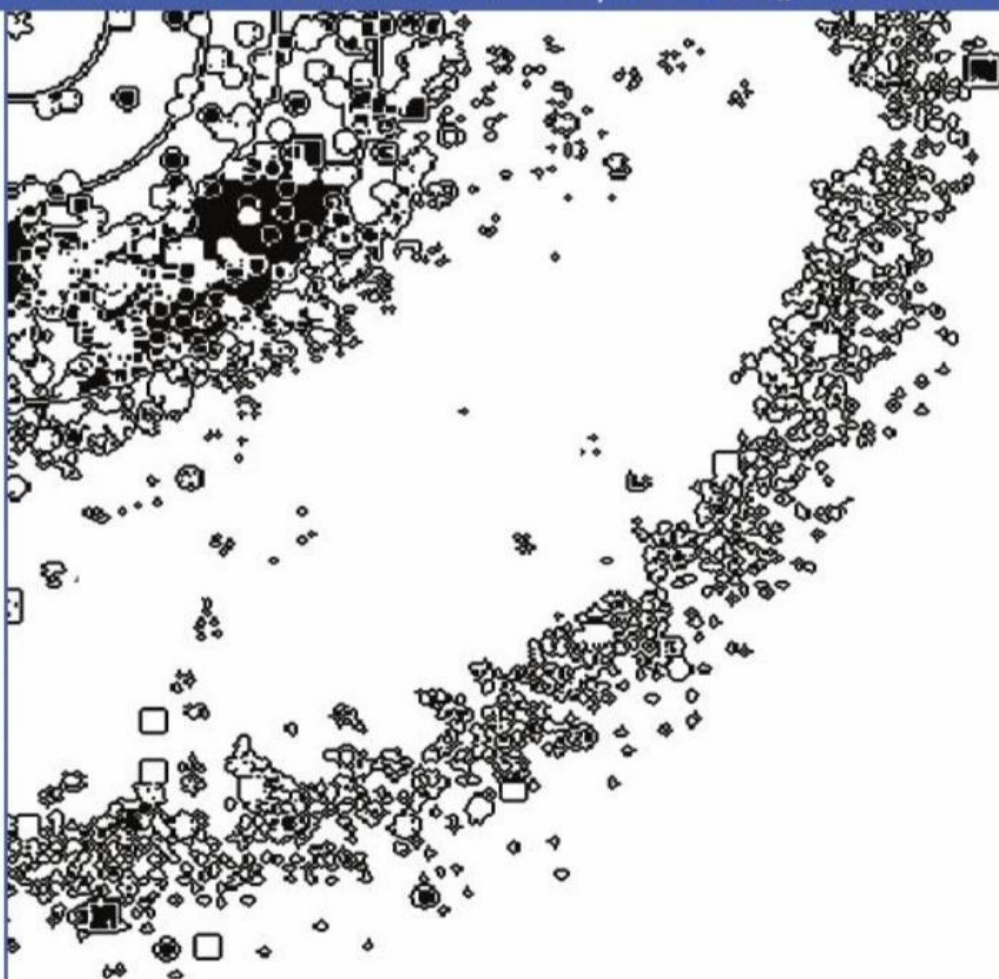


# STUDII DE ȘTIINȚĂ ȘI CULTURĂ

REVISTĂ EDITATĂ SUB EGIDA UNIVERSITĂȚII DE VEST „VASILE GOLDIȘ” DIN ARAD



VOLUMUL XX, Nr. 2, IUNIE 2024

# STUDII

## DE ȘTIINȚĂ ȘI CULTURĂ

---

VOLUME XX, ISSUE 2, JUNE 2024

VOLUME XX, N° 2, JUIN 2024

VOLUMUL XX, NR. 2, IUNIE 2024

---

Revistă editată sub egida / journal published under the auspices / revue éditée sous les auspices

UNIVERSITĂȚII DE VEST „VASILE GOLDIȘ” DIN ARAD, ROMÂNIA

și în parteneriat cu / and in partnership with / et en partenariat avec:

LE DÉPARTEMENT DE ROUMAIN  
D'AIX-MARSEILLE UNIVERSITÉ, FRANCE

LE CAER – EA 854 D'AIX-MARSEILLE UNIVERSITÉ, FRANCE

LE CIRMI DE L'UNIVERSITÉ PARIS 3 – SORBONNE NOUVELLE, FRANCE

FACULTATEA DE FILOSOFIE,  
DEPARTAMENTUL DE LIMBA ȘI LITERATURA ROMÂNĂ,  
UNIVERSITATEA DIN NOVI SAD, SERBIA

UNIVERSITY FRIEDRICH SCHILLER JENA,  
INSTITUTE FOR SLAVIC LANGUAGES, JENA, GERMANY

INSTITUTUL DE STUDII BANATICE „TITU MAIORESCU”  
AL ACADEMIEI ROMÂNE FILIALA TIMIȘOARA

L'ASSOCIATION INTERNATIONALE DE PSYCHOMÉCANIQUE DU LANGAGE (A.I.P.L.),  
PARIS, FRANCE

UNIVERSITATEA ROMA TOR VERGATA, ITALIA

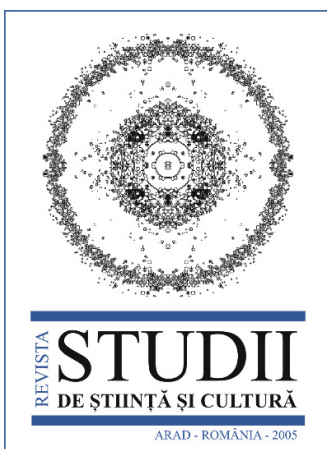
BIBLIOTECA JUDEȚEANĂ „ALEXANDRU D. XENOPOL”, ARAD

TIPOGRAFIA GUTENBERG – EDITURA GUTENBERG UNIVERS, ARAD

UNIVERSITATEA DIN ORADEA, ROMÂNIA

UNIVERSITATEA DE VEST DIN TIMIȘOARA  
FACULTATEA DE LITERE, ISTORIE ȘI TEOLOGIE

---



ISSN 1841-1401 (print)  
ISSN - L 1841-1401  
ISSN 2067-5135 (online)

### BDI Index Copernicus International

Revistă evaluată pozitiv, după criteriul citărilor, în **I. C. Journals Master List 2017**, cu un scor **ICV** (Valoare Index Copernicus) de **67,53 puncte**.

La propunerea **Centrului Național ISSN**, publicația „**Studii de știință și cultură**” (Online) = ISSN 2067-5135, ISSN-L 1841-1401 a fost înscrisă în catalogul **ROAD** (<https://road.issn.org>), catalog internațional al publicațiilor științifice open-access, administrat de **Centrul Internațional ISSN**, sub egida **UNESCO**.



### Colegiul editorial / Editorial Board:

Președinte de onoare / Honorary president: **Prof. univ. dr. Coralia Adina COTORACI**, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Director / Director: **Dr. Viviana MILIVOIEVICI**, cercetător științific, Academia Română, Filiala Timișoara  
Redactor-șef / Editor-in-Chief: **Conf. univ. dr. Speranța-Sofia MILANCOVICI**, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Redactor-șef executiv / Executive editor: **Prof. univ. dr. emerit Alvaro ROCCHETTI**, Université Paris 3, Sorbonne Nouvelle, France  
Redactor-șef fondator / Editor-in-Chief founder: **Prof. Vasile MAN**, Universitatea de Vest „Vasile Goldiș” din Arad, România

### Consiliul științific – Referenți / Scientific Board:

Acad. Prof. univ. dr. Thede KAHL, University of Jena, Germania  
Acad. Mihai CIMPOI, Academia de Științe a Republicii Moldova  
Prof. dr. Dres. H. c. Rudolf WINDISCH, Universität Rostock, Germania  
Prof. univ. dr. Louis BEGIONI, Universitatea Roma Tor Vergata, Italia  
Prof. univ. dr. Emilia PARPALĂ, Facultatea de Litere, Universitatea Craiova, România  
Prof. univ. dr. Rodica BIRIȘ, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Prof. univ. dr. Sophie SAFFI, Université d'Aix-Marseille AMU, Franța  
Prof. univ. dr. Gilles BARDY, Université d'Aix-Marseille AMU, Franța  
Prof. univ. dr. Ștefan OLTEAN, Universitatea „Babeș-Bolyai” Cluj-Napoca, România  
Prof. univ. dr. Teodor Ioan MATEOC, Universitatea din Oradea, România  
Prof. univ. dr. Marina PUIA-BĂDESCU, Universitatea din Novi Sad, Republica Serbia  
Prof. univ. dr. Iulian BOLDEA, Universitatea „Petru Maior”, Târgu-Mureș, România  
Prof. univ. dr. Mircea MUTHU, Universitatea „Babeș-Bolyai”, Cluj-Napoca, România  
Prof. univ. dr. Lucian CHIȘU, Institutul de Istorie și Teorie Literară „G. Călinescu”, Academia Română, București, România  
Prof. univ. dr. Virginia POPOVIĆ, Universitatea din Novi Sad, Republica Serbia  
Conf. univ. dr. Daniel CRISTEA-ENACHE, Universitatea din București, România  
Dr. Doru SINACI, Biblioteca Județeană „A. D. Xenopol”, Arad, România  
Dr. Viviana MILIVOIEVICI, cercetător științific, Academia Română, Filiala Timișoara, Institutul de Studii Banatice „Titu Maiorescu”, România  
Dr. Grațiela BENGĂ-ȚUȚIUANU, cercetător științific, Academia Română, Filiala Timișoara, Institutul de Studii Banatice „Titu Maiorescu”, România  
Dr. Bogdan Mihai DASCĂLU, cercetător științific, Academia Română, Filiala Timișoara, Institutul de Studii Banatice „Titu Maiorescu”, România  
Conf. univ. dr. Stăncuța DIMA-LAZA, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Conf. univ. dr. Mihaela BUCIN, Universitatea din Szeged, Ungaria  
Conf. univ. dr. Dana PERCEC, Universitatea de Vest din Timișoara, România  
Conf. univ. dr. Gabriel BĂRDĂȘAN, Universitatea de Vest din Timișoara, România  
Conf. univ. dr. Vasile-Ioan POP, Universitatea de Vest „Vasile Goldiș” din Arad, România

### Secretariat de redacție:

Lect. univ. dr. Laura-Rebeca STIEGELBAUER, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Lect. univ. dr. Ștefan Iaroslav DANIEL, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Dr. Maria PANTEA, Universitatea de Vest „Vasile Goldiș” din Arad, România  
Design: Ivița MILIVOIEVICI  
Administrator Site: Viviana MILIVOIEVICI  
Logo și design copertă revista „Studii de Știință și Cultură”: Călin MAN

Adresa / Editorial Office: Universitatea de Vest „Vasile Goldiș” din Arad, România  
310025, ARAD, Bd. Revoluției nr. 94-96; telefon: 0040/0257/280335; mobil 0763016032;  
fax 0040/0257/280810; [www.revista-studii-uvvg.ro](http://www.revista-studii-uvvg.ro), e-mail: [studii.ssc@gmail.com](mailto:studii.ssc@gmail.com)



Revistă fondată în anul 2005, indexată în Bazele de Date Internaționale (BDI) CEEOL ([www.ceeol.com](http://www.ceeol.com)) din Frankfurt, Germania, EBSCO HOST Publishing, din Statele Unite ([www.ebscohost.com](http://www.ebscohost.com)), INDEX COPERNICUS INTERNATIONAL, Varșovia, Polonia ([www.indexcopernicus.com](http://www.indexcopernicus.com)), DOAJ LAND UNIVERSITY LIBRARIES, Suedia ([www.doaj.org](http://www.doaj.org)), THE LINGUIST LIST, SUA, ERIH PLUS ([dbh.nsd.uib.no](http://dbh.nsd.uib.no)). Revistă științifică evaluată și acreditată de CNCS, în 2020, profil umanist, domeniul FILOLOGIE.

În numele libertății absolute de exprimare, autorii răspund în mod direct de conținutul materialelor publicate sub semnătură proprie.

## CONTENTS / SOMMAIRE / CUPRINS

### ROMAN CULTURES – ROMANIAN CULTURE / CULTURES ROMANES – CULTURE ROUMAINE / CULTURI ROMANICE – CULTURĂ ROMÂNEASCĂ

- Daniel CRISTEA-ENACHE** 9  
THE POEMS PUBLISHED DURING EMINESCU'S LIFE AND THE POSTHUMOUS ONES IN THE CRITICAL LECTURING OF ALEX ȘTEFĂNESCU  
LES POÈMES PUBLIÉS PENDANT LA VIE DE EMINESCU ET LES POÈMES À TITRE POSTHUME DANS LA LECTURE CRITIQUE DE ALEX ȘTEFĂNESCU  
ANTUMELE ȘI POSTUMELE EMINESCIENE ÎN LECTURA CRITICĂ A LUI ALEX ȘTEFĂNESCU
- Veronica-Alina CONSTĂNCEANU** 15  
SORIN TITEL AND CINEMA TEMPTATION  
SORIN TITEL ET TENTATION DU CINÉMA  
SORIN TITEL ȘI TENTAȚIA CINEMATOGRAFICĂ
- Viviana MILIVOIEVICI** 19  
EUGEN TODORAN – A PROMINENT PERSONALITY IN THE CULTURAL AND ACADEMIC SPACE OF BANAT  
EUGEN TODORAN – PERSONNALITÉ MARQUANTE DE L'ESPACE CULTUREL ET UNIVERSITAIRE DU BANAT  
EUGEN TODORAN – PERSONALITATE MARCANTĂ ÎN SPAȚIUL CULTURAL ȘI UNIVERSITAR BĂNĂȚEAN
- Rania TALBI-BOULHAIS** 41  
IMMANENT TRANSITIVITY, TRANSCENDENT TRANSITIVITY IN SPANISH  
TRANSITIVITÉ IMMANENTE, TRANSITIVITÉ TRANSCENDANTE EN ESPAGNOL  
TRANZITIVITATE IMANENTĂ, TRANZITIVITATE TRANSCENDENTĂ ÎN SPANIOLĂ
- Irina Maria ALDEA** 51  
BEREZINA – FROM GREATNESS TO DOWNFALL – THE PORTRAIT OF NAPOLEON BY SYLVAIN TESSON  
BEREZINA – DE LA GRANDEUR À L'EFFONDREMENT – LE PORTAIT DE NAPOLEON RÉALISÉ PAR SYLVAIN TESSON  
BEREZINA – DE LA GRANDOARE LA PRĂBUȘIRE – PORTRETUL LUI NAPOLEON REALIZAT DE SYLVAIN TESSON

<b>Zoubeida OUCHTATI</b>	<b>57</b>
THE CONSTRUCTION AND CONFLICTS OF FEMALE IDENTITY, IN LIGHT OF MICHEL FOUCAULT'S THOUGHT IN <i>THE ART OF JOY</i> BY GOLIARDA SAPIENZA	
L'IDENTITÉ FÉMININE, ENTRE CONSTRUCTION ET CONFLITS, À LA LUMIÈRE DE LA PENSÉE DE MICHEL FOUCAULT DANS <i>L'ART DE LA JOIE</i> DE GOLIARDA SAPIENZA	
IDENTITATEA FEMININĂ, ÎNTRE CONSTRUCȚIE ȘI CONFLICTE, ÎN LUMINA GÂNDIRII LUI MICHEL FOUCAULT ÎN <i>ARTA BUCURIEI</i> DE GOLIARDA SAPIENZA	
L'IDENTITÀ FEMMINILE TRA COSTRUZIONE E CONFLITTI, ALLA LUCE DEL PENSIERO DI MICHEL FOUCAULT IN <i>L'ARTE DELLA GIOIA</i> DI GOLIARDA SAPIENZA	

**GERMANIC LANGUAGES AND CULTURES / ROMANIAN LANGUAGE AND CULTURE / CULTURES ET LANGUES GERMANIQUES / CULTURE ROUMAINE / LIMBI ȘI CULTURI GERMANICE / LIMBĂ ȘI CULTURĂ ROMÂNEASCĂ**

<b>Irina-Ana DROBOT</b>	<b>76</b>
AN ANALYSIS OF THE SHORT STORY <i>BRUISES</i> BY GRAHAM SWIFT	
LA NOUVELLE <i>BLEUS</i> PAR GRAHAM SWIFT: UNE ANALYSE	
O ANALIZĂ A NUVELEI <i>VÂNĂȚĂI</i> DE GRAHAM SWIFT	
<b>Alina-Elena ROȘCA</b>	<b>83</b>
LANGUAGE BETWEEN IDENTIFICATION AND NON-IDENTIFICATION	
LE LANGAGE ENTRE IDENTIFICATION ET NON-IDENTIFICATION	
LIMBAJUL ÎNTRE IDENTIFICARE ȘI NON-IDENTIFICARE	
<b>Ana-Maria DASCĂLU-ROMIȚAN</b>	<b>100</b>
GERMANISTIK IN RUMĂNIEN – DIE ZEITSCHRIFT „TEMESWARER BEITRÄGE ZUR GERMANISTIK“	
GERMAN STUDIES IN ROMANIA – THE JOURNAL „TEMESWARER BEITRÄGE ZUR GERMANISTIK“	
GERMANISTICA ÎN ROMÂNIA – REVISTA „TEMESWARER BEITRÄGE ZUR GERMANISTIK“	

**TRANSLATIONS – TRANSLATION STUDIES / TRADUCTIONS – ÉTUDES DES TRADUCTIONS / TRADUCERI – TRADUCTOLOGIE**

<b>Lucian-Vasile SZABO</b>	<b>108</b>
E. A. POE AND I. L. CARAGIALE: SATIRE AND DEATH	
E. A. POE ET I. L. CARAGIALE : SATIRE ET MORT	
E. A. POE ȘI I. L. CARAGIALE: SATIRĂ ȘI MOARTE	

<b>Laura-Rebeca STIEGELBAUER, Otilia ZENE</b>	<b>115</b>
THE IMPACT OF STORYTELLING ON TEACHING AND TRANSLATION	
L'IMPACT DU STORYTELLING SUR L'ENSEIGNEMENT ET LA TRADUCTION	
IMPACTUL POVEȘTILOR ASUPRA PREDĂRII ȘI TRADUCERII	
 <b>SCIENTIFIC CULTURE / CULTURE SCIENTIFIQUE / CULTURĂ ȘTIINȚIFICĂ</b>	
<b>Bogdan Mihai DASCĂLU</b>	<b>124</b>
IMAGIOLOGY AND ITS "HISTORIES" (II)	
L'IMAGOLOGIE ET SES « HISTOIRES » (II)	
IMAGOLOGIA ȘI „ISTORIILE” EI (II)	
<b>Nicolae BOBARU, Ramona-Ana SAS</b>	<b>130</b>
THE CASTAWAY MYTH IN WORLD LITERATURE AND CINEMA	
LE MYTHE DU NAUFRAGÉ DANS LA LITTÉRATURE-MONDE ET LE CINÉMA	
MITUL NAUFRAGIATULUI ÎN LITERATURA MONDIALĂ ȘI CINEMATOGRAFIE	
<b>Alexandra RUSCANU</b>	<b>141</b>
CHILDREN'S LITERATURE. FORMATIVE VALENCES OF THE LITERARY TEXT	
LITTÉRATURE POUR ENFANTS. VALENCES FORMATIVES DU TEXTE LITTÉRAIRE	
LITERATURA PENTRU COPII. VALENȚE FORMATIVE ALE TEXTULUI LITERAR	
<b>Dragoș MUSCALU</b>	<b>147</b>
<i>THRILL ME</i> – A CHAMBER MUSICAL	
<i>THRILL ME</i> – UNE COMÉDIE MUSICALE DE CHAMBRE	
<i>THRILL ME</i> – UN MUSICAL DE CAMERĂ	
<b>Inga CEBAN</b>	<b>156</b>
A SONIC CHARACTERIZATION OF THE CHARACTERS IN THE MUSICAL <i>ADIO CHIUSTENGE!</i> BY DUMITRU LUPU	
UNE CARACTÉRISATION SONORE DES PERSONNAGES DANS LA COMÉDIE MUSICALE <i>ADIO CHIUSTENGE!</i> DE DUMITRU LUPU	
O CARACTERIZARE SONORĂ A PERSONAJELOR DIN MUSICALUL <i>ADIO CHIUSTENGE!</i> DE DUMITRU LUPU	
<b>Vesna IVKOV</b>	<b>165</b>
ORGANIZATION AND CONTENT OF TEACHING / LEARNING ACCORDING TO THE SCHOOL AND OUT-OF-SCHOOL MODEL OF LEARNING TO PLAY ACCORDION IN SERBIA	
ORGANISATION ET CONTENU DE L'ENSEIGNEMENT/APPRENTISSAGE SELON LE MODÈLE SCOLAIRE ET EXTRASCOLAIRE D'APPRENTISSAGE DE L'ACCORDÉON EN SERBIE	

ORGANIZAREA ȘI CONȚINUTUL PREDĂRII / ÎNVĂȚĂRII ÎN FUNCȚIE DE MODELUL ȘCOLAR ȘI EXTRAȘCOLAR DE ÎNVĂȚARE PENTRU A CÂNȚA LA ACORDEON ÎN SERBIA

**Roxana-Silvia MORARU** 179

THE PERSUASIVE AND SEDUCTIVE POWER OF JAZZ MUSIC

LE POUVOIR DE PERSUASION ET DE SÉDUCTION DE LA MUSIQUE JAZZ

PUTEREA PERSUASIVĂ ȘI SEDUCĂTOARE A MUZICII

**Vlad UNGAR** 186

FOREIGN AFFAIRS AS A TOPIC IN THE NEWS (I)

LES AFFAIRES ETRANGERES COMME SUJET D'ACTUALITE (I)

AFACERILE EXTERNE CA SUBIECT ÎN JURNALELE DE ȘTIRI (I)

**Lamia GUEDDOUH** 190

BUILDING WITH MEANING: INTEGRATING THE SPIRIT OF THE PLACE INTO CONTEMPORARY ARCHITECTURE

CONSTRUIRE AVEC SENS : INTEGRER L'ESPRIT DU LIEU DANS L'ARCHITECTURE CONTEMPORAINE

CONSTRUIRE CU SENS: INTEGRAREA SPIRITULUI LOCULUI ÎN ARHITECTURA CONTEMPORANĂ

**Diana-Elena VEREȘ** 201

FROM MARXIST IDEOLOGY TO PANASIANISM: THE EVOLUTION OF COMMUNISM IN EAST ASIA

DE L'IDÉOLOGIE MARXISTE AU PANASIANISME : L'ÉVOLUTION DU COMMUNISME EN ASIE DE L'EST

DE LA IDEOLOGIA MARXISTĂ SPRE PANASIANISM: EVOLUȚIA COMUNISMULUI ÎN ASIA DE EST

**Ana-Maria GRIGORE** 213

TRANSFORMING POLITICAL RHETORIC: ANALYSIS OF LINGUISTIC FRAMES IN THE SPEECHES OF JOSÉ LUIS RODRÍGUEZ ZAPATERO

TRANSFORMATION DE LA RHÉTORIQUE POLITIQUE : ANALYSE DES CADRES LINGUISTIQUES DANS LES DISCOURS DE JOSÉ LUIS RODRIGUEZ ZAPATERO

TRANSFORMAREA RETORICII POLITICE: ANALIZA ASPECTELOR LINGVISTICE ÎN DISCURSURILE LUI JOSÉ LUIS RODRÍGUEZ ZAPATERO

**Zakia YOUSFI** 219

MARVEL MYTH-BUSTING TALES: THE MULTICULTURAL UNIVERSE

CONTES MARVEL QUI BRISENT LES MYTHES : L'UNIVERS MULTICULTUREL

POVEȘTILE MARVEL CARE DISTRUG MITURI: UNIVERSUL MULTICULTURAL

## **BOOK REVIEWS / CRITIQUES DE LIVRES / RECENZII**

### **Marinuşa CONSTANTIN**

**228**

LAURA ELENA PASCALE, *ASPECTE DIDACTICE ALE LIMBII ROMÂNE CA LIMBĂ STRĂINĂ*, CONSTANȚA, OVIDIUS UNIVERSITY PRESS, 2023, 124 p., ISBN 978-606-060-076-3

### **Ioana BUD**

**232**

ROBERT S. BOYNTON, *LE TEMPS DU REPORTAGE. ENTRETIENS AVEC LES MAITRES DU JOURNALISME LITTÉRAIRE*, TRADUIT DE L'ANGLAIS PAR MICHAEL BELANO, SAUF L'ENTRETIEN AVEC TED CONOVER, TRADUIT PAR MICHAEL BELANO & ANATOLE PONS; L'ENTRETIEN AVEC WILLIAM FINNEGAN, TRADUIT PAR FRANK REICHERT; L'ENTRETIEN AVEC JANE KRAMER, TRADUIT PAR INA KANG, PARIS, EDITION DU SOUS-SOL, 2021, 685 p., ISBN 978-2-3648-331-0

### **Instructions for Authors**

**235**

### **Instructions pour les auteurs**

**238**

### **Instrucțiuni pentru autori**

**241**

### **Bazele de date internaționale în care este indexată revista (cu indicarea adresei URL)**

**244**

## MARVEL MYTH-BUSTING TALES: THE MULTICULTURAL UNIVERSE

### CONTES MARVEL QUI BRISENT LES MYTHES : L'UNIVERS MULTICULTUREL

### POVEȘTILE MARVEL CARE DISTRUG MITURI: UNIVERSUL MULTICULTURAL

**Zakia YOUSFI**

University of Algiers 2

E-mail: [zakia.yousfi@univ-alger2.dz](mailto:zakia.yousfi@univ-alger2.dz)

#### **Abstract**

*The representational art of comics is culturally reflective. Ever since the emergence of comics, people sought accurate representation in the cheap coloured papers which seemingly told unmediated stories. However, no media form is impartial, and just like all art forms, the allegory of comics tends to be socially and politically driven. People of different cultural backgrounds have always struggled with media misrepresentation. Marvel is an empire of artistic vessels; comics, films, and TV shows, all of which are known for their relatable characters of different cultural backgrounds, stories, special abilities and disabilities which enhance Marvel's inclusive philosophy to welcome and cherish the diversity among its large fan base. Marvel superhero comics offer entertaining artistic fabrics while exploring different concepts such as acculturation in multicultural environments. Marvel studios recent productions continue to challenge non-western stereotypes and misrepresentation trusted by those who overlook the substantial impact and power of the media in generating realities and falsifying history through allegedly authentic representations. Although Marvel has not always delivered accurate representations, it continues to serve as a myth-busting tool to challenge what has been disseminated by the media for multiple reasons, offering a multicultural tapestry for comic fans and film-goers to enjoy, and to question!*

#### **Résumé**

*L'art figuratif de la bande dessinée reflète la culture. Depuis l'émergence de la bande dessinée, les gens recherchaient une représentation précise dans les papiers colorés bon marché qui racontaient apparemment des histoires directes. Cependant, aucune forme médiatique n'est impartiale et, comme toutes les formes d'art, l'allégorie de la bande dessinée a tendance à être socialement et politiquement motivée. Les personnes d'origines culturelles différentes ont toujours été aux prises avec les fausses déclarations médiatiques. Marvel est un empire de vaisseaux artistiques ; des bandes dessinées, des films et des émissions de télévision, tous connus pour leurs personnages d'origines culturelles différentes, leurs histoires, leurs capacités spéciales et leurs handicaps qui renforcent la philosophie inclusive de Marvel visant à accueillir et à chérir la diversité parmi sa large base de fans. Les bandes dessinées de super-héros Marvel proposent des tissus artistiques divertissants tout en explorant différents concepts tels que l'acculturation dans des environnements multiculturels. Les productions récentes des studios Marvel continuent de remettre en question les stéréotypes non occidentaux*

*et les fausses déclarations auxquelles font confiance ceux qui négligent l'impact et le pouvoir substantiels des médias dans la génération de réalités et la falsification de l'histoire à travers des représentations prétendument authentiques. Bien que Marvel n'ait pas toujours fourni des représentations précises, il continue de servir d'outil de démystification pour remettre en question ce qui a été diffusé par les médias pour de multiples raisons, offrant une tapisserie multiculturelle que les fans de bandes dessinées et les cinéphiles peuvent apprécier et remettre en question!*

### **Rezumat**

*Arta reprezentativă a benzilor desenate reflectă cultural. Încă de la apariția benzilor desenate, oamenii au căutat o reprezentare corectă în hârtiile ieftine colorate care aparent spuneau povești nemediate. Cu toate acestea, nicio formă media nu este imparțială și, la fel ca toate formele de artă, alegoria benzilor desenate tinde să fie condusă social și politic. Oameni din medii culturale diferite s-au luptat întotdeauna cu denaturarea mass-media. Marvel este un imperiu al vaselor artistice; benzi desenate, filme și emisiuni TV, toate fiind cunoscute pentru personajele lor, identificabile din medii culturale diferite, povești, abilități speciale și dizabilități care îmbunătățesc filozofia incluzivă a Marvel de a saluta și prețui diversitatea în rândul bazei sale mari de fani. Benzile desenate cu supereroi Marvel oferă materiale artistice distractive în timp ce explorează diferite concepte, cum ar fi aculturația în medii multiculturale. Producțiile recente ale studiourilor Marvel continuă să conteste stereotipurile non-occidentale și denaturarea în care au încredere cei care trec cu vederea impactul substanțial și puterea mass-media în a genera realități și a falsifica istoria prin reprezentări presupuse autentice. Deși Marvel nu a oferit întotdeauna reprezentări precise, continuă să servească drept un instrument de distrugere a miturilor pentru a contesta ceea ce a fost diseminat de mass-media din mai multe motive, oferind o tapisserie multiculturală pentru fanii benzilor desenate și cinefilii să se bucure și să pună întrebări!*

**Keywords:** *Representation, Acculturation, Multiculturalism, Misrepresentation, Marvel comics, Marvel Studios, Diversity, Inclusion*

**Mots-clés:** *représentation, acculturation, multiculturalisme, fausse représentation, Marvel comics, Marvel Studios, diversité, inclusion*

**Cuvinte-cheie:** *reprezentare, aculturație, multiculturalism, denaturare, benzi desenate Marvel, Studiourile Marvel, diversitate, incluziune*

### **Introduction**

What would the world be like if authentic representation in media was a goal not a threat? if the “info” in the infotainment was more appealing and important than entertainment? British media scholar David Buckingham believes that “the media do not offer us a transparent window on the world [that] the media intervene; providing us with selective versions of the world, rather than direct access to it.” (Buckingham 3). This intervention bred certain cultural stereotypes for so many years that many people lost hope in the “serious” and the “factual” media forms which insisted for many years on shaping, commercializing, and immortalizing the stereotype. That is why most people seek authentic cultural representation in different media art forms.

To represent is to communicate through signs and symbols. Cultural theorist Stuart Hall argues that:

Representation connects meaning and language to culture... [representation] means using language to say something meaningful about, or to represent, the world meaningfully, to other people...[representation] is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs, and images which stand for or represent things' (1).

Hollywood created artistic representation conventions, commonly adapted, and unquestionably consumed by many among the audience. Such conventions are inclusive of the outlaw in the western film genre, the hostile alien in science fiction, and the uncivilized Arab in historical films.

### 1. *Marvel-ous* Characters: Diversity and Inclusion

In the 1930's, comic strips proved to be the most popular section in the newspapers, offering an escape from reality and the news about wars and depression. This popularity inspired the reprints of those strips sparking the people's demand for more original material in the new format. However, the art of comics has been previously perceived as simplistic and juvenile, Angela Ndalians argues:

Perhaps the negative attitude toward comics has historical roots tied specifically to the comic book form. In Western culture, the comic book's early association with the superhero genre (with the introduction of Superman in Action Comics in 1938) brought with it a large, youth-oriented audience. Despite its immense popularity, the public perception for a long time was that comics were a kid's medium-or, more specifically, a young boy's medium. (p. 113)

Nevertheless, like all art forms, comics became part of the cultural continuum. From supporting American troops and enunciating patriotic messages, to commercializing civic efforts, offering escapist tales for children and adults, comics were integrated in American culture (Jeremy Dauber). The American superhero genre thrived mainly after the depression; offering the perfect form of entertainment; cheap, available, and open to endless possibilities that still make sense in a world that does not always make sense.

Comics grew more popular and sophisticated with time, introducing heroes such as Aquaman, Shazam, The Flash, and notorious villains like Harley Quinn, and the Joker by Detective Comics, known today as DC comics. In addition to the Timely line, today known as Marvel comics, which brought new super characters to life such as the Human Torch, The Submariner a.k.a Namor, Captain America, and the Fantastic Four. The representational art of Marvel comics has offered multiple representations over the years, some more impartial than others, for the narrative is almost always biased mainly because Marvel comics have always been reflective of their times; a product of their times, canalizing the ideas of an era; adapting and evolving, creating characters, and redefining others for a different audience and a different generation.

What Marvel Superhero comics do differently is the humanised characterisation of their superheroes and their stories which interlace heroic and non-heroic features offering relatable adventures packed with everyday life struggles. This helped turning Marvel comics into a home for many comic books' enthusiasts who identified with the X-Men's sense of otherness, and the Hulk's sense of alienation, to those who embody the American rhetoric like Captain America, and the vigilantes who question the feasibility of the legal system like the Punisher, to the tormented such as Moon Knight and the disabled like Daredevil, Echo, that many readers resonated with, to the culturally driven like Black Panther, Namor, and Ms Marvel. Marvel

welcomed the diversity of America, an inclusion that embroidered a multicultural fabric, present in Marvel's multicultural multiverse, where different modes of acculturation such as assimilation, integration, separation, and marginalization are present.

Acculturation is defined by Baker and Jane as 'a set of social process by which we learn how to 'go on' in a culture through the acquisition of the language, values, norms and maps of meanings that constitute a way of life' (632). It is a social process resulting from intercultural contact. Assimilation, or the melting pot, shows high maintenance of cultural heritage and identity, whereas integration is the essence of multiculturalism that cultural diversity is not only accepted but also a goal to be reached both politically and socially. When separation can be either voluntary or imposed by the dominant culture or group it fuels segregation on multiple levels, unlike marginalization which is imposed by the dominant culture or group resulting in total exclusion. All of which affect, shape, nurture or erase cultural identity. Such modes were incorporated in Marvel comics via compelling content, through different characters and superheroes like King T'Challa, the first black African superhero in mainstream American comics *Black Panther*, and Miles Morales, the African American *Spider-Man*, in addition to Kamala Khan, the Muslim Pakistani *Ms Marvel* to name a few.

## 2. The Marvel Universe: Adaptability and Representation

Stan Lee's funhouse has always been burdened by the weight of representation in a forever changing world. Like any literary fabric, the visual storytelling of comics proved to be adaptable on screen, for both cinema goers and television viewers to enjoy. English comic artist David Gibbons, the artist behind the well-acclaimed *Watchmen* comics, defines comics as a medium that "is founded on the evocative glimpse...the very fabric, the mechanism, of comics is essentially a series of static snapshot panels magically given continuity by the reader's attention" (Moore 7) hence, comics can be viewed as naturally adaptable storyboards.

As graphic mediums, comics, similar to films, use images to tell stories. Emerging in the same era as mass culture phenomena, both hybrid with visual origins, the cinematic adaptability of the graphic narrative i.e. comics, was both evident and inevitable. Nevertheless, the Marvel Cinematic Universe was never the mere focus of Marvel Studios:

The transmedia logic that drives the economic structure of the entertainment industry definitely plays a key role in these media crossovers, and though such crossovers have occurred throughout comic book history, since the 1980's comic book characters and stories have migrated with increased velocity into films, television, and video games. (NDALIANIS, p. 114).

Hence, tv shows, series, and miniseries have been a target artistic form that the studios have excessively invested in allowing Marvel artists to rebuild some characters like the Falcon as the new Captain America, resurrect others like Daredevil, and introduce new ones such as Moon Knight and Ms Marvel, media studies professor Michael Graves states that:

Transmedia franchises are largely characterized by a serialized narrative approach...the privileging of serialization is part of a larger shift within the television industry toward increased serialized storytelling transmedia storytelling franchises augment such serialization by expanding the narrative across multiple platforms producing a rubbished mythology or complex serialized narrative' (YOCKEY, p. 235).

Accentuating the significance of seriality as a transmedia principle<sup>1</sup> that American scholar Henry Jenkins distinguished in his book *convergence culture* where old and new media collide.

### 3. *Moon Knight*: Cultural Reference Through Graphic Cues

First introduced in the *Werewolf by Night* Marvel comic book series, Moon Knight, originally named Mark Spector, is a mercenary who is granted superpowers by the Egyptian anthropomorphic moon god Khonshu. Marvel street level hero Moon Knight displays dissociative identity disorder, a psychological point of view that *Moon Knight* (2022) miniseries, mostly directed by Egyptian Mohamed Diab, adopted in order to explore the non-mythical plausible explanation for Marc Spector's phantasmagorical journey.

The production design in *Moon Knight* miniseries adaptation entails visual narrative. is inclusive of all solid and abstract elements i.e. sets, props, costumes, mood, and tone. Diab provided multiple visual references from props such as Egyptian mythology books and ushabtis<sup>2</sup>, in addition to costumes such as Mr Knight's suit which displays allusions to Egyptology from the Pharaoh coffin print, to Khonshu's inspired buttons and mummy wraps shoe laces (figure 1), most importantly Moon Knight's costume which has been altered, turning the comics Moon Knight in a spandex outfit into a true Egyptian hero displaying hieroglyphics, Egyptian shendyt<sup>3</sup>, and mummy references (figure 2).



Figure 1. Mr Knight's suit.

<sup>1</sup> Henry Jenkins highlights seven principles of transmedia storytelling: seriality, world-building, subjectivity, performance, continuity and multiplicity, spreadability versus drillability, and immersion versus extractability.

<sup>2</sup> Ancient Egyptian funerary figurines.

<sup>3</sup> Egyptian kilt-like garment that is worn around the waist.



Figure 2. Moon Knight's outfit from the miniseries.

Portrayed by Palestinian-Egyptian actress May El Calamawy, the Scarlet Scarab/Layla Abdallah El-Faouly is another character that was introduced in the *Moon knight* miniseries, a female version of the Protector of Egypt from the Marvel comic books challenging Afrocentric historical misconceptions. In the series, Layla embarks on a self-discovery journey before standing out as a representative of Egyptian women, and Arabs defending good. Mohamed Diab has challenged the Arab misinterpretations in the media proving that art can be a myth busting tool.

#### 4. *Ms. Marvel* Miniseries as Cultural Artefact

In a stereotypical immigrant narrative, Marvel introduced its new Muslim teen superheroine, a Muslim Pakistani American teenager, Kamala Khan comes from a conservative Pakistani home, with aspirations to make a difference while maintaining her individuality and cultural identity. Kamala's polymorphous superpower is used to rescue the helpless as she stands for a Muslim female Pakistani American superheroine who can lead, win, and inspire. Kamala resonates with most comic books enthusiasts who seek recognition in the panels, those

who, just like Kamala, feel trapped in between worlds, seeking a sense of belonging, and wondering whether to integrate or assimilate.

In his article “Holy Islamophobia, Batman! Demonization of Muslims and Arabs in Mainstream American Comic Books”, Jehanzeb Dar argues that:

Superheroes and superheroines are meant to embody the values of truth, justice, liberty, and equality, and yet the comic book industry suffers from the same injustice that plagues American cinema: negative representations of Muslims and Arabs... [Persians as well] are linked with the same stereotypes that are attributed to Muslims: violent, oppressive, and grabbed in typical oriental fashion’ (101).

However, Kamala challenges those misconceptions. She comes as a multi-identified character, a representation of the young, the Muslim, the female, the unconventional, the Marvel fandom, and the conservative, all of which has made her the counterstereotype.

While Marvel comics try to resonate the diversity in the world, transmedia adaptation commercialises the relatable nature of marvel multiculturalism to a wider audience, giving characters such as Nakia Bahadir more space in the narrative. In *Ms Marvel*, Nakia is a hijabi Muslim Turkish American teen who defies the hijabi stereotype disseminated by the media. Nakia does more than just represent, for she provides social, cultural, and political commentaries (figure 3).



Figure 3. Nakia’s comment on the curriculum from *Ms Marvel*, episode 2 ‘Crushed’.

*Ms Marvel* comes as a significant cultural artefact, for it incorporates different Desi inspired cultural references which are manifested through colours, props, and score, in addition to historical references such as the Partition in 1947. Directed by Arab, Berber, Pakistani and Indian American directors, the *Ms Marvel* miniseries welcomed artists whose cultural experiences resembled those of the cultural representatives in the story being told, fuelling veracity into both the adaptation and the representation.

## Conclusion

Art is meant to be a cultural myth busting medium, not a cultural myth making one. Marvel comics have not always delivered authentic representations, in fact, they have, like most American propaganda tools, bred certain stereotypes over the years. However, the comics and their transmedia adaptations seem to have evolved offering more plausible and authentic representations, or have they?

Right after their most recent representation of the Arab and the Muslim superheroines, Marvel studios introduced their new superheroine Sabra to star in the new Captain America film *Brave New World* (2025). Associated with one of Marvel's most racist storylines against Arabs and Muslims, Sabra, an Israeli government agent seems to be Marvel's new attempt to reimagine the character's narrative, depict and promote another American political stance. In his book *Mass Communication and Media Studies: An Introduction*, Peyton Paxon states that "many people believe that the mass media have no impact on our lives, but are merely forms of entertainment...When we tell ourselves that the mass media are "only entertainment" we consume media carelessly." (12) hence, one must question Marvel's inclusive ideology, for both artistic representations and misrepresentations can serve as vessels to promote ideas and canalise opinions...and if it is *recurrent*, then it is *intended*.

## BIBLIOGRAPHY

- BUCKINGHAM, David. *Media Education: Literacy, Learning and Contemporary Culture*. 2003
- BARKER, Chris, and Emma A. Jane. *Cultural Studies: Theory and Practice*. 5th ed., SAGE Publications Limited, 2016
- Ms. Marvel*, created by Bisha K. Ali, season 1, episode 2, Marvel Studios, 2022
- DAR, Jehanzeb. "Holy Islamophobia, Batman! Demonization of Muslims and Arabs in Mainstream American Comic Books." *Counterpoints*, vol. 346, 2010, pp. 99–110. JSTOR, <http://www.jstor.org/stable/42980513>
- DAUBER, Jeremy. *American Comics: A History*. W.W. Norton and Company, 2022
- DOUGHTY, Ruth, and Christine Etherington-Wright. *Understanding Film Theory*. 2nd ed., Bloomsbury Academic, 2022
- FLANAGAN, Martin, et al. *The Marvel Studios Phenomenon: Inside a Transmedia Universe*. Bloomsbury Publishing USA, 2017
- HALL, Stuart, et al. *Representation: Cultural Representations and Signifying Practices*. SAGE Publications, 2013
- MCCLOUD, Scott. *Understanding Comics*. Harper Collins, 1994
- Moon Knight*. Created by Jeremy Slater, Marvel Studios, 2022
- MOORE, Alan. *Watchmen: The Deluxe Edition*. DC Comics, 2013
- NDALIANIS, Angela. "Why Comics Studies?" *Cinema Journal*, vol. 50, no. 3, 2011, pp. 113–17. JSTOR, <http://www.jstor.org/stable/41240726>
- PAXSON, Peyton. *Mass Communications and Media Studies: An Introduction*. The Continuum International Publishing Group, 2010
- ROSS, Edward. *Filmish: A Graphic Journey Through Film*. SelfMadeHero, 2015
- THOMPSON, Kristin, and David Bordwell. *ISE Film History: An Introduction*. 2021
- WILKINSON, Richard H. *The Complete Gods and Goddesses of Ancient Egypt*. Thames and Hudson, 2021