience and directs interpretation, while visual and material forms preserve ambiguity and conceptual openness. The study contributes to broader discussions on metaphor beyond language and positions fashion accessories as active sites of figurative and discursive production.

**Keywords:** *figurative language, visual metaphor, fashion discourse, multisensory meaning, Maison Margiela*

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### *Marilyn Eating Luxury: The Cultural Myth of "Diamonds"*

Jewellery has always occupied a privileged place in the emotional and symbolic landscape of human life. More than mere ornament, these objects function as intimate repositories of memory, status, and aspiration - small, enduring treasures that accompany individuals through the shifting chapters of their existence. As the well-known phrase suggests, "diamonds are a girl's best friend," jewellery has long been associated not only with beauty and luxury, but also with emotional attachment,

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identity, and personal value.

Yet beyond its aesthetic and sentimental dimensions, jewellery has historically fulfilled a far more essential role: that of security and survival. The paper *"Marilyn Eating Luxury"* explores this deeper function, demonstrating how these so-called "best friends" operated as portable wealth, silent guarantors of autonomy, and instruments of resilience within contexts of social and economic vulnerability. In this sense, jewellery becomes more than an accessory; it becomes a material strategy of endurance.

Through the figure of Marilyn Monroe - whose public image was inseparable from the visual language of luxury - the paper examines how jewellery mediates the tension between spectacle and necessity. Beneath its glittering surface lies a pragmatic function: jewellery preserves value, ensures mobility, and offers protection in uncertain circumstances. It embodies a paradox in which fragility and strength coexist, transforming adornment into a form of agency.

By analysing jewellery through cultural, symbolic, and socio-economic lenses, this study reveals how luxury objects transcend their decorative purpose, functioning instead as instruments of survival, self-preservation, and empowerment. Jewellery, in this context, emerges not only as a sign of desire and glamour, but as a material anchor in the precarious realities of lived experience.

**Keywords:** *diamonds, jewellery, luxury, finances, Marilyn Monroe*

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### *Poetica parfumului în literatura română*

Olfactivul în literatură nu este doar un element senzorial, ci un semn complex care traversează multiple planuri: afectiv, mnemonic, simbolic, existențial. Pornind de la proză, culminând în poezia simbolistă,

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parfumul se relevă ca o tehnică poetică de sugestie și condensare a stării. Literatura română - ca și cea europeană - recunoaște în parfumul efemer un limbaj al inconștientului și al sugestiei, ceea ce îl transformă într-un element cu putere de semnificare profundă. În proza epică sau lirică, parfumul apare ca declanșator și mesager al afectelor și al memoriei involuntare. În genul liric propriu-zis, parfumul este adesea asociat cu natura idealizată și iubirea ce înalță. Poezia pune în valoare parfumul ca marcă a armoniei universale, dar nu îi înlătură sensul direct, concret. Teatrul folosește parfumul mai rar ca imagistică directă, însă el poate interveni ca detaliu al atmosferei sau al subtextului dramatic.

**Cuvinte cheie:** *olfactive, parfum, literatură română, symbolism, memorie involuntară, imagistică senzorială, sugestie poetică*

### *The Poetics of Perfume in Romanian Literature*

The olfactory in literature is not merely a sensory element, but a complex sign that traverses multiple dimensions: affective, mnemonic, symbolic, and existential. Starting from prose and culminating in Symbolist poetry, perfume reveals itself as a poetic technique of suggestion and emotional condensation. Romanian literature - much like European literature - recognizes in the ephemeral scent a language of the unconscious and of suggestion, transforming it into an element with profound signifying power. In epic or lyrical prose, perfume appears as a trigger and messenger of affects and involuntary memory. In the lyrical genre proper, fragrance is often associated with idealized nature and elevating love. Poetry highlights perfume as a hallmark of universal harmony, without stripping away its direct, concrete meaning. Drama uses perfume less frequently as direct imagery; however, it may intervene as a detail of atmosphere or dramatic subtext.

**Keywords:** *olfaction, perfume, Romanian literature, symbolism, involuntary memory, sensory imagery, poetic suggestion*



**Vincentziu PUȘCAȘU**

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*Jewellery Craftsmanship, Olfactory Rituals and Forged Faith  
in the Aten Cult of Ancient Egypt*

This study examines the convoluted roles of jewellery, art and scents in the religious practices of the Amarna period, with particular focus on the reign of Akhenaten (formerly Amenhotem IV, c. 1353-1336 BCE). By situating material culture within the theological framework of Atenism, the paper investigates how jewellery functioned not merely as adornment, but as a potent medium of religious expression, ritualistic authority and ideological reform. Emphasis is placed on the materials, techniques and the symbolic forms employed in jewellery production, including the use of gold, stone or semi-precious stones, and the innovative stylistic conventions which are characteristic of Amarna art. These objects articulated divine favour, royal legitimacy and cosmic order, reflecting Akhenaten's radical reconfiguration of the relationship between the divine, the political power (the king) and the material world. In parallel, the study explores the ritual use of scents, incense and aromatic substances within cultic practices dedicated to Aten. Drawing on archaeological evidence, textual sources and iconographic representations, it analyses the preparation and deployment of incense as sensory agent that mediated between human and divine realms. Scents played a crucial role in purification rites, temple offerings and royal ceremonies, reinforcing the experiential and performative dimension of worship. By integrating the study of jewellery making techniques with olfactory practices, my research highlights the multisensory nature of Amarna religious life and underscores the significance of craftsmanship and sensory perception in sustaining theological innovation during one of ancient Egypt's most transformative and controversial periods.

**Keywords:** *Aten, 18<sup>th</sup> Egyptian dynasty, art, religion, heresy*

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Irina RAȚĂ

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### *Scent and the Uncanny: Olfactory Devices in Modern Gothic Narratives*

Perfume and smell have long played a significant role in Gothic storytelling, functioning as motifs, atmospheric cues, symbolic markers, and even as mechanisms that drive the plot. Contemporary Gothic fiction continues - and often intensifies - this tradition, using scent as omen, portent, and narrative catalyst. In modern Gothic novels, film, and television, perfume or a distinctive smell frequently signals haunting, marks the presence of the uncanny, or evokes associations with alchemy, witchcraft, and other esoteric practices.

The aim of this article is to examine the diverse functions of perfume and smell in twenty first century Gothic narratives across literature, cinema, and television. By approaching these examples from a structuralist perspective, the study identifies the recurring themes, motifs, symbols, and plot devices associated with olfactory elements. This analysis seeks to clarify how scent operates within the Gothic mode today - whether as a sensory trigger of fear, a symbolic shorthand for the supernatural, or a narrative tool that shapes audience expectation and advances the story.

**Keywords:** *Gothic, perfume, smell, olfactory studies, motif, plot device, uncanny, sensory symbolism*

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### *Ritualul Imperfecțiunii Conștiente. Respir, deci devin - mireasmă, minte și prezență*

Această lucrare propune o abordare multidisciplinară a autoreglării neuro-emoționale, integrând perspective din neurofeedback,



aromaterapie, filosofia japoneză wabi-sabi, spiritualitate și psihologia contemporană. Prin aducerea acestor domenii într-un dialog comun, studiul urmărește să articuleze o înțelegere holistică a ființei umane ca unitate neuro–psiho–spirituală.

În centrul acestei lucrări se află conceptul imperfecțiunii ca spațiu generator de creștere, integrare și vindecare. În loc să privilegieze performanța sau optimizarea, lucrarea pune accent pe acceptare, prezență și sens ca dimensiuni esențiale ale împlinirii umane. În acest fel, ea contestă paradigma contemporană dominantă, care definește individul în principal prin productivitate și eficiență.

Într-o lume guvernată de standardizare, accelerare și perfecționare continuă, individul modern este tot mai mult poziționat ca un performer în toate sferele vieții. Deși neuroștiința și psihologia contemporană oferă cadre valoroase pentru înțelegerea proceselor cognitive și emoționale, ele riscă uneori să reducă ființa umană la un sistem care trebuie corectat sau calibrat.

Ca răspuns, această lucrare propune o paradigmă alternativă - una care integrează autoreglarea cu acceptarea, cunoașterea cu experiența trăită și cercetarea științifică cu sensul existențial și spiritual. Conceptele analizate - neurofeedback-ul, filosofia wabi-sabi și psihologia umanistă - sunt aduse într-un dialog reflexiv cu spiritualitatea creștin-ortodoxă, înțeleasă ca o resursă profundă pentru coerența interioară și cultivarea sensului.

Prin această perspectivă integratoare, lucrarea susține un model de autoreglare fundamentat nu pe perfecțiune, ci pe conștientizare, echilibru și potențialul transformator al imperfecțiunii.

**Cuvinte cheie:** neurofeedback, autoreglare, wabi-sabi, reglare neuro-emoțională, spiritualitate, psihologie umanistă, imperfecțiune

### *The Ritual of Conscious Imperfection.*

### *I Breathe, Therefore I Become – Fragrance, Mind, and Presence*

This paper proposes a multidisciplinary approach to neuro-emotional self-regulation, integrating insights from neurofeedback, aromatherapy,



the Japanese philosophy of wabi-sabi, spirituality, and contemporary psychology. By bringing these domains into dialogue, the study seeks to articulate a holistic understanding of the human being as a neuro-psycho-spiritual unity.

At the heart of this work lies the concept of imperfection as a generative space for growth, integration, and healing. Rather than privileging performance or optimization, the paper emphasizes acceptance, presence, and meaning as essential dimensions of human flourishing. In doing so, it challenges the dominant contemporary paradigm that frames the individual primarily as a subject of productivity and efficiency.

In a world governed by standardization, acceleration, and continuous self-improvement, the modern individual is increasingly positioned as a performer across all spheres of life. While neuroscience and contemporary psychology offer valuable frameworks for understanding cognitive and emotional processes, they also risk reducing the human being to a system in need of correction or calibration.

In response, this paper proposes an alternative paradigm - one that integrates self-regulation with acceptance, knowledge with lived experience, and scientific inquiry with existential and spiritual meaning. The concepts explored herein - neurofeedback, the philosophy of wabi-sabi, and humanistic psychology - are brought into a reflective dialogue with Christian Orthodox spirituality, understood as a profound resource for inner coherence and the cultivation of meaning.

Through this integrative perspective, the paper advocates for a model of self-regulation grounded not in perfection, but in awareness, balance, and the transformative potential of imperfection.

**Keywords:** *neurofeedback, self-regulation, wabi-sabi, neuro-emotional regulation, spirituality, humanistic psychology, imperfection*

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*Smell, Stigma and Silence: Translating Olfactory Symptoms  
in Patient-Facing Medical Texts*

Olfactory symptoms occupy a delicate and often contested space in medical communication: clinically significant, yet socially sensitive; deeply rooted in embodied experience, yet frequently marginalised in patient-facing discourse. This paper examines how the translation of smell-related symptoms can either affirm or obscure patients' lived sensory realities, with important implications for comprehension, trust, and informed consent.

The study analyses a parallel corpus of English-language patient information materials produced by major UK medical associations and their authorised Romanian translations. The selected texts address endocrine and metabolic conditions, neurological and sensory disorders, and infectious diseases - clinical domains in which olfactory disturbances frequently serve as early diagnostic markers or meaningful indicators of physiological change. Particular attention is given to the translation strategies applied to olfactory symptoms, including euphemisation, generalisation, minimisation, and omission, and to the broader communicative and ethical consequences of these choices.

The findings reveal a consistent tendency in Romanian translations to attenuate or obscure references to olfactory experience beyond the level present in the English source texts. Explicit mentions of smell are often replaced with vague formulations such as "unusual symptoms" or subsumed within non-specific symptom clusters, thereby diminishing both their experiential immediacy and diagnostic relevance. While such strategies may be motivated by a desire to avoid discomfort or embarrassment, they risk alienating patients from their own sensory experiences and weakening the relational dimension of medical communication.

Framed within an ethics-of-care perspective, this paper argues that the



translation of olfactory symptoms extends beyond technical equivalence to encompass an ethical responsibility toward patient recognition and dignity. Humanising medical translation requires preserving the legitimacy of sensory experience - including discomfort - without stigma or erasure. The paper concludes by proposing practical recommendations for Romanian patient-facing medical translation, advocating for precise, respectful, and stigma-aware language that strengthens patient engagement and fosters a more empathetic and transparent communicative environment.

**Keywords:** *olfactory symptoms, medical translation, patient-centred communication, sensory experience, ethics of care, stigma-aware language, patient-facing medical discourse*

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### *What is a perfume? A Study of Rhetorical Definitions of Perfume*

The present world continuously triggers all our senses which shape our perception and understanding of human interactions and experiences. This hard to seize world we live in brings forth the visuals, the sounds, the tastes, the touches and, last but not least, the smells we live by. In this context, olfactory experiences can be deeply immersive, and perfumes, more often than not, are ranged at the top of the olfactory pleasant stimuli, combining art, science, culture and emotion to create a powerful scent adventure. This study dwells on perfumes from a linguistic and rhetorical perspective, taking into account subjective definitions of perfumes provided by two categories of actors: on the one hand, the creators or the "noses" who are guided in their definitions by promotional goals, and, on the other hand, the clients or the buyers who define perfumes according to their everyday life moments. Having as a starting point of the analysis the distinction between logical and



rhetorical definitions (Robrieux, 2015), we aim at highlighting the linguistic features of the definitions of each category of actors as well as the most frequent metaphors they use in order to build the notional content of the lexeme *perfume*. The examples analysed are taken from the site of the Perfume Society (where "noses" are interviewed), from personal pages of creators, and posts on social networks of ordinary people. This study is structured into two main parts: we first deal with perfumes in terms of short history (Le Guérer, 2005) and significant taxonomies (Ellena, 2012) and we attempt to provide the common ranges of perfumes through the analysis of the group *perfume of...* Secondly, we take into account the definitions of perfumes in order to identify which key concepts they include and on which emotionally charged lexemes they rely on.

**Keywords:** *perfume, olfactory perception, rhetorical definition, metaphor, sensory language, linguistic analysis, olfactory discourse*

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### *The Scent of Innocence as a Form of Resistance*

In this study I aim to highlight the importance of the work of Jordan Chimet, an author that had the power to fight with candid forces against the procrustean communist regime. His projects were mistaken for children's literature, which constituted the best camouflage against censorship. The author wanted the message of his books to function like a narcotic perfume that would numb the censors' authority, his subversive message of innocence and dreaming, being the perfect alibi to create hope in the subconscious of his generation. Jordan Chimet's most iconic book is *The Twelve Months of the Dream. The Anthology of Innocence* (1972) - a book that nowadays has become a real luxury object - a jewel in the collection of a bibliophile, because it is rare and almost impossible to reedit.

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*Bibliosmia*, the perfume that Iordan Chimet succeeded to create through the pages of his books, along with other senses, create a multisensory experience. In the three books that are relevant for this study, Chimet created a candid literature, infused with memories and the nostalgic scents of the happiest and most carefree period of his life: his protective childhood nest - the city of Galați. The theme of the city is ever-present in his fantastic literature: *Lamento pentru peștișorul Baltazar/Lament for Baltazar, the Little Fish* (1968) and *Închide ochii și vei vedea orașul/Close Your Eyes and You Will See the City* (1970). As Gaston Bachelard was referring to the novalisian dream as a miraculous narcotic, we can also refer to Chimet's dream as a narcotic spell, a miracle whose destiny was to give hope to an entire generation. A dream not necessarily behind closed lids, but rather the dream as reverie, as dreamscape - the reverie that can help the dreamer immerse in *ireality*, while escaping the reality, where imagination is limitless.

**Keywords:** *bibliosmia, ekphrasis, visual literature, literaturity, catharsis*



## *Bionotes*

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Professor at the Department of French, Faculty of Letters, "Dunărea de Jos" University of Galați, and habilitated to supervise doctoral research in the fields of French philology and translation studies, Carmen ANDREI teaches courses on twentieth- and twenty-first-century French literature, Francophone literatures (Belgian, Quebecois, Oceanic, and Maghrebi), and literary translation.

She has published ten books, seven of which as sole author, and more than one hundred and thirty scholarly articles. A certified translator, she is also a member of the Romanian Writers' Union, the Romanian Association of Literary Translators, and serves as coordinator of the Romanian Association for Canadian Studies.

She is the scientific director of the Research Centre "Theory and Practice of Discourse," where she coordinates the research axis "Literatures and Cultural Identities." Her current research interests reflect her recent training in psychological and educational counselling, clinical psychology, and psychotherapy, enriching her interdisciplinary approach to literature and discourse.

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Iuliana BARNA is Doctor in Philology at the Faculty of Letters, "Dunărea de Jos" University of Galați, Romania. She has published more than 60 scientific papers, presented at various national and international conferences. She has been a member and a trainer in more national

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research and development projects. She has co-authored the following volumes: *Psychopedagogy of Games*, 2006, *Pedagogical Tact and Social Tact*, 2011, *Methodology of educational and instructive activities in kindergarten*, 2017, *Playing Tag with the Death. The Portrait of a Romanian Provincial*, LAP Lambert Academic Publishing, 2020. Fields of expertise: theology, philology, didactics, pedagogical training in preschool education, social integration through kinetic and leisure activities of the people with special educational needs.

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Daniela Aura BOGDAN is an Assistant Professor in the Department of Literature, Linguistics and Journalism at the Faculty of Letters, "Dunărea de Jos" University of Galați. She holds a PhD in Philology, with a doctoral thesis focused on the relationship between literature and advertising discourse, exploring the intersections between narrative, persuasion, and media communication.

Her academic profile is enriched by nearly two decades of professional experience in the media sector, including radio, television, and print journalism. This extensive practical background informs her teaching and research in areas such as photojournalism, radio and television production, television genres, advertising, creativity, and critical thinking.

Her research interests encompass philology, media history, advertising studies, media genres, digital media, and book marketing. Through her interdisciplinary approach, she examines the dynamics of contemporary media culture, with particular attention to the communicative strategies, aesthetic forms, and cultural impact of media and advertising discourse.

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Alina BOTTEZ is Associate Professor of British Literature, Cultural Studies, and Adaptation Studies at the University of Bucharest, where she has taught American literature too. She is also a performing soprano, has published extensively and given lectures at universities in Istanbul, Barcelona, Venice, Tomar, Seville, Athens, Palma de Mallorca, Lecce, and Lexington (Virginia). She has been co-convening seminars at the ESRA Conferences in Rome, Athens, Budapest, and Porto, as well as the International Shakespeare Congress in Verona. She has delivered papers and keynote speeches at many international conferences and is, among others, the author of a chapter in *Othello in European Culture* (John Benjamins 2022), one in *Inhabiting Utopia: Science Fiction in Film, Performative Arts, and Digital Media* (Springer 2025), one in *Mapping American Spaces in Literature and Beyond* (Palgrave Macmillan), and two books – *A Confluence between Masterpieces: Operas Inspired by Shakespeare's Plays* (Editura Muzicală, 2015) and *Avatarurile mitului oedipian în cultura modernă* [*Avatars of the Oedipal Myth in Modern Culture*] (Eikon, 2022).

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Miruna CĂRĂUȘU is a lecturer at the Faculty of Arts at "Dunărea de Jos" University of Galați, where she specializes in visual arts education and artistic research. She holds a PhD in Fine Arts from the National University of Arts, Bucharest awarded for her dissertation on *The Role of Digital Imagery in Children's Artistic Education*. Her academic and professional trajectory reflects a strong engagement with both traditional and contemporary artistic practices, as well as an ongoing commitment to arts pedagogy. As a researcher and practitioner, Căraușu has participated in

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numerous national and international conferences, symposia, and exhibitions, where she has explored themes such as digital media in fine arts education, contemporary artistic trends, and the evolving relationship between art and technology.

She is an active member of the Romanian Union of Plastic Artists and has exhibited her work in various prestigious venues, including the National Salon of Small-Scale Plastic Arts in Brăila, The International Biennial of Miniature Art in Timișoara, and the The National Salon of Contemporary Art in Bucharest. Her artistic practice spans multiple disciplines, including painting, digital media, and monumental art. She has also contributed to several educational initiatives, developing curricula and methodologies for integrating artistic expression into broader pedagogical frameworks. Through her work, she seeks to bridge the gap between classical artistic traditions and the dynamic possibilities offered by new media and digital technologies.

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Anca-Irina CIGHIR is a PhD candidate in English Linguistics at the Department of English, Faculty of Letters, "Dunărea de Jos" University of Galați, Romania. Her doctoral research engages with contemporary approaches to metaphor studies, discourse analysis, and public communication, with particular attention to the ways in which figurative language shapes meaning, persuasion, and social representation.

In addition to her research activity, she has gained valuable teaching experience as an assistant at "Hyperion" University in Bucharest, where she contributed to the instruction of English language and communication courses. Her academic work reflects a sustained interest in the intersections between language, cognition, and discourse, and in the role of linguistic structures in mediating public and institutional communication.

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Anamaria CIUBARĂ is a senior psychiatrist and Head of Department at the "Elisabeta Doamna" Psychiatry Hospital in Galați, as well as Professor of Psychiatry at the Faculty of Medicine and Pharmacy, "Dunărea de Jos" University of Galați. Her clinical and academic work bridges psychiatric practice, medical education, and interdisciplinary research.

She is actively involved in the international academic community as an editor for the *American Journal of Psychiatry and Neuroscience* and collaborates with MedLife clinics in Galați and Helicomed in Iași. Her professional activity reflects a sustained commitment to advancing psychiatric care, fostering medical education, and contributing to the development of contemporary neuropsychiatric knowledge.

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Felicia CORDONEANU (born on May 26, 1976) has held a PhD in Sociology since 2011, awarded by "Alexandru Ioan Cuza" University of Iași, with a dissertation examining the social condition of women in contemporary Romanian Orthodoxy. She graduated in 2000 from the Faculty of Letters, History and Theology at "Dunărea de Jos" University of Galați, earning a BA in History and Philosophy.

Between 2006 and 2008, she pursued a Master's degree in Sociology at the Faculty of Social and Political Sciences, "Alexandru Ioan Cuza" University of Iași, within the programme *Community Security and Violence Control*. She completed the programme in 2008 with a dissertation focused on gender discrimination.

She is currently a Senior Lecturer at the Faculty of History, Philosophy and Theology, "Dunărea de Jos" University of Galați, where she teaches

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courses within the Sociology and Human Resources programmes.

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Ana-Elena COSTANDACHE is Associate Professor in the Department of French Language and Literature, Faculty of Letters, at "Dunărea de Jos" University of Galați. She serves as Secretary of the academic journal *Mélanges francophones* and is a member of the Research Centre "Theory and Practice of Discourse."

She earned her PhD in 2011 with a dissertation examining Franco-Romanian cultural interactions in the nineteenth century. Her research interests encompass seventeenth- and eighteenth-century French literature, the teaching of French as a foreign language, Francophone cultures and literatures, literary translation, and Romanian literature written in French.

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Gabriela-Aura CUCOȘ is a first-year undergraduate student at the Faculty of Letters, "Dunărea de Jos" University of Galați, where she is pursuing a degree in Romanian and English Language and Literature. At the beginning of her academic journey, she is actively engaged in developing her analytical thinking, critical reading, and academic writing skills, laying the groundwork for her future scholarly and professional formation.

Her academic interests centre on literary analysis, cultural interpretation, and the expressive potential of language, reflecting a growing commitment to exploring literature as a space of intellectual inquiry and creative reflection. Through her studies, she aims to cultivate a rigorous and nuanced understanding of literary texts and their broader cultural

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significance.

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Cecilia CURIS is a university lecturer at the Faculty of Medicine and Pharmacy and the Faculty of Arts of the "Dunărea de Jos" University of Galați. Her doctoral thesis addressed a complex topic, articulating the medical field with that of psychology and psychotherapy. She is a physician, nutritionist and psychotherapist with training in Clinical Hypnosis and Ericksonian Therapy and holds a master's degree in Cognitive-Behavioral Therapy. Her research interests focus on the therapeutic relationship and the holistic approach to the patient in medical practice, the field of psychosomatics, eating disorders and psychonutrition, the applications of music therapy in medicine and mindfulness techniques in clinical hypnosis and psychotherapy.

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Raluca DRAGOMIR is a Lecturer at the Faculty of Letters, "Dunărea de Jos" University of Galați, where she teaches French for Specific Purposes - including French for medicine, economics, and other professional domains - as well as French as a Foreign Language.

She has presented papers at numerous international conferences in Romania and abroad and has published scholarly articles in Romanian academic journals indexed in international databases. Her research interests include comparative literature, the didactics of French for Specific Purposes, and translation studies, with particular attention to the intersections between language, discipline-specific communication, and intercultural transfer.

She is a member of several academic and research networks, including three projects funded by the Agence Universitaire de la Francophonie (AUF), the Romanian Association of Teachers of French (ARDUF), and the Research Centre *Theory and Practice of Discourse* within the Faculty of Letters.

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She is a specialist in the work of Constantin Virgil Gheorghiu, the subject of her doctoral thesis (2008) and of the majority of her scholarly publications. Her current research interests include exile literature, children's and young adult literature, the rhetoric of literary discourse, and the didactics of French as a foreign language.

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Laura FLORE is an art teacher, restorer, visual artist and full member of the Union of Fine Artists of Romania – Religious Fine Art and Restoration section. Laura expresses herself through a stable and regular exhibition path, both nationally and internationally. The range of works she exhibits includes both classical icons, Byzantine traditions, and her own interpretations of religious themes. The artist also addresses themes such as flowers, traditional architecture, portraits, landscapes or still life. The richness of the subjects, but also of the themes used, make her a distinguished artist of Romanian contemporary art.

In his teaching career, he has coordinated and organized numerous exhibitions, workshops and conferences, an opportunity to observe his constant concern to involve and promote young people in artistic projects and events.

By participating in specialized conferences, he contributes with works that express his constant concerns about art and art history, but also about the evolution of contemporary art, which is also demonstrated by obtaining his doctorate in art history in 2023.

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Oana-Celia GHEORGHIU is Associate Professor (PhD Habil.) at the Cross-Border Faculty of "Dunărea de Jos" University of Galați. Her research centres on contemporary Anglophone fiction, with particular emphasis on memory and trauma studies, political narratives, and the cultural transformations shaped by new media environments.

She has published extensively in international journals and edited volumes, contributing to interdisciplinary conversations at the intersection of literary studies, cultural theory, and media studies. In

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addition to her academic work, she is an accomplished literary translator, bringing significant works from English into Romanian and facilitating cross-cultural dialogue through translation.

**HOWES, David, MLitt, PhD, DLitt, FRSC**  
Distinguished Research Professor of Anthropology  
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David HOWES is Distinguished Research Professor of Anthropology at Concordia University and Founding Director of the Centre for Sensory Studies, an internationally acclaimed research centre dedicated to advancing interdisciplinary inquiry into sensory experience as a cultural, historical, and intellectual phenomenon. He is a Fellow of the Royal Society of Canada (FRSC), one of the highest academic honours in the country, recognizing his exceptional contributions to the humanities and social sciences.

A pioneering figure and one of the founding architects of sensory studies, Professor Howes coined the term "*anthropology of the senses*" in 1991, helping to establish a new paradigm for understanding culture through perception. His work has profoundly reshaped scholarly approaches to embodiment, demonstrating that culture is not only seen or spoken, but breathed, touched, heard, and inhabited through the senses. In his research, perception emerges as a form of cultural knowledge - an invisible architecture through which memory settles into the body and the world acquires texture and meaning.

His scholarship has been especially influential in rethinking smell - often overlooked, yet deeply intimate - as a medium of memory, presence, and relation. Through landmark publications such as *Sensual Relations: Engaging the Senses in Culture and Social Theory* (2003), *Empire of the Senses* (2012), *The Sensory Studies Manifesto: Tracking the Sensorial Revolution in the Arts and Human Sciences* (2022), *Sensorial Investigations: A History of the Senses in Anthropology, Psychology, and Law* (2023), and *Sensorium* (2024), as well as numerous edited volumes and international collaborations, he has



traced the subtle ways in which sensory experience mediates between self and society, matter and meaning, the ephemeral and the enduring. Moving fluidly across anthropology, philosophy, cultural theory, history, and media studies, Professor Howes invites us to reconsider the senses not as passive receptors, but as active agents in the making of worlds. His work illuminates the sensory life of culture, revealing perception itself as a quiet yet powerful language through which human experience is continuously composed, remembered, and reimagined.

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Viorica ISAIA, PhD, is a Senior Lecturer at the Faculty of Letters, "Dunărea de Jos" University of Galați, within the Department of Literature, Linguistics and Journalism. She earned her PhD in Philology in 2021 from the same institution, where she also completed her academic formation in literary and philological studies.

Her professional trajectory unfolds at the intersection of academic research and applied pedagogy, encompassing over two decades of teaching experience in both secondary and higher education. Throughout her career, she has served as a teacher, methodological advisor, trainer, and educational expert in national projects dedicated to curriculum development, teacher education, and educational management.

Her research and teaching interests include Romanian literature, text theory and practice, pragmatics and stylistics, as well as the pedagogy of language and literature. She is particularly interested in the cognitive and affective dimensions of reading and interpretation, exploring how literary texts function as spaces of meaning-making, communicative interaction, and cultural formation.

Actively engaged in teacher education, academic mentoring, and pedagogical innovation, she contributes to the formation of future educators and scholars, fostering an integrative understanding of literature as a dynamic field of critical reflection, linguistic awareness,

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and cultural identity.

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Silvina KATZ, PhD, is a translator, interpreter, and researcher specialising in translation studies and sensory approaches to literature. She completed a doctorate at the Open University with a thesis entitled *A Sensory Study for the Translation of Atmosphere in Silvina Ocampo's Short Stories*. Her research examines the relationship between translation, sensory linguistics, and literary atmosphere, with particular attention to how perceptual detail and affective environments are conveyed across languages. Her work combines close textual analysis with computer-assisted methodologies to investigate the transmission of atmosphere in translation. She has a particular interest in twentieth-century Argentine short fiction and in the role of sensory perception in shaping narrative experience and translational practice. Her broader research explores how multisensory textual features, including sound and smell, inform reader immersion and the translator's interpretative process.

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Bianca-Elena LUNGU is a second-year Master's student in the Literature, Film, and Cultural Representations programme at the Faculty of Letters, "Dunărea de Jos" University of Galați. Her academic interests focus on the intersections between literary narratives, visual culture, and cinematic representation, with particular attention to the ways in which identity, memory, and embodiment are constructed across media.

Through her graduate studies, she engages with interdisciplinary approaches that bring together literary analysis, film studies, and cultural theory, contributing to a deeper understanding of how stories circulate

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between text and image, and how cultural meanings are shaped through representational forms.

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Antoanela Marta MARDAR is an Associate Professor in the Department of English at the Faculty of Letters, "Dunărea de Jos" University of Galați. She was awarded a PhD in Philology, with specialisation in English, from the West University of Timișoara in 2010.

Her teaching portfolio includes courses in Contemporary English, with a focus on verb morphology, Idiomatic Constructions and Cultural Realities, Conversation Strategies in English, Practical English (covering nouns, noun determiners, and tense usage), and the Didactics of English. Through her teaching, she is actively engaged in developing students' linguistic competence, communicative proficiency, and pedagogical awareness.

Her research interests encompass English morphology and syntax, phraseology, and translation studies, particularly across English, Romanian, and Italian. She is also deeply involved in the field of English language didactics, with a sustained interest in language teaching methodologies, cross-linguistic transfer, and the interaction between grammar, meaning, and cultural context.

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Ana-Maria MOGA teaches Practical Courses in English Literature and English for Specific Purposes (ESP) at "Dunărea de Jos" University of Galați, Romania, working with students across a range of academic specialisations. Her teaching focuses on developing critical reading, interpretive skills, and discipline-specific communicative competence.

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Her research interests include Shakespearean Studies, Film Studies, and Literary Studies, with particular attention to the relationships between text, performance, and visual adaptation. Her work explores how literary meaning evolves across media and historical contexts, contributing to a deeper understanding of literature as both cultural heritage and living interpretive practice.

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Marius MUNTEANU is a Lecturer specializing in the teaching of both general and specialized French, as well as professional communication and Romanian as a foreign language. His teaching portfolio includes courses and seminars in French linguistics, computer-assisted translation, translation studies, terminology, and French culture and civilization, alongside domain-specific French for law, public administration, economics, and related fields.

His academic work reflects a sustained interest in the intersections between language, professional discourse, and intercultural communication. Through his teaching and research, he contributes to the development of linguistic competence in specialized contexts, with particular emphasis on terminology, translation practices, and the dynamics of multilingual communication in institutional and professional environments.

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Sadiqa Jissan NABILA is a Bangladeshi post-graduate student pursuing a second master's (M.A.) English at the University of Delhi, India under ICCR scholarship. She obtained her first M.A. in TESOL at East Delta University, Chattogram, Bangladesh. Her research interests lie in

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Comparative Literature, Disability Studies, Asian Studies, and Post-Colonial Literature

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Mariana NEAGU is a Professor in the English Department, the Faculty of Letters at "Dunărea de Jos" University of Galați. She earned her PhD in Philology, specialising in English, from the University of Bucharest in 1999. She teaches lectures and seminars at the undergraduate level (Contemporary English Language: Phonology and Semantics, Textual Typology), master's level (Translation and Elements of Style, Metaphor in Translation, Translation as Cultural Mediation), and doctoral level (Primary and Secondary Sources in Doctoral Research, The Semantics and Pragmatics of Academic English). Her research interests include figurative language, translation studies, intercultural communication, and cognitive linguistics.

She is co-editor of *Translation Studies: Retrospective and Prospective Views* and the author of several books. Her current research focuses on figurative language in both literary and non-literary discourses.

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Dr Lidia Mihaela NECULA is a Senior Lecturer at "Dunărea de Jos" University of Galați, Romania, whose work moves across literary studies, film, and cultural analysis. Her research explores embodiment, identity, sensory culture, and the politics of representation in literary and cinematic forms.

She teaches British and American culture, Romantic and Victorian literature at undergraduate level, as well as Ethics and Academic Integrity across BA and MA programmes. At MA level, she delivers

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courses including Shakespearean Theatre in Cinematic Adaptations, Artistic Forms and Literary and Filmic Representations, Narrative Conventions and Filmic Architectures, and British Cultural Spaces in Literature and Film. Her interdisciplinary approach brings together feminist theory, spatial studies, philosophy, and sensory studies.

Her publications include *David Lodge: Novel Wor(l)ds and Media(ted) Communication* (2014), the cultural translation *Zapping de la culture générale* (2017), the novel *Dragonfly Wings (Aripi de libelulă)* (2015), *A Story of Perfume: Olfactory Journeys and Scented Narratives* (Cambridge Scholars Publishing, 2025), and the forthcoming monograph *The Substance of the Image: Cinematic Architectures of Identity* (Cambridge Scholars Publishing, 2026).

Dr Necula serves as Editorial Secretary of *Cultural Intertexts* (Scopus-indexed) and convenes international conferences on disability, representation studies, and sensory culture.

#### **PARASCHIVESCU, Adora-Ioana**

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Adora-Ioana PARASCHIVESCU is a PhD candidate in Philology at "Dunărea de Jos" University of Galați. She holds a Bachelor's degree in Philology and a Master's degree in Translation and Interpretation, and her doctoral research investigates figurative language in fashion discourse, with particular emphasis on its cognitive mechanisms, rhetorical strategies, and cultural implications.

Her scholarly work includes several peer-reviewed publications in the fields of Translation Studies and Open Educational Resources (OER), where she has explored topics such as metaphor theory, semantic evolution, and the role of figurative expression in both technical and literary communication. Her research reflects a sustained interest in how language shapes perception, meaning, and professional discourse.

Complementing her humanistic training, she also holds a Bachelor's degree in Engineering, an interdisciplinary foundation that situates her at

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the intersection of technical and linguistic knowledge. This dual academic formation enables her to navigate and mediate between specialized and humanistic discourses, offering nuanced insights into language use across academic, professional, and cultural contexts.

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David Cristian POPA, widely known by his artistic name David Minc, is a second-year student at the Faculty of Letters. Recognized for both creative originality and academic dedication, he stands out as a highly engaged student, actively involved in multiple research initiatives - including the present project - as well as a wide range of extracurricular activities.

His research interests are situated at the intersection of cultural studies, feminist theory, social inquiry, and literary analysis, reflecting a sustained commitment to exploring the relationship between identity, culture, and representation. Combining intellectual curiosity with expressive individuality, his work is driven by a desire to critically examine contemporary social and cultural narratives through interdisciplinary perspectives.

**PREDA, Gabriel**

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Gabriel PREDA (b. September 22, 1974) holds a PhD in Philology from "Dunărea de Jos" University of Galați (2020), with a doctoral dissertation examining political anecdote in the 1980s as a form of symbolic resistance within urban folklore. He is currently a teacher of Romanian Language and Literature at "Sfânta Maria" Theoretical High School in Galați, where he combines his pedagogical activity with a sustained commitment to cultivating expressive precision and critical thinking.

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A graduate of the Faculty of Letters at "Dunărea de Jos" University (1998), he further specialized through postgraduate studies in Text Theory and Practice and extensive professional training. He is the author of methodological and pedagogical works, including *Between Music and Literature: Interdisciplinary Perspectives* and *Exercises for the Cultivation of Expression*, reflecting his interest in the intersections between language, culture, and education.

His academic and professional activity includes participation in scholarly conferences, publication of research studies, and active involvement in the organization and evaluation of national language and literature competitions. His research focuses on the relationship between discourse, cultural memory, and collective mentality, with particular attention to narrative forms of cultural resistance.

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Vincentziu PUȘCAȘU is a lecturer and independent curator based in Galați, affiliated with both the Painting Department of the Faculty of Arts and the Sacred Art Department of the Faculty of History, Philosophy, and Theology at "Dunărea de Jos" University of Galați. His professional activity bridges academic teaching and curatorial practice, reflecting a sustained engagement with both the theoretical and applied dimensions of visual culture.

His core areas of expertise include curatorial studies, art history, and aesthetics. More broadly, his research and publications explore interdisciplinary intersections between copyright and intellectual property, cultural management, the history and philosophy of art, artistic pedagogy, and museology. Through his academic and curatorial work, he contributes to the critical interpretation, preservation, and contemporary activation of artistic heritage.

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Irina RAȚĂ is a member of the academic staff at the Faculty of Letters, "Dunărea de Jos" University of Galați, where she teaches courses in literary and cultural studies. Her research engages with speculative fiction as a privileged space for reimagining narrative structures and symbolic worlds.

Her scholarly interests include myth and its contemporary reconfigurations, intertextuality, chronotope, heterotopology, and genre theory. Through these perspectives, her work examines how literary texts construct alternative spatial, temporal, and ontological frameworks, illuminating the complex relationships between narrative form, cultural imagination, and modes of knowledge.

**RUSU, Mariana**

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Mariana RUSU is a registered nurse with over 27 years of experience in pediatric care, complemented by a solid academic foundation in psychology and neuroscience-informed practice. In 2009, she earned her degree in Psychology from Spiru Haret University, marking a significant step in her transition toward an integrative understanding of human development that bridges clinical care and psychological support. She later completed a Master's degree in Nutrition (2020), further expanding her expertise in the interconnected domains of physical and mental well-being. Recently, she obtained full licensure as a psychologist, consolidating her professional capacity to provide specialized psychological assessment and intervention.

In 2022, she completed both introductory and advanced training in Neurofeedback, and since 2023 she has been actively integrating this method into her professional work as part of a holistic approach to

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supporting cognitive, emotional, and neurological balance.

Her professional mission is to bring together clinical experience, psychological knowledge, and neuroscientific insight in order to offer personalized, evidence-informed interventions. Her practice is grounded in the principles of balance, resilience, and well-being, with a focus on fostering adaptive development and enhancing quality of life across the lifespan.

**RUSU, Simona Mirela**

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Simona Mirela RUSU is an English teacher whose professional vocation is guided by a deep commitment to children, education, and personal growth. Since 2020, she has served as Deputy Head of one of Galați's prestigious schools, where she contributes actively to fostering a culture of excellence, empathy, and meaningful educational transformation.

An accredited Arbinger facilitator, she integrates the principles of the Outward Mindset into educational practice, promoting relational awareness, responsibility, and collaborative learning environments. She also collaborates with SuperTeach, supporting initiatives aimed at elevating the teaching profession and aligning Romanian education with international standards of pedagogical excellence.

A graduate of "Dunărea de Jos" University of Galați (2003), Simona Rusu is currently pursuing doctoral studies, further deepening her engagement with educational research and innovation. She began her teaching career in a rural school, an experience that shaped her educational philosophy through lessons in respect, resilience, and unconditional human connection. Since 2013, she has been teaching at "Ștefan cel Mare" Secondary School, where she has consistently worked to cultivate meaningful change both within the classroom and the broader school community.

Her work is grounded in the belief that education flourishes within environments defined by trust, respect, and shared purpose - conditions

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that empower both teachers and students to grow, contribute, and thrive.

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Gabriela SCRIPNIC is a Professor, PhD, at "Dunărea de Jos" University in Galați, Romania, Faculty of Letters. Since 2016, she has been authorized to coordinate doctoral research in the fields of rhetoric, argumentation, and discourse analysis. Her most recent research focuses on the study of rhetorical strategies centred on ethos and pathos, which speakers employ to maximize persuasion. Author of several monographs, university textbooks, and numerous articles published in Romania and abroad, she is a member of the scientific board of the *Revue internationale d'éducation de Sèvres* (*International Review of Education of Sèvres*).

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Haley M. STEVENS, a recipient of the 2023 Dr. Frank Hrisomalos Memorial Award in Literature, is a Fulbright English Lecturer at "Dunărea de Jos" University of Galați, Romania, where her teaching includes American literature and culture, intercultural communication, and creative writing. Graduating with a MA in English-Creative Writing from Ball State University, her research focuses on Jewish and Eastern European folklore, fiction writing, climate narratives, and creative pedagogy; her recent work appears in *Black Horse Review*, *Alma Lit*, and *River Teeth Revisited*.

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Teodora ȘOOȘ is a doctoral candidate at the Doctoral School of Philology, Ovidius University of Constanța, and an accomplished visual artist and illustrator. Her doctoral research, *Iordan Chimet: Literature and Image*, adopts a visual-literary perspective, exploring one of the defining dimensions of Chimet's creative universe - the dynamic interplay between word and image.

Through this ekphrastic inquiry, her work seeks, on the one hand, to renew scholarly attention to the oeuvre of this singular and nonconformist author, and, on the other, to illuminate the fertile zone of negotiation between visual and textual expression. Her research reflects her broader intellectual and artistic interests in illustration, visual culture, and literary studies, positioning ekphrasis as a space of dialogue between aesthetic forms and interpretive practices.

Teodora Șooș has presented her research at several academic conferences and cultural events, including the *Iordan Chimet Anniversary Lecture and Illustration Exhibition* at "Dunărea de Jos" University of Galați, the STUR Conference with the paper *Eminescian Intersections in the Bio-bibliography of Iordan Chimet*, and the CNDCU Symposium, where she delivered the presentation *Ekphrasis in the Literature of Iordan Chimet: The Object-Book*. Through both her scholarly and artistic practice, she contributes to contemporary interdisciplinary conversations on literature, visuality, and representation.

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Arthur Viorel TULUȘ (ORCID ID: 0000-0002-4368-7231) is a Habilitated Professor at the Faculty of History, Philosophy, and Theology, "Dunărea de Jos" University of Galați, Romania, and an Associate Member of the

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Section of Historical and Archaeological Sciences of the Academy of Romanian Scientists (AOSR).

His research focuses on modern and contemporary history, with particular emphasis on international relations, political ideologies, and the socio-cultural dynamics of Eastern and Southeastern Europe. In 2011–2012, he was awarded a prestigious postdoctoral fellowship under the auspices of the Romanian Academy, following a highly competitive selection process. His project, *Zionism and Communism in Jewish Communities around the Danube Delta: Contemporary Perceptions, Historiographical Myths, and Historical Realities*, examined the complex intersections between political movements, collective memory, and historical representation in the Danube region.

Professor Tuluș is actively engaged in national and international research projects and academic initiatives. He is the author of several monographs, book chapters, and peer-reviewed articles, and his scholarly contributions have significantly enriched the historiography of contemporary Europe and the study of international relations. Through his research and teaching, he continues to advance interdisciplinary perspectives on history as a field shaped by political, cultural, and intellectual currents.

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