SPATIAL READINGS

AND

LINGUISTIC LANDSCAPES

Edited by

Alina Bako

Spatial Readings and Linguistic Landscapes

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INTRODUCTION

The present volume sets out to discuss a series of landmarks necessary for understanding the terms *spatial reading* and *linguistic landscape*, by means of a fruitful dialogue not only between different literatures, cultures, but also between disciplines, even more so as novel methods advance unique hypostases applied to an obvious interaction between literature and linguistics as well as other scientific disciplines, meant to add value to humanist research. The three important parts: *Spatial Readings, Linguistic landscapes, Performance Space* offer various hypostases, united, however, by spatially determined research, under multiple forms. From the unique letters of Zola, to the panorama of spatiality in the Romanian inter-war novel, spatial discourse, the oriental spaces of Salman Rushdie, Greek translations in the Romanian literary space, and the third space identified in the process of teaching Romanian to foreigners, to spatial coordinates, linguistic landscapes in the study of Romanian immigrants in Spain, or subjects from the world of cinema and theatre, the topics tackled by the authors of the studies included in this volume evince a heterogeneous character which is beneficial for understanding the manner in which the concept of *space* interacts with diverse literary and linguistic components. **Celia Vieira** analyses a corpus of letters, available on the Eman platform, sent from the Iberian-American area to Zola at the end of the 19th century. This corpus does not constitute a uniform object of analysis, given the diversity of letter-writers who take the liberty of writing to Zola during this period when the novelist and his work are already well known and had already been the target of numerous polemics on art and literature in the decade preceding the writing of these texts. From a theoretical point of view, this study is placed in the perspective of studies concerning the history and culture of celebrity, as well as studies concerning comparative literature and geocriticism. In the light of these achievements, the study is related to this corpus as an expression of an audience that reflects the image of Zola as a public figure and, at the same time, achieves a literary and cultural self-reflection. The methodologies used are issued from qualitative analysis applied to the content of the letters. **Alina Bako** presents in her study an inventory of the principal approaches in Romanian criticism regarding literary spaces, followed by a demonstration based on geocriticism, with examples from Romanian inter-war novels. By establishing a cartography

of Romanian spaces, with incursions into the geography of the city and the village, shaped by the experience of war (Camil Petrescu, Liviu Rebreanu), the author advances an interpretation of the most important spaces employed as a backdrop for the novels being analysed. Focusing on opposite such as urban/rural, traditional/modern, the study annuls certain prejudices related to Romanian canonical writers, such as Camil Petrescu, in the prose of whom the rural takes up a much more important place than previously thought. The second part of the chapter advances an approach to the literature of Hortensia Papadat-Bengescu and the manner in which space is shaped by femininity, with geofeminism and the periscope method becoming working instruments for a profound analysis of novels published in the same era as the ones of Virginia Woolf. The importance of the study lies in the development of intuitive approaches regarding a contemporary reading of Romanian inter-war novels, which results in a novel understanding of these prose works. **Ana-Blanca Ciocoi-Pop's** paper offers a close-up reading of Salman Rushdie's volume *East, West* through the lenses of geocriticism and literary geography, aiming to prove that Rushdie simultaneously creates and destroys imaginary spaces, drawing a profoundly fluid world, where imagery is the only reality attainable by the human mind. Published in 1994, Salman Rushdie's volume of stories perfectly thematizes, some twenty-two years before its publication, Sheila Hones' seminal work *Literary Geographies*. Rushdie's stories, as thematically diverse and challenging as their author, take the reader on a sometimes laid back, most often intellectually challenging, journey to the world of cultural spacelessness. Rushdie's characters, like the one who created them, obstinately refuse taking sides, or, in their own words, letting themselves be pulled mercilessly into the direction the "ropes" have chosen for them: "I too have ropes around my neck, I have them to this day, pulling me this way and that, East and West, the nooses tightening, commanding, choose, choose." Throughout the entire story collection, the one idea that crystallizes itself most often is the one of the impossibility of cultural belonging in a spatial and emotional sense – instead the author allows himself, and his characters, to drift, insisting on our cultural complexity, refusing to choose between East and West. **Iulia-Maria Ticărău** analyses how Jews perceive time and space by revealing the overriding reason, namely: the interpretation of sacred texts in which space is not fixed, and time is a loose element anchored in an uninterrupted present. This perception of time and space was changed by the way Jews themselves related to the Jewish problem, more precisely by choosing one of the paths: Zionism or assimilation. Furthermore, the paper highlights the importance of space in the analysis of a literary text, starting from new theories regarding the geography of space. The concepts

suggested by critics are applied in the case study of the novel *For Two Thousand Years* by Mihail Sebastian. The paper analyses by comparison two spaces projected at fictional level as perceived by the protagonist of Jewish origin: the city of Brăila (the hometown of the protagonist of the novel) and Bucharest (the city where the protagonist goes to university). Both Bucharest and Brăila are represented from the perspective of a marginalized person, and the reason of this marginalization is ethnicity itself. **Irina Dincă**'s paper aims to present some suggestions about the way in which *Third Places* of intercultural dialogue can be constructed inside multilingual and multicultural classrooms of Romanian as a second language. Firstly, the author synthetizes the theoretical premises of the concept of the *Third Place*, starting from the theory of the *semiosphere* developed by Yuri Lotman and the *dialogic principle* proposed by Mikhail Bakhtin, as well as the configuration of the *Third Space* in the *trialectics of spatiality* of Edward W. Soja or in the postcolonial cultural studies of Homi K. Bhabha. Furthermore, she discusses the pedagogical applications of *Thirdness*, with its main forms synthetized by Claire Kramsch – *Third Space*, *Third Culture* and *Third Place*. In the last sequence of the paper, the author offers some directions regarding the way in which these principles can be applied in order to develop the plurilingual and pluricultural repertoires of students from multilingual and multicultural classrooms of Romanian as a second language and to guide them in facilitating a *pluricultural space*. **Ioana Jieanu**'s paper aims to outline how Romanian migration integrated or adapted to the *linguistic landscape* in Spain and analyses a series of public inscriptions in the Romanian language existing in Spain. Similar public inscriptions have caught the attention of researchers who have dealt with the linguistic landscape of certain countries, cities or regions such as Laundry, Bouris (1997), Cenoz and Gorter (2008), Muñoz Carrobles (2010, 2013), Castillo Lluch and Sáez Rivera (2011), Malinowski (2015), Pons Rodrígue (2012), Gómez-Pavón Durán and Quilis Merín (2021). They studied street signs, billboards, names of places and company names, official signs, graffiti, posters, shop windows, flags, T-shirts. In this article, the author focuses on the impact of the names of Romanian companies in Spain (shops, restaurants, associations) on the background of the multilingual linguistic landscape of Spain. The corpus under analysis consists of the names of Romanian shops and restaurants, taken from various sites and from advertisements in Romanian newspapers published in Spain. **Ciprian Suciu**'s study attempts to document the role played by translated literature in the process of Greek-Romanian intercultural exchanges and comparative cultural studies. The author proves that although there are many translations, Romanian literary texts that were

translated into Greek and Greek texts that were translated into Romanian, have a rich tradition and were neither hindered by the differences in the languages nor by the historical events of the last century in the Balkans and Europe. The research located and documented translated volumes which cover different aspects of Romanian literature. The intention was to provide answers to the question whether literature can really be a link among Balkan people for intercultural exchanges, constructive dialogue and communication, a motivation for cooperation and harmonious coexistence. The creation of this detailed bibliography will prove to be useful in assignment preparation and/or its application by researchers interested in this topic, who will thus have the possibility to get acquainted and freely use the titles offered, and therefore develop a personal relationship with the Romanian people and an enhanced knowledge of their culture. **Ana Carvalho** focuses on the story of *Solaris*, a philosophical exercise presented as a fictional text, and brings to our attention concerns about the radically different Other and human limitations in accepting difference as a part of diversity. *Solaris* (1961), by Stanislaw Lem, tells the story of a planet inhabited by a single alien, a scient ocean. Generations of scientists, called Solarists, have dedicated their lives to the study of this planet describing their research in endless compendiums without conclusive results. In Tarkovsky's adaptation of *Solaris* (1972), the ocean is both a landscape and a character. The otherness of the ocean in the film is constructed visually as a landscape-character by exploring cinematic visual language. By landscape we mean a framed environment seen from a specific point of view. In narrative cinema, landscape provides information fundamental to the understanding of the narrative, using means other than acting and speech. The Solaris Ocean, a landscape-as-entity, is never a background, neither juxtaposed nor superimposed with human characters. The narrative is constructed through the visual forms that express the ocean's changing moods: from the calm foggy ambient and the movement of a white texture (the foam) over a grey-blue colour. These are not an external expression of the actor's moods, but expressions of the ocean as a character. The freedom from anthropomorphically proportional character construction emphasizes landscapes as non-human agents of action, participating actively in the narrative. The actuality of landscapes that act as Others echoes ecological and social concerns. **Diana Nechit and Andrei C. Şerban** chose Romeo Castellucci, a creator inscribed in the aesthetics promoted by post-dramatic theatre, who is part of the category of those "stage writers" for whom the concept of "text theatre" is replaced by a visual or "image" theatre. Placing in the centre of their work the concept of "iconoclasm", meaning a theatre that refuses representation, the members of Societas Raffaello Sanzio create through their performances extreme visual

and sensory experiences that (following the tradition imposed by Antonin Artaud) reject the text as a primary source of expression. In the light of such aspects, a theatrical adaptation of a literary work implies a drastic change of paradigm, a new formula of visual dramaturgy. Part of a trilogy dedicated to the *Divine Comedy*, the show *Inferno* presented in 2008 at the Avignon Festival immerses us in a unique artistic vision that opens new ways to understand not only the connections between theatre and literature, but also the new mutations of contemporary theatrical space. **Ioana Petcu** asks herself: Does Great Will look smaller today, but brighter? Has he become a dramaturgical pretext today, a launching pad for current topics or for the obsessive thematic universe of authors? What are the procedures by which the myth is detached from the history book of the theatre and is brought into the public space today? She gathered three Romanian playwrights who revisited, each in style and in a certain period, the space-figure of the great and friendly Will. Three plays, three styles, three testimonies about the artist and the space of performance art, from the '80s until today, three decentralizing but also tangent visions. *Vărul Shakespeare* (*Cousin Shakespeare*) is one of Marin Sorescu's lesser-known and hardly-edited texts. Beyond the inter- and metatextual juggling, beyond the playful discourse and the theatrical effects, the Romanian writer emphasizes the encounter between the language of Elizabethan poetry and the local comic. Richard III visits director Vsevolod Meyerhold in *Richard al III-lea se interzice* (*Richard III Is Forbidden*) by Matei Vișniec. Like a self-portrait, perhaps, of the author slipped into Meyerhold's character, the play returns - through paradoxes, theatricality, intersections between times, cultures and authorial voices - to a message as clear as possible about the artist's freedom, a message that (proof being the current global situation) the aforementioned aspects are of a continuous topicality. Shakespeare wonders what she eats, but so does, of course, actress Olivia Negrean, the author of the text *FEAST (A Play in One Cooking*). And she answers in her own manner of dramatic construction and by means of the project developed within the Romanian Cultural Institute (London), as part of which Philip Parr directs the show produced by the Parrabbola Theater Company (2019). Being one of the few authors in Romania who addresses the sphere of rewriting Shakespearean works, Negrean offers to the reader or viewer an intelligent exercise in which there is an obvious dose of feminism which is not at all accusing. The perpetual problematic, maybe taken up too often in the public space, regarding the misogyny of the Bard of Avon, is in this case recalibrated into a game of different voices, belonging to six female characters, who do not accuse him, but share Shakespeare (steaming), as in hot food, to the public. Shakespeare is cooked and eaten, therefore, with the audience.

SPATIAL READINGS

"YOU SO GLORIOUS, ME SO OBSCURE": LETTERS TO EMILE ZOLA

CELIA VIEIRA

In 1897, with his literary career already well established, Zola began a campaign in the French press in defence of the captain of the French army, the Jew Alfred Dreyfus, who had been unjustly convicted in 1894 for espionage and treason, and was imprisoned on Devil's Island in French Guiana. After Zola's involvement, Affaire Dreyfus took on international proportions and was accompanied by the world's press. On 13 January 1898, Zola published an open letter (*J'Accuse*) in the newspaper *L'Aurore* in which he accused high-ranking military and government figures of convicting Dreyfus. This accusation resulted in a libel suit against Zola, who was condemned and forced into exile. *J'Accuse* was a major step in the process of changing the opinion of the French and world population, who until then believed in Dreyfus' guilt. Other intellectuals had already initiated efforts to review the process, but without success. It was only when Emile Zola began his campaign in the press that the case took on a new direction, achieving the revision and, later, the absolution of Dreyfus. Aware of the symbolic capital that his name represented, Zola acted like a free man, using his celebrity to defend an innocent in the name of universal values. In any case, the Dreyfus episode constituted a break in French political life, placing each individual under the obligation to position himself in relation to a certain set of principles, accentuating political divisions and clarifying the confrontation of two world views and two visions of society.

The subject of this article is a corpus of international letters, sent by citizens, most of them unknown, to Zola during the Affaire Dreyfus, a process that had an extraordinary worldwide impact. From the publication of the famous article *J'accuse*, by Émile Zola, in *L'Aurore* on 13 January 1898, a courageous act to denounce the injustice committed against Captain Dreyfus, to the subsequent condemnation and exile of the naturalist writer, all the vicissitudes of the process were accompanied by the international press, almost in real time, unleashing a vivid emotion at the possibility that France, the beacon of civilisation and of the defence of human rights, may

finally be a nation mined by corruption, injustice and moral decadence. The national process becomes a worldwide process, in which France is judged, destroying herself in an ignoble internal struggle that opposes the "dreyfusards" to the "anti-dreyfusards", making the hypothesis of an anti-Semitic and anti-republican France more and more obvious. The *corpus* therefore establishes a comparative and geocritical reflection, by reflecting the values of an entire foreign community which observes France and needs to speak in order to take part in this judgement, and thereby defines herself in comparison with the nation which until then had provided the reference for the construction of her own cultural identity.

The concept of otherness is based on spatiality, and the question is what elements underlie the boundaries of an area. In the case we are analysing, there is, on the one hand, a large geolinguistic area, Portuguese and Spanish, which includes the Iberian space and South American countries, and, on the other hand, France. The first space is the target of cultural reception, while the second has functioned, throughout the 19th century, as a reference for progress and all scientific, artistic and literary innovation. To speak of the Iberian-American space and of France means, in this century, to evoke a dialogue established above all in a single sense, even if there have been several communicating vessels, resulting from the mobility of writers and intellectuals and from the global circulation of newspapers and magazines.

In this context, at the end of the 19th century France corresponded to what Moretti defined as a central area, in a system which, like the economic system, is made up of a centre, a periphery and a semi-periphery which are developed in a relationship of progressive inequality[1]. The dynamics of literary relations and evolution would be determined by the way cultures belonging to the periphery and semi-periphery of the literary system (in this case, the Iberian Peninsula and the entire region resulting from its colonial expansion in Central and South America) strike a balance between pressure from central areas (in this case, France) and their own local heritage.[2] Certainly, the socio-economic perspective on the transnational evolution of literary forms advocated by Moretti and Casanova,[3] which focused on the asymmetry between dominant centres of influence and peripheries that assume a weak and passive role, has been criticised for neglecting "the polycentrism, plurilingualism, and multidirectionality of literary flows."[4] This conception of the literary system based on the history of capitalism underestimated the importance of intercultural processes and the role of peripheral areas in the overall literary semiosis. One of the points highlighted by these letters is that laws of literary evolution are much more complex. Therefore, it must be recognised that literature is a polysystem[5]

whose contours are variable because they integrate a multiplicity of inter- and intraliterary relationships,[6] but also extraliterary.

Thus, when Affaire Dreyfus occurs, there is a drastic reversal of this flow, from the centre to the periphery: the example that comes from France is a bad model, a complete reversal of the image that had been built up until then, namely the image of a country that embodied the greatest advance in civilisation and symbolised the values of a modern state. Communication is reversed and it is this entire community that takes the initiative to come into contact with the space that had taken on the role of transmitter, to demand a clarification, a response, to judge it at a time when it seems to contradict the cultural model that it had built and spread worldwide. This *corpus* questions a process of reception and asymmetric interference in which the cultural area of the letter writers had assumed a role of target culture under the influence of a source culture that had completely ignored her. [7]

Corpus of analysis and methodology

This article is part of an international research project that aims to study a corpus of about 2400 letters sent from all parts of the globe to Zola between around 1880 and the end of the writer's life. All this epistolary material has already been digitised and coded on the E-man platform[8], now lending itself to multiple approaches considering the sociological, historical, linguistic and cultural richness to which these letters are a testimony.

For the present study, we have selected as a corpus only the letters sent from what can be referred to as the Hispanic area, considering the linguistic and cultural links that give unity to this area. The selected corpus consists of 178 letters, sent from the following countries: Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Spain, Mexico, Paraguay, Peru, Portugal, Uruguay, and Venezuela. The letters are mostly written in French, which attests to the linguistic hegemony of France in this period, but there is also a considerable part of the letters written in Spanish and Portuguese, the mother tongue of the letter writers.

As for the identity of the letter writers, most of them are now unknown citizens, even if some of them have held important positions in the communities in which they were inserted, such as journalists, librarians, editors, translators, politicians or writers. From an intellectual point of view, the *corpus* reflects the affirmation of a republican, progressive and anti-Catholic mentality, as forces of political, social and scientific modernity. This *corpus* is also representative of the role that women writers are beginning to assume in society and of their progressive autonomy, since there are several letters written by women, many of them defining

themselves as writers and collaborators with journals. It is as a world-renowned writer that Zola also becomes the recipient of young writers who see in him the image of a modern and revolutionary writer and therefore with whom they could share their doubts and ambitions regarding the role they should play in a changing world. This is why a significant number of young people write to him asking for moral guidance in this context. As far as the training of letter writers is concerned, it is meaningful that some of them have a technical background, especially if we recognise that the affirmation of scientific and positivist thought in these countries was transmitted through the generation which attended the polytechnic academies.

Regarding the methodology used, we carried out a qualitative analysis after a close reading of all the documents under consideration, seeking to identify some markers as guidelines. The objective was, using basic elements of textual linguistics,[9] to identify, in the process of epistolary enunciation, phenomena of *deixis* that refer to the configuration of a "self", a "we", one "here", and to the way this subject of enunciation conceives an image of the recipient of enunciation, an "you", Zola, in relation to a universe of common reference, "it", the French country.

Questions of enunciation

How is the "self" that is expressed in these letters defined? Let us take as an example one of the letters of a writer, Angelina Vidal, who was one of the most combative women in Portuguese culture in the second half of the 19th century, a journalist, teacher, playwright, poet, who fought for the defence of women's rights and for the defence of workers' rights, having personally suffered the consequences of her political activity. She perceives in her and in Zola, a similar destiny and a deep knowledge of the paradoxes of the human soul. Beginning this long letter of 26 February 1898,[10] with a sincere "Je pense à vous" ("I think of you"), the writer shows a humble complicity by comparing her life to Zola's life: "vous si illustre, moi si obscure, nous avons donné le plus saint, le plus tendre dévouement…. Maintes fois blessé ou renié par ces déplorables avilis, avec lesquels nous voudrions partager notre âme loyale. N'est-ce pas, Maître, qu'il y a toujours le mauvais larron sur le calvaire de chaque Messias?" ["You so illustrious, me so obscure, we have given the holiest, most tender devotion.... Many times wounded or denied by these deplorable debasements, with whom we would like to share our loyal soul. Isn't it, Master, that there is always the wrong thief on the Calvary of every Messiah?"]. Above all, the author sees in Zola's condemnation the evidence of a civilisational breakdown: "Nous avons beau éclairé l'ignorance, détruit les haines, descendu les mythes,

exhaussé le niveau intellectuel des multitudes… Il y aura toujours dans un peuple civilisé quelque chose de l'inconscience de la brute, et de la sauvagerie des ancêtres" [However much we have enlightened ignorance, destroyed hatred, brought down myths, raised the intellectual level of the multitudes... There will always be in civilised people something of the unconsciousness of the brute, and the savagery of the ancestors]. The writer expresses her profound adoration of the "Apôtre de la Justice souveraine, avocat de l'humanité souffrante" ("Apostle of Sovereign Justice, Advocate of Suffering Humanity") and compares the present situation to that of the times of "social pathology" when clerical and antisemitic power prevailed, which preceded the proclamation of Human Rights and the revolution of 1789. Distressed to see Zola condemned, this woman, who was been considered the "Propagandist of Social Emancipation", states: "Pour vous, Maître, la prison se change en Capitole" ("For you, Master, the prison turns into a Capitol"), and she believes that the aspirations of free thinkers will one day be redeemed, even if the social state is now reaching its final days. Indeed, the letter writers define themselves as part of a fraternity that faces the same obstacles as Zola in a world that seems hostile to truth and justice: they are unjust beings, victims of the ignorance of society, and therefore the "you" to whom they address is not just Zola the writer and warrior of naturalism.

The thousands of articles on Zola and Naturalism that circulated in the world press, highlighting the close relationship between literature and journalism, made him, especially from the 1880s onwards, a literary figure known worldwide. This image was promoted among his contemporaries, certainly through the dissemination of his works and articles, but also through the development of a biographical criticism that, in the early 1880s, was mainly intensified by comments on his novels, published in French magazines of large circulation, such as the *Revue des Deux Mondes*; or the information contained in works such as the *Dictionnaire Universel des Contemporains* de Vapereau;[11] Maupassant;[12] *Célébrités Contemporaines*, or two works from 1882 that functioned as a privileged source in the configuration of Zola's international image as a famous person: the volume of one of the writers of the *Soirées de Médan*, Paul Alexis, *Emile Zola. Notes d'un ami,* and Edmundo de Amicis's travel impressions, *Portraits littéraires*, who, by disclosing the writing processes and the daily life of the naturalist master, also reveals the backstage of the production of the naturalist novel. Thus, in the early 1880s, Zola's name already corresponded to that of a renowned author and naturalism was no longer a literary novelty, but a movement that was institutionalized both in literary criticism and in the creation of naturalistic works, after a whole decade of battles and

controversies in the world press. But, since the publication of *J'Accuse*, his image had gone beyond the artistic field to become universally a moral and political symbol in which the spirit of humanism and the essence of Human Rights converged.

Zola, according to one of the letter writers, "n'est pas le défenseur de la France – il n'est pas le défenseur de l'Europe – il n'est pas le défenseur du monde – il est plus que ça – il est le défenseur d'un évangile - Evangile qui, bien qu'il soit athée – embrasse celui du Christ" [is not the defender of France - he is not the defender of Europe - he is not the defender of the world - he is more than that - he is the defender of a Gospel - a Gospel which, although atheist - embraces that of Christ]. He is the "étendard de la liberté et de la justice" [a flag of freedom and justice],[13] and that is why "tout ce qui est inhumain trouve en vous un défenseur" [all that is inhuman finds a defender in you].[14] A collective subscriber, the Associação Luso-Americana Financial Beneficente,[15] praises in Zola "o Salvador, o Redemptor, o restaurador dos valores das novas gerações, devotado apóstolo do Cristianismo" [the Saviour, the Redeemer, the restorer of the values of the new generations, devoted apostle of Christianity]. In this letter of 1898, the subscribers see in Zola's attitude a sociological thesis: it embodies the defence of Human Rights and Progress, against the medieval and clerical ghost; it corresponds to the foundation of a social state that must be based on the force of law and not on the law of force. Those who blame him have not understood the significance of *Germinal*, *Rome* or *Lourdes* either. As he became the "citoyen du monde, compatriote de tous les déshérités, qui souffrent faim et soif de Justice" [citizen of the world, compatriot of all the underprivileged, who suffer hunger and thirst for Justice], the future will fulfil a duty of gratitude to the "prisonnier sublime" [sublime prisoner] who will cross the "Capitole de l'Histoire" [Capitol of History]. He is acclaimed by those who describe themselves as "Les exploités du Portugal, révoltés dans ce milieu qui écrase les faibles" [the exploited of Portugal, revolted in this environment that crushes the weak], the "victimes du bourreau Capital" [victims of the executioner Capital].[16] For them, the essential thing would be to be part of the universal voice that rises up in support of the "admirable apôtre" [admirable apostle]: "Qu'on ne dise que vous êtes seul à parler au nom de la Justice. De tous les coins du monde mille voix vous répondent" [Do not let it be said that you are the only one to speak in the name of Justice. From every corner of the world a thousand voices are answering you].

The "you" is systematically designated as the "Maître", as a title corresponding to the admiration due to someone who has become a model as a writer and as a citizen, which is also corroborated using qualifying adjectives such as "great", "glorious", "noble". That is why content analysis

indicates that Zola's name often relates to words belonging to positive instances of a domain of meaning that has to do with human rights and with a critical reflection on contemporaneity.

In correlation with the self and the "we" that enunciates, is the use of deictics that refer to one "here" and "now", conceived by comparison with that other space in which Zola is located: France, placed in a process of revision of its present and past identity. The "here" to which the letter writers situated in Iberian-American space refer is "um abençoado torrão de solo americano" [a blessed clod of American soil], a place "onde ainda não se conhece o anti-semitismo" [where anti-Semitism is not yet known].[17] The "here", "these parts", is a space implicitly opposed to France.[18] Another letter writer talks about the fact that the antisemitic hate is unknown in his nation [19] and another subscriber states that he lives in a place "où tous sont républicains, depuis le Président jusqu'aux paysans" [where everyone is a republican, from the President to the peasants].[20] The "here" is "a petit coin de l'univers" [a small corner of the universe], humble but still preserved from the corruption that damages France. This is why, in many letters, the subscribers invite Zola to receive him if he wants to leave France, offering their own home to welcome him and their country as a destination in exile.

The universe of reference is recurrently France and the questioning of the place that this nation occupies geoculturally. The letter writers wonder whether France is still "le cerveau du monde" [the brain of the world], unable to understand how such a process was possible in a liberal and cultivated country. This is the France which, for many, "dédit les vertus de sa tradition" [forsakes the virtues of her tradition].[21] They regret Zola's condemnation, which is unacceptable in a Republican France that advocates the values of justice, equality, and freedom.

Looking for a lost world

These letters draw attention to the global tensions inherent in the process of reception-creation and highlight the literary legitimation strategies put in place by local cultures to circumvent the influences they receive from abroad. In this respect, we can refer to Mircea Martin's theory of cultural complexes, underlined by Andrei Terian, according to which inter-literary relations and influences act as complexes: "many of "cultural complexes" of various literatures operate similarly to the way individual complexes operate"; a "complex", whether it is individual or cultural, emerges from the comparison (constantly detrimental to the subject) with an Other."[22] According to Terian, this viewpoint would make it possible to highlight self-legitimisation strategies developed by national literary systems in their

relation to world literature. Some of these strategies, which aim to affirm the value of a literary system in its relationship with the Other, are formulated as a comparison that favours national writers over foreign writers; or as a praise of the excellence of national literature, while underlining its innovative and pioneering role.

In fact, several of these letter writers value their countries as good examples of the implementation of the values which had been promoted by France and praise the promising character of their young republics of letters. One letter writer from Argentina informs that Zola's name is well known in Buenos Aires and that his aim is to draw attention to Argentina's literature, which promises to become one of the most original.[23] Thus, the collective self-expressed in these letters tends to value its example as the heir to the lesson of modernity and justice that France had spread throughout the world from 1789 to the present day.

But these letters also bear witness to the sunset of an ideal and reflect the imminence of a turning point in History. The moment of the Dreyfus Affair can then be designated as "the end of the disillusionment of reason."[24] From that moment on,

> il est devenu impossible de se référer à la raison, au peuple, à un ensemble de valeurs établies, reconnues ou fondées, au Bien, au Juste ou au Vrai. Historiquement on est effectivement non pas "par delà le Bien et le Mal" comme le dit Nietzsche mais simplement en dehors du Bien et du Mal. Nous ne sommes pas dans un monde postmoderne mais dans ce que Baudelaire nomme "la modernité" : la société moderne a révélé son vrai visage. La mutation est irréversible et crée des conditions nouvelles, inédites et qu'on sait, rétrospectivement, infiniment dangereuses. L'affaire Dreyfus aura donc finalement permis la pleine reconnaissance des intellectuels comme un groupe social à part entière, disposant d'un pouvoir. Mais elle aura en même temps montré que ce groupe est divisé en deux camps irréductibles : les dreyfusards pour la justice et la vérité, les antidreyfusards pour la raison d'Etat et l'unité de la patrie qui transcende les destins individus.[25]

In the letter addressed to President Loubet after the amnesty, while closing the case for good, Zola states that his mission is over: "I have fulfilled my role as honestly as I could. (...) I have no merit. The cause was so beautiful, so human. I walked for sure, which diminishes my courage." These are neither victorious nor falsely modest words, but rather the words of a man who recognises that a new stage of humanity has just begun, in which those who fight for just and universal ideas will find it difficult to make themselves heard.

In this way, the words of this anonymous letter writers in the Iberian-American space that supports Zola and calls on France not to disdain the

values of its democratic and revolutionary identity already sounds like a nostalgia for a lost time and space. Soon, the consolidation of industrial capitalism, the outbreak of the First World War and the rise of the United States of America as a new area of symbolic and cultural hegemony will confirm the end of the romantic role of the intellectual and the writer in the leadership of peoples.

Conclusion

In this article we analyse a corpus of 178 letters sent from Portugal and Spain and from the countries of Latin America to Zola between around 1880 and the end of the writer's life, most of them written as part of the reaction to Affaire Dreyfus. The close reading of this materials made it possible to identify the configuration of a self in solidarity with the values recommended by Zola, as well as a profile of this writer as an embodiment of the defence of human rights and of the basic principles of the French Republic. At the same time, these texts express the still utopian belief about the historical becoming of a France that no longer represents the victory of reason and justice. What is at stake, rather than the opposition between two spaces in asymmetrical cultural interference, is the opposition between two times, since these voices echo the birth of a new modernity and a new economic-political era.

References

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[2] *Ibidem*, p.58.

[3] Cf. Pascale Casanova, *La république mondiale des lettres*, Paris, Seuil, coll. "Points", 2008.

[4] Marko Juvan. "Worlding Literatures between Dialogue and Hegemony". In *CLCWeb: Comparative Literature and Culture* 15.5, 2013, p. 5, http://docs.lib.purdue.edu/clcweb/vol15/iss5/10/, acceded 09.05.2016.

[5] Itamar Even-Zohar, "Laws of Cultural Interference". In: *Papers in Culture Research*. Tel Aviv, Unit of Culture Research, Tel Aviv University, 2010, pp. 63−67.

[6] Durišin, Dionýz, *Théorie du processus interlittéraire I*. Bratislava: Institut de Littérature Mondiale/ Académie Slovaque des Sciences, 1995, p. 12−13.

[7] "A target literature is, more often than not, interfered with by a source literature which completely ignores it". Even-Zohar, apud Franco Moretti, p.56.

[8] See http://eman-archives.org/CorrespondanceZola/

[9] Émile Benveniste, *Problèmes de linguistique générale*, Paris, Gallimard, 1966.

[10] Lettre d'Angelina Vidal à Émile Zola, du 26 février 1898,
http://eman-archives.org/CorrespondanceZola/items/show/6439

[11] G. Vapereau, *Dictionnaire universel des contemporains...,* 5e édition, Paris, Hachette, 1880.

[12] Guy de Maupassant, *Célébrités contemporaines. Emile Zola.* Paris, A. Quantin, imprimeur-éditeur, 1883.

[13] Lettre de Jayme da Costa Tavares, Julio César ***** de Araujo, Manuel ***** ****** et ***** António Domingues à Émile Zola, du 5 septembre 1899,
http://eman-archives.org/CorrespondanceZola/items/show/6452

[14] Lettre de G. Verdier à Émile Zola du 31 juin 1901,
http://eman-archives.org/CorrespondanceZola/items/show/411

[15] Lettre de J. A. Guimaraes à Émile Zola du 9 avril 1898,
http://eman-archives.org/CorrespondanceZola/items/show/1056.

[16] Lettre de La Union Communiste-Anarchiste de la Région du Sud à Émile Zola du 9 mars 1898, http://eman-archives.org/CorrespondanceZola/items/show/6454

[17] Lettre de Antonio Augusto Marinho da Cunha à Émile Zola du 23 février 1898,
http://eman-archives.org/CorrespondanceZola/items/show/1054

[18] Lettre d'Alfredo Claudio da Silva à Émile Zola du 24 janvier 1898,
http://eman-archives.org/CorrespondanceZola/items/show/1038 .

[19] Lettre de Tobias do Rêgo Monteiro à Émile Zola du 15 novembre 1901,
http://eman-archives.org/CorrespondanceZola/items/show/1050

[20] Lettre de Francisco Sanchez à Émile Zola du 28 février 1898,
http://eman-archives.org/CorrespondanceZola/items/show/6313

[21] Lettre de Enrique *** et Justiniano Montoya à Émile Zola du 10 mai 1898,
http://eman-archives.org/CorrespondanceZola/items/show/6303

[22] Andrei Terian, "Constructing Transnational Identities: The Spatial Turn in Contemporary Literary Historiography" in *Primerjalnaknjiževnost,* Ljubljana, 36.2, 2013, p. 4.

[23] Lettre de Juan A. Piaggio à Émile Zola du 14 juillet 1889,
http://eman-archives.org/CorrespondanceZola/items/show/1065

[24] Alain-Marc Rieu, "La fin en France du pacte "intellectuel/société"". In Jean-Max Gieu. *Intolérance et préjudice. L'affaire Dreyfus aujourd'hui*, Fischbacher, pp.135-152, 1999

[25] [It became impossible to refer to reason, to people, to a set of established, recognised or founded values, to Good, Just or True. Historically, we are indeed not "beyond Good and Evil" as Nietzsche says, but simply outside Good and Evil. We are not in a postmodern world but in what Baudelaire calls "modernity": modern society has revealed its true face. The mutation is irreversible and creates new, unprecedented and, in retrospect, infinitely dangerous conditions. The Dreyfus affair has thus finally led to the full recognition of intellectuals as a fully-fledged social group with power. But at the same time it showed that this group is divided into two irreducible camps: the Dreyfusards for justice and truth, the anti-Dreyfusards for the reason of the state and the unity of the homeland which transcends individual destinies.] Alain-Marc, Rieu, op. cit., p.7.

THE ROMANIAN INTER-WAR NOVEL –
A GEOCRITICAL PERSPECTIVE

ALINA BAKO

The present chapter advances an incursion into the world of the Romanian inter-war novel, by means of a relevant journey starting out from the first literary geography studies in Romania up to the most recent quantitative approaches. The focal point of our endeavour is to prove that this concept of "space", applied to the narrative text, is not limited to the representation of a reality (a self-evident idea, especially in the case of geographical localizations which are easy to recognize), but becomes an efficient instrument for the study of the novel's evolution and the creation of a spatial narrative typology, which should describe a culture, in our case the Romanian one, within the Eastern-European context, following a set of well-delimited axes, to which the inter-war novels belong. The spatial reading we applied was born out of "spatial cognition" and regards, beyond the identification of narrative places, the mode of functioning of spatial perception, how space is organized and used, the mental spatial models advanced by the novel's texts. Promoting a dynamic process, built from several focal points, milestones necessary for the definition of space, this type of relating to the literary text represents a strategy of defining the specificity of the Romanian novel's evolution.

Context

The first attempts at analysing Romanian prose from the point of view of literary geography are extensively descriptive, such as the volume authored by Gh. Macarie in 1980, *Geografie literară. Orizonturi spirituale în proza românească / Literary Geography. Spiritual Horizons in Romanian Prose*, which establishes in its six chapters ("Physical Landscape – The Meadow, Hills-Valleys, Mountains, Forests, Streams, Flowers", "The Passing of Time, Aspects and Visions in Landscape Reception", "The Communion of Man and Nature", "The Escape into Nature", "The Feeling of Time", "The Man-Demiurge") the geographical landmarks as rightful

constituents of a vision standing under the sign of "a feeling of nature" (IX). What the critic employing naive instruments observes is that "the Romanian prose of the 19th century focuses on (...) elements of the natural landscape – mountains, meadows, hills, streams of water in their vast diversity, its climate hypostases, natural phenomena, moments of temporal succession, the passing of days and nights or of seasons, biogeographical formations (the forests, meadows, etc.)."[1] What is in fact analysed is only reflection by introspection (Einfühlung) of nature and its inclusion in literature. Apart from canonical writers such as Mihail Sadoveanu, women writers are also brought up: Bucura Dumbravă's *Închinare / Prosternation* (1920) in the chapter "Cartea munților" / "The Book of the Mountains", Hortensia Papadat-Bengescu's *Dorința / Desire* (1913) (where the author identifies spaces such as the forest, associated with the feeling of integration, of identification with nature*), Marea / The Sea* 1913-1914*,* or the prose text *Amurg / Dusk* by Georgeta Mircea Cancicov. Still another approach can be found with Valeriu Cristea who, in 1973, in his work *Spațiul în literatură – formă și semnificații / Space in Literature – Form and Significance*[2] identifies two paradigms as part of which space in literature functions: open and closed, with the character thus establishing a relationship of social acceptance or rejection, of escape, of living in solitude, etc. Yet another approach is advanced by Cornel Ungureanu,[3] who in the two volumes[4] attempts a classification according to regions of literary sensitivity as present in literary works. The idea is taken up again in *Geografie literară. Studii / Literary Geography. Studies*, Timișoara, West University Press, 2002, and *Geografia literară a României, vol. I, Muntenia, vol. III, Ardealul, vol. IV, Banatul / Romania's Literary Geography, vol. I, Wallachia, vol. III Transylvania, vol. IV The Banat,* Pitești, Paralela 45 Press, 2003–2006, where emphasis is placed on the association with the regions writers belong to. He brings up, in an attempt at establishing a hyper canon, to make use of Damrosch's terminology, the classics: Eminescu, seen as a centre and a pathway towards it, Slavici, Caragiale, Mateiu Caragiale, Paul Georgescu. He then takes up V. Voiculescu, Eliade, Sebastian, Vintilă Horia, Valeriu Anania, Geo Bogza, Marin Preda, Ștefan Bănulescu, Petre Pandrea, Marin Sorescu, Mircea Ciobanu, Gabriela Adameșteanu, Mircea Cărtărescu and their relationships with the geographic spaces they belong to. In fact, the endeavour is one of geographic placement and less so one of geocritical analysis of prose.

An interesting intuition process can be observed in Edgar Papu's 1977 study entitled *Din clasicii noștri / From Our Classics*, in *Camil Petrescu și spiritul Bucureștiului / Camil Petrescu and the Spirit of Bucharest*[5] where he associates Bucharest's anarchic spirit with the "astylistic" type of novels

written by Camil Petrescu. "The novel does not feature a plan, a map of its own, leaving one under the impression that it was written haphazardly, just like Bucharest's ancient mansions, dispersed carelessly, and according to their owners' whims, without any exigence of urban geometry" because "a characteristic feature is immediately apparent for any foreigner, namely the ancient contrast between winding, insalubrious, unpaved streets on the one hand and clean, paved yards, geometrically embellished with flower beds and kiosks covered in ivy, on the other hand."[6] It is also him who associates the structure of *Patul lui Procust / Procrustes's Bed* with the urban blueprint of Bucharest and the general architectural impression: "One would come across houses which were advancing isolated until the middle of the street and choked the road like some sort of giant stone and brick fingers, leaving only a tiny space where vehicles gave off the impression of morsels of food which cannot be swallowed by a too tight throat. One would step with much difficulty across sidewalks eaten up by yards and noble facades, leaving only a thin strip meant to be walked on. Heaps of houses would appear out of the blue in large squares, normally meant to harbour impressive facades of architectonic monuments."[7] We will speak about Bucharest and urbanism in the present study, in connection with the novels of Camil Petrescu and Hortensia Papadat-Bengescu.

Going one step further in the geocritical analysis, Andreea Răsuceanu presents a Bucharest of Mircea Eliade, advancing a solid approach full of literary landmarks of the described spaces. From the point of view of quantitative studies, we should mention the initiative of inventorying spaces where the plot unfolds in Romanian novels in critical essays such as the one authored by Ștefan Baghiu et al.,[8] but also approaches based on manuscript maps, created by writers in order to aid their documentation work for writing the novel, such as *Geocritical Readings of Romanian Literature: Maps and Cartography in Rebreanu's Canonical Fiction*[9] by Alina Bako.

Mentioning the above studies is meant to bring together research directions from the domain of literary geography / geocriticism in order to accurately map the situation of the Romanian novel. In what follows, we will devote our attention to two elements of originality which, we hold, are essential for the inter-war Romanian novel and simultaneously represent a method of relating to the European space: the use of literary cartography created by writers and the presentation of geofeminism, proven by means of an analysis of the Romanian novel.

Recently, geocritical studies have focused on the one hand on spatial occurrences identified in novels and their quantitative analysis, and on the other hand on resorting to the analysis of imaginary or real maps created by writers in juxtaposition with the writing process itself. The essential idea we

advance is that there is an indestructible connection between space and knowledge, proven also on the level of literary fiction. The Romanian inter-war novels take up the problem of space either by a decorative approach to it, or by a Proustian type association and the recuperation of the past by bringing space into the present moment, or by the establishment of a significant symbolism which starts out from the defining spaces of an epoch. In this first part of the study, we are interested in the mode of construction in the novel of that which Henri Lefebvre described as follows: the manner in which man relates constantly to space, from the point of view of everyday life, and on the other hand "representations of space," referring to cartographers' maps, urban blueprints, maps of transportation networks, which are products of intellectual knowledge, not of everyday rituals. Therefore, apart from "perceived space" (espace perçu) to "conceived space" (espace conçu) a third form is identified "lived space" (le vécu), which contains the two other forms and annuls them, according to Lefebvre, the distinction between centre and periphery, applied also on literatures[10]. This lived space is constructed in Romanian prose as a reflection of Romanian society and culture, through the interconnectedness of the urban and the rural. Our demonstration thus becomes essential because it advances a renunciation of traditional classifications, characteristic of Romanian criticism: to regard inter-war prose writers as either indebted to urbanism or to ruralism.

Thus, the inter-war writer Camil Petrescu, an overt adept of "making it new", uses rural spaces in his novels to quite a large extent, which forces us to reconsider the position the author traditionally took up among other noteworthy Romanian writers. Furthermore, Romania's inter-war situation was also not different from the one reflected in the press, as the country was to a large extent agricultural,[11] amassing large numbers of people in rural areas and evincing a high level of illiteracy. According to the data provided by the Population Census of 1930, the population of Romania was 80% rural, with 78% working in agriculture, which inevitably influences the manner of writing literature. According to a comparative analysis, in Europe, Germany had a rural population of 29%, and Italy and France one of around 30%. In this context, one must bring up the ideas discussed at the *Sburătorul* literary salon through the voice of E. Lovinescu and the writers gathering around the concept of urbanism in literature. For example, what Camil Petrescu advanced was a utopia stemming out of a cultural elitism, with the protagonist seen inside the urban realm being only apparently dominant, because upon a strict analysis one realizes that rural spaces take up a significant part of the text.

"From the inhabitant of Prussia to the Bucharest slumlord. From Kant to Conta."

In the second part of the novel *Ultima noapte de dragoste, întâia noapte de război / The Last Night of Love, The First Night of War*,[12] the narrator protagonist initiates a dialogue with a wounded soldier from the German army during a fight. The soldier initially refuses to communicate, which prompts the protagonist to utter a remark expressing the exponential character of each participant in the battle and, above all, the act of belonging to a foreign army: "I feel as if he is speaking from one nation to another, not from one person to another, as I had requested him to, from the inhabitant of Prussia to the Bucharest slumlord, from Kant to Conta."[13] The renouncing of humanity is done in the name of military duty, and the narrator's tone is one of underlining the idea that the Prussian army, integrated into the German Imperial Army as early as 1871, was relating with superiority to an army of a country at the periphery of Europe, disorganized, who was not familiar with the essential rules of warfare, and was thus fighting without method. The Romanian space therefore becomes a symbol of the oriental East, lacking organization, a melting pot of ethnicities and an exotic realm.

The author, considered a promoter of modernism in Romanian prose, brings up urban spaces which were part of the frontlines, or were in the immediate vicinity of the front, such as Câmpulung. The city is described by using real landmarks such as: Râul Târgului, with details regarding the state of public roads at the beginning of the 20th century "the narrowly winding street, paved with coarse stones" or with information about the houses: "some seem to have upper floors, because they have cellars which look like elevated ground floors, and above these there is the porch" (Petrescu, 109). These are details pertaining to the projection of a lived space, to use Lefebvre's terminology. Another urban space is Cohalm, where the protagonist employing a first-person narration observes "rurally large streets, with Saxon houses, with tall, closed gates and windows characteristic of fortresses."[14] It is interesting to note that, contrary to the sustained promotion of urbanism in Camil Petrescu's work by Romanian literary criticism, one can observe an arid type of description, sometimes even cold, bereft of any feeling of belonging to the cityscape: "In times of war, during the night-time cities too (...) are among the most unpleasant things in war."[15] For him, the discovery of the urban space is a journey on the sanitary train, a sort of "journey abroad", transiting through train stations: Brașov, Sinaia, Predeal, Bușteni and, finally, Bucharest. These spaces are presented by resorting to personal experience, it being a well-known fact that the author himself had been wounded on the front, to the

conditions inside hospitals, as well as to the existence of women volunteers taking care of the wounded. The narrative space becomes a pretext for the protagonist to formulate a judgment regarding the Romanian society's incapacity to adopt healthy practices:

"But what sets a society of civilization apart from one of culture is that its world emulates and practices passionately and enthusiastically all the forms of the one of culture, however having neither the persistence of completing things nor the courage of bearing all the consequences. As long as hospital service did not contradict any of the natural inclinations of these ladies but was even favouring them with new occasions and a unique setting, they filled the rooms where the wounded were lying with their smiles and pure presence. That was all. But I have seen only few of them, later, cleaning in the hospitals of Iasi, on deserted July afternoons, decaying wounds."[16]

The capital of the beginning of the century is described in full expansion, in contrast to "the vacant lots", in fact the market populated by carriages and vehicles. It is, in fact, the Kiseleff road, reminiscent of the route of carriages from the Arch of Triumph until the famous house of Doctor Nicolae Minovici, the father of the ambulance service: the classic circuit between the second rondo and the house of doctor Minovici."[17]

A carriage route is also mentioned in G. Călinescu's novel *Enigma Otiliei/ Otilia's Enigma*, where the characters Felix and Otilia "seated in the ample carriage, drove along Calea Victoriei from its edge next to the Dâmbovița river until close to the White Church."[18] [19] The writer however also introduces details connected to the architecture of inter-war Bucharest, seen as "the work of Italian builders", the reference to the Italians' contribution (the names of architects of Italian origin being well-known in the history of buildings in the Capital, such as Gaetano Burelly, Iginio Vignali, Victor Asquini or Giulio Magni) to the design of important edifices from the early 20th century. The narrator however observes the dilution of the model and a caricature-like component of the buildings: "the unusual size of the windows, in relation to the tiny frame of the buildings, the ornaments, ridiculous in their grandeur, the mixture of Greek and even Gothic facades, made of lime and painted wood, the humidity dislocating the lime, and the dryness attacking the woodwork, turned the streets in Bucharest into caricatures painted in debris of an Italian street."[20]

If Edgar Papu observed the chaos in Bucharest's gardens, transposed into the structure of Camil Petrescu's novels, in G. Călinescu's case the narration is constructed around a set of images where "all yards, and especially the church yard, were abounding in ancient trees, just like all the yards of the gigantic village that was the Capital,"[21] the idea stressed here being the one that the city was insufficiently modernized, thus becoming a

"gigantic village", bearing the traces of the rural. Elements of modernism also appear, contrasting with traditional ones: from the oil lamp to electricity:

"Old man Costache often comes to inspect the house, carefully circling it, eyeing it with his hands behind his back from the opposite side of the road, climbs up the stairs, listening to the sounds coming from inside, because he installed, for the first time in Bucharest, a device which makes the electric bulb, turned on with the help of the generator downstairs, to turn off the moment the lodger reaches upstairs. This was done in order to avoid the light staying on by night. (Felix thought in contrast of the oil lamp in old man Costache's own home)."[22]

But such references to city life do not take up too much narrative space with Camil Petrescu. On the contrary, we can state that the descriptions of rural spaces are much more carefully performed. We can even notice a preference for folk songs, expressed as follows:

"They are completely different from the songs artificially "harmonized" by musical teachers, just like the shepherds in polished calendar pictures bear little resemblance to the real ones. While society ladies, faking national pride in cities, sing *Du-te dor la badea-n sân, Mândrulita de la munte*, or the traditional *doina*, which has become hideous because of being sung during all "artistic festivals", the songs people sing here have a genuine and bittersweet flavour, reminiscent of stony, woody grounds, of shattered souls, of love and loss. Love here is not "idyllic", but carries the heavy scent of heartache,"[23] he observes, referring to folk songs sung by the musicians in Dragoslavele. Observing in the fabric of mountain songs the mixture of Baudelaire's and Verlaine's lyricism, Camil Petrescu approaches the nation's soul in a unique manner, in spite of his declarations praising urban life: "Mountain songs are a delirium of sin, because in almost all of them women are loved despite their infidelity (and it is peculiar to encounter here the most refined Baudelairian and Verlainian poetry intertwined with the ancient voluptuousness of sin)."[24] In fact, the conclusion we are about to reach is the one of an association of the urban spirit with the voluptuousness of rural life: "It is an encounter with the songs of the earth, and weird is the correlation between my urban frets and the heartaches growing, in the manner of yeast, in the souls of these borderline people."[25] The protagonist has not been taken up completely by the capital Bucharest, he has not surrendered to it, but affirms the impossibility of his integration into the glamorous urban environment. In an almost traditionalist manner, Camil Petrescu perceives the city as foreign and remote: "Such is the distance to yesterday's events, that they seem closer to my childhood days than to the person I am now, in the same manner that distances between your village

and neighbouring villages diminish, when you are far away from everything in a foreign city, caught up in another world."[26] The invasion of the rural space by modern machinery is reminiscent of magic realist prose, especially if we focus on the dual component, the one of the conflict between ancient, rural civilization and the modern, urban one, between religion and science,[27] a form of postcolonialism: "On the village streets, transformed into the temporary capital of a military kingdom, one can notice a lively movement of carriages, and other vehicles, caissons and canons pulled to the side of the road, defying any sense of order."[28]

Throughout his journey through war and frontlines, the protagonist identifies spaces which acquire a protective dimension by virtue of their belonging to the rural world: the mess hall, the place where military personnel are dining, is described as "a tiny, village room, situated higher than any other Romanian mountain villages. It is barely larger than a hut, painted in white, with two narrow beds next to the wall, covered in ragged blankets, which we now also use as chairs. A "gas" lamp gives off yellowish light, reminiscent of the colour of the wine, served in large water glasses. The table is, obviously, made of pine wood, like the ones in vulgar tavernas and covered with a traditional cloth."[29] The author also introduces details which help identify elements of real geography: some of the villages mentioned in the novel, Fischer or Ștena, have presently become Fișer and Dacia: "Beyond the hills we will suddenly see the village with its red tiled roofs, with its tall Saxon church, like a blade cutting into the celestial blue"[30]. The toponyms Câmpulung, Ținutul Branului, Rucăr, Măgura Branului, Tohanu Vechi, Țara Bârsei, Bucegii, Piatra Craiului, Ialomicioara, Râșnov, Vulcan, Codlea, Țânțar, Veneția, Krihalma, Cohalm, Fischer, Stena, Săsăuș, Vâlceluşa, Nagy Varos, Dragoslavele, Bărcuț help us to coherently reconstitute an itinerary, but above all to realize the fact that in this novel, rural spaces are used to describe a limited experience of humanity, war. The entire region seems to be constituted from "the wilderness we encounter, village following village, another bridge on fire,"[31] the narrator protagonist writes. On the other hand, during brief times of calmness, descriptions appear which tend to idealize rural spaces. For example, the Rucăr mountains are perceived as a dramatic scenery: "handsome Wallachians and their women were walking about vividly trading, so fresh and clean in their black and white traditional attire, that they seemed theatre extras,"[32] and during the assault on Stena "the main street, broad as two boulevards in Bucharest, with plantations fenced in in the middle,"[33] comparisons bring together the urban and rural spaces.

It is also in the rural space that historical characters such as Maria Manciulea, heroine of the First World War, are introduced, for reasons of

authenticity, into Camil Petrescu's novel: "Wounded, in Bucharest, I would see her photograph in the shop window of "Julieta", alongside the queen and her damsels. I would later on find out that she had been awarded the golden "Military Virtue" and I would read her story in gazettes, without the mention of her arrest under the accusation of espionage. I was to see her again in Iaşi, joyfully searching for me in the gardens of the Copou and showing me that she had been promoted to a hospital whose patron was the queen. I even heard that they included her in reading manuals for children." [34] The *Julietta* photography studio is mentioned here, a well-known landmark in inter-war Bucharest, founded by Adolf Klingsberg, suggesting his closeness to the Royal Family, and the royals' preference for this famous spot. The distinction awarded to the character is present in the Romanian war archive, with documents attesting to it having been awarded to the heroine by King Ferdinand in 1916. The introduction of urban spaces in Moldova, namely the city of Iaşi, is not at all accidental, because in December 1916 the Romanian royal family took refuge in Iaşi, and Bucharest was occupied by the 9th division of the German army, as the novel also details. The justification of political or other types of decisions is attributed to the fact that in "mediocre spirits" intelligence can never surpass "trivial interests". Offering the example of the peasant who wishing to drown his dog claims that he is rabid, the narrator identifies the permanent existence of an interest to which all actions are subordinated. In spite of this, several times throughout the novel references are made to the protection offered by rural spaces, to their apparent holiness: "a peasant, with a moustache and wrinkly face reminiscent of the countenance of a saint,"[35] the character finds "rural calmness" or meets a healthy young village girl. These arguments prove the existence of a closeness to the traditional, which even if it is constantly denied by the author, can still be found insinuated between narrative events. The most interesting position we can identify is the one of renouncing terrestrial space and the gravitation on an orbit, in the "interplanetary" space of a character who is detached from the terrestrial space, plagued by war, in order to have a detached vision, a panorama of a fragmented world: "Stretched out on my back, six hundred meters up in the sky, above the country, with my conscience and my countenance turned towards the skies, I seem to be in a point on the trajectory of a projectile in the interplanetary space."[36] The hypostasis is reminiscent of cosmodernism and planetarity[37] discussed by Christian Moraru, especially through this mixture of spaces and the universalization of narrative discourse.

We believe it is important, in this context, to mention the case of Liviu Rebreanu, a canonical Romanian author who established ample Romanian ensembles by means of analogies of constructions from times long gone,

such as the Roman era, or by using landscape scaling and scaling of rural and urban spaces to be faithfully reproduced in novels.

Another inter-war Romanian novel focusing on the experience of war is the one written by Liviu Rebreanu, *Forest of the Hanged*. This time however the perspective is different as it describes the experience of another region of the country, Transylvania, which in 1916 did not yet belong to the Romanian state, being part of the Austro-Hungarian Empire. The novel's subject is simple: a Romanian soldier, enrolled in the Austro-Hungarian army, is forced to fight against the Romanians from Moldavia and Wallachia.

The novel commences with an image projected unto the rural landscape, the one of the gallows, a symbol of capital punishment during the First World War: "Under the ashen autumn sky, which resembled a giant bell of smoked glass, the brand-new gallows reared its head defiantly on the outskirts of the village and stretched its arm with the halter towards the dark plain, dotted here and there with copper-leaved trees."[38] The novel's beginning is abrupt: the protagonist Apostol Bologa witnesses the hanging of a soldier who had refused to fight, in the context of multinational armies, against his own people. The scene takes place in Zirin village, which, as an analysis of First World War maps reveals, is situated in present-day Belarus. According to Reynolds et al. (online), Zirin is part of the Korelitchy – Zirin – Luchowtchy front line towards Lipsk. Historical details are also mentioned, like the fact that Leopold of Bavaria was defeated at Zirin, "on the Servetsch River northeast of Baranovitchy", during the battles of 1916.

The spatial coordinates are specific, i.e., "the village of Zirin", the "church tower", "the ruins of the station", "the railway line" and the highway road [that] "came from the west, passed through the village and ran right out to the front."[39] On Rebreanu's map, preserved in manuscript, the two cemeteries face each other, and the place of execution is inserted between them. The other mapped elements are "the church tower, split by a shell," as well as the railroad: "on the north side the ruins of the station and of the railway line blocked the view like a dyke without beginning and without end."[40] The village's central axis is "the highroad, marked out in a straight line on the dreary plain, [which] came from the west, passed through the village and ran right out to the front."[41] This can be seen in the map drawn by Rebreanu in order to outline the narrative space.

Torn between the voice of duty and that of patriotism, Apostol Bologa leads his troubled life and is finally hanged for desertion. The spaces identified here are places pervaded by war, like "headquarters, hospitals and taverns", as well as "the dark houses [which] kept an anxious watch over the wide unballasted road, full of holes and deeply rutted by the thousands of wagons."[42] The "cartographer" at the beginning of the novel is the

corporal who… stared contemptuously around him. The scenery oppressed him [...]. On the right stretched the military cemetery, ringed in by barbed wire, with its graves arranged as if on parade, the white crosses new and uniform. On the left, a few steps away, began the villagers' cemetery, overgrown with nettles, gateless, the crosses sparse, broken, and rotten. It looked as if no dead had been buried there for years, and as if none would ever be buried there again."[43]

Childhood reminiscences prompt a description of an intimate space, i.e., the protagonist's birth house in Parva, another rural space, a matrix of existence: "The house had many rooms, filled with stiff old furniture in mixed styles, and there was a big courtyard, at the far end of which were outbuildings, and beyond this a garden which stretched right down to the Someş with gurgling waters."[44] According to geographical data, an affluent of the Someş river, Rebra, flows through Parva. The novel effects the transition from the rural towards urban spaces, which are mostly mentioned in connection to the professions or education-related aspects. The protagonist's mother, for instance, had studied "in a boarding school for young ladies in Sibiu", and his father moves "his lawyer's practice, which did not boast very many clients, from Sibiu to Parva."[45] Apostol Bologa's studies in Budapest are also mentioned: "he had been granted a place in an endowed college in Budapest, which meant full board and lodging"[46].The protagonist's nostalgia for his homeland is evident in statements like the following: "He was as familiar with the hills round about Buda as he was with the country surrounding Parva."[47]

The preference for rural spaces, associated with a feeling of homeliness, is clearly expressed: "For two years in Budapest he tested his "conception of life" in all circumstances, and after each test he found it better and more satisfactory. But he hated living in the capital."[48]

As a participant in the war, Apostol Bologa makes plans and examines maps. This is a fictional doubling of the cartographic element of the novel: in the room, there was "the improvised table with maps and compasses, books and a few empty plates."[49] The characters enrolled in the Austro-Hungarian army belong to various nationalities. Klapka, a Czech, is born in Znaim (Znoim or Znojmo is the real space, which Rebreanu must have documented). In a discussion between Bologa and the priest Constantin Boteanu, a symbolic space is introduced into the novel, i.e., Făget-Ghimeş. The latter's parish is "quite near Făget, where the High Command is – I don't know what its name is in the Army (...) Is it a Romanian village? Insisted Apostol. Half and half; we call it Lunca, but in Hungarian it is called..." and his discourse is interrupted, so the reader does not learn the place's Hungarian name. An examination of historical and geographical

resources reveals the fact that Lunca features on the map of the 1916 front line, within the described military territory. Its Hungarian name, Gyimesközéplok, is the one the priest never gets to utter. Throughout the entire novel, space is used to create tension between the protagonist's contradictory impetuses: his duty to keep his military oath, taken when he enrolled in the Austro-Hungarian army, and his duty as a Romanian not to kill his co-nationals enrolled in the Romanian army from the other side of the border. The double name of Lunca – Gyimesközéplok illustrates the protagonist's intense inner conflict. The figure of the map-guided explorer is also present in the novel. This is a good opportunity for the narrator to describe the geographical space of the Lunca village. Apostol Bologa rode off with the map of the front in his hand. Lunca was a long village on the left bank of a little noisy stream, caught closely between two rows of hills, covered with pine and beech-trees. The highroad ran through the centre of the village, and the railway ran behind the houses through gardens and meadows which rose on the sloping hillside. Round the station the valley widened out like the bottom of a cauldron, but beyond the village it narrowed again right up to the mouth of the torrent which ran down from the mountains on the left. Both the railway and the highroad crossed the river on a common bridge which had recently been repaired. [...] the road, together with the rivulet [...] disappeared into the brushwood of the valley. And then a new road began the ascent towards the north, a war-road made by soldiers."[50] Rebreanu draws his narrative map based on his own experience of exploring concrete space. The writer states that the novel was born out of his own trip to Făget-Ghimeș to find the grave of his brother Emil. When he wrote the novel, Făget was located on the border of the Austro-Hungarian Empire with the Romanian Principalities (the union of Transylvania with the Romanian Principalities of Moldavia and Wallachia which had already united in 1859, took place in 1918). Rebreanu's technique resembles the one employed in the other novels, i.e., the simple mapping of a spatial setting for the narrative events. In *Mărturisiri* (*Confessions*), the writer explains the map of his route towards his hanged brother's grave, of whom he knew that "on the Romanian front against the Romanians, he tried to pass to the Romanians' side; however, he was caught, convicted and executed by hanging, as early as May 1917 [...] I finally found him at Ghimeș, in an orchard, on the former border. [...] I passed into the neighbouring village, Făget, where his last abode was."[51] The narrative text also mentions the social conditions of the epoch, with spaces being aligned according to the destination attributed to them in times of war: "They went on together towards the improvised hospital, located in the village school."[52] The moment of enrolment is also connected to the

memory of the city, the capital of Transylvania during those days: "Two days later he left for Cluj and presented himself at the recruiting station, where a lanky colonel congratulated him warmly. When he had put on his uniform, he stared at himself in the glass and hardly recognized himself, so soldierly had his appearance become. The town throbbed with an enthusiasm which was infectious. On the pavements, in the cafés, at the University, everywhere people were happy."[53]

Thus, the novel includes on-site geographical details, which would serve to construct narrative space. In "Modern Witnesses: Foreign Correspondents, Geopolitical Vision, and the First World War", Matthew Farish argues that: "the explosion of temporality, and the powerful role of boundaries all indicate that the First World War can be usefully addressed spatially, rather than as an event featuring a systemic structure and teleology. Many of the war's spaces appeared to separate both observers and participants from a lived geographical experience rooted in earlier relations between place and space". According to this view, the male protagonist's placement in war situations generates two decisive effects on the body's position in space: "First, the individual (male) is placed in a disordered, surrealistic, and shattered landscape [...] alienated from his own body [...] the second [...] the result was a machinic state of disciplined narcosis or hypnosis – a prosthetic, cyborg condition."[54] The protagonist of *Forest of the Hanged* goes through these two states in relation to space, to which a further condition is added. The first state is generated by associating spaces in connection to a return to the remote past of childhood and its spaces in Parva. Alienation is evident in the moments of mystical ecstasy when Apostol Bologa no longer 'belongs' to his own body. A return to the body takes place while he experiences his idyll with Ilona. The second state identified by Farish, i.e., what he terms the "machinic state" or "cyborg condition" is the one the protagonist experiences during Svoboda's execution on the outskirts of Zirin. At that moment, "Only Apostol Bologa seemed rooted to the spot, his eyes fixed on the hanging man, whose coattails flapped in the wind [...] Well, did you like it, philosopher? Asked the captain with a gentle reproach in his voice. Sir, punishment – crime – the law."[55] The third condition relates to desertion, which is a reconciliation with his own self, in which the body leaves space, as Apostol Bologa is convicted to death by hanging for the crime of not wanting to fight against the Romanians, a nation to which he feels he belongs, despite the off-balancing feeling prompted by his enrolment in the Austro-Hungarian army.

A feminine perspective on space

The creation of fictional spaces equates a recognizable cartography for the conscious reader, created also according to the association with the feminine or masculine perspective connected to spatiality. The act of writing thus becomes an act of drawing a map, through the inclusion in the surface narration of narrative elements, characters, relationships which define them, with the text thus becoming an "event", a dynamic form, more than a "thing"[56].

For the present analysis we will use the term "geofeminism,"[57] defined as a level of analysis which borrows elements from the extended field of geocriticism – especially in what the literary text seen as a map which must be decrypted is concerned, featuring real and imaginary spaces, but also from the firm idea that fictional space is shaped by gender. The two directions determine a synthetic definition of geofeminism, which we can consider as being the study of the dynamic relation established between the social element, gender, and space (in the sense of space, not place) in fiction. The most important element is the interaction between the above mentioned components, as well as the creation of an extended horizon that paves the way towards a globalizing perspective: "A geographical imagination spans the spatial scale from the body to the globe, and feminist inquiries focus not solely on the small-scale or the local – the body, the home and the community – but also on the region and the nation, indeed the word in its entirety,"[58] an idea encountered in the feminist glossary.

Dedicating an ample study to this relation, Doreen Massey, in *Space, Place and Gender* points to the fact that between "geography" and "gender" multiple influences can be witnessed: "Each is in profound ways, implicated in the construction of the other: geography in its various guises influences the cultural formation of particular genders and gender relations." Bringing up arguments regarding the association of women with a local space /locality, as well as their inclusion in a rather intimate space than an open one, Massey makes a distinction between space and place, asking herself *What is Women's Place*? The answer to this question gives rise to a presentation of the role of women in British society, not much different than the one in Romanian society, where "men are the breadwinner, women the domestic labourers."[59] We hold that for the entire timespan of the 19th and the beginning of the 20th century, when industrialization had not yet set in at full force, Romanian women had the same status. The main space for women was the home, a restricted space, limited to a concretely set up area. Along with industrialization, things start to change in Romania too, and women become one of the main branches of the work force. Romanian critic

G. Călinescu raises this issue the moment he analyses the novel of canonical writer Liviu Rebreanu, with reference to the female character constructed in Romanian fiction from the beginning of the 20th century: "In the traditional peasant society the women represent two working arms, a dowry and a source of offspring. Once the erotic excitement has passed, she ceases to mean anything anymore in terms of femininity."[60] The change of perspective, even if it came about slowly in the conservative Romanian society, was also a result of industrialization. Westphal explains the powerful and determining relationship between space and the place and role of women in society through industrial factors, which brought about a realignment of domains previously meant for the male gender only: "modern Industry was a direct challenge to the traditional Sexual division of labour in social production". Furthermore, a panoramic view of space also determines the positioning of corporality as a "sphere of individuality and sometimes a space of community"[61]. We conclude that the "discourse of power", analysed by placing it in relation to "the strong gender" "excludes the particularity of minority perceptions". Westphal holds "the nostalgia for a hegemonic vision of a whole"[62] responsible for discrimination, and exclusion is yet another form of reconstituting a totality, imaginary or conventional. Despite this, we might add the fact that beyond social conditioning, in the Romanian social space, which for a long time was predominantly rural, was shaped by political decisions and the particularities of the South-Eastern European area. Thus, the process of collectivization commenced after 1949, as massive industrialization, determined a population exodus towards urban areas, and hence a change in the way in which women had access to jobs otherwise reserved for men. In the present essay we are rather interested in the way space influenced and interacted with the role women had from the late 20th century until 1944, and how this role was mirrored by the literature of the time, in the novel *Dishevelled Maidens*, written by Hortensia Papadat-Bengescu.

We will focus on the way in which these aspects are reflected in this canonical post-WW I novel written by a woman, Hortensia Papadat-Bengescu, the text posing important elements for the understanding of the historical and geographical context. The division of research axes will unfold on two main areas: the first refers to the individual role, the intimate space and family relations, the second presents social interactions and the connections with other individuals in the community, in view of defining geofeminism, starting from the two essential components of space: the external and the internal one.

Dishevelled Maidens, finding a space for emotions

Hortensia Papadat-Bengescu (1876-1955), a Romanian canonical author of the inter-war era, made her literary debut during the period of emergence of literature written by women. She married out of a spirit of rebellion, with her parents agreeing for her to continue her studies, and family life as well as her five children significantly delay her literary debut which materialized as the short prose text *Vision* (*Viziune*), in 1913, published in the *Viața Românească* magazine. The novel that brought her literary fame, *Fecioarele despletite (Dishevelled Maidens)*, was published in 1926, when the author was already 50 years old and when it seems like her creative energies exposed by her short prose had finally come to full expression. Making use of the already established formula of the family chronicle (in the style of Thomas Mann, Emile Zola, Galsworthy, Andre Maurois, Francois Mauriac, Maurice Druon), the author publishes in the aftermath of this one, other three novels, (*Concert to Bach Music*) *Concert din muzică de Bach* (1927), *The Hidden Road* (*Drumul ascuns)* (1932), *Roots (Rădăcini)* (1938). Another unpublished and fragmentarily reconstructed text is included in *Works (Opere)* (Romanian Academy edition), under the title *The Stranger* (*Străina)*.

Usually associated with the narrative formulae of Virginia Woolf, who had published *Mrs. Dalloway* in 1925, situated in the vicinity of the narrations produced by Rosamond Lehman, Katherine Mansfield, Clemence Dane, Dorothy Richardson, HPB was part of a famous literary group, the *Sburătorul* literary salon, the spiritual patron of which was the critic E. Lovinescu (the one who famously stated regarding feminine literature that it "traces not only the spiritual condition of gender, but also its social condition. Women live in the world of emotion as in a world of their own. Their main function is to love"). The author writes also under the heading *Women among Women* (*Femei între ele)* (title of a collection of novellas), alongside other militants for women's rights. Her female characters are defining for the manner in which women's image is integrated into an inter-war Bucharest in full development, a break with the rural rhythm of existence and the urbanization process, which leads to the modernization of society, but also to the emancipation of Romanian women, who are granted the right to vote only in 1939.

The novel was published in 1926 and is a fresco of Romanian society, seen through the eyes of women trying to escape patriarchal tutelage and observing political, as well as cultural or economic events from a new perspective, generated by the status they have in society. *Dishevelled Maidens* is a title which already constructs the direction into which the

novel's analysis of femininity is going, against the backdrop of urbanization which led to major changes in rural man's existence, the dominant social category in inter-war Romanian society. Initially entitled *Man of the Past* (*Omul care a trecut)* (an allusion to the destiny of Doru Hallipa, the ruined landowner, the central male character in the novel), then *The Living Citadel* (*Cetatea vie)*, the novel defines the space of interwar Bucharest, a capital where the destinies of those caught up between the maddening speed of time and adapting to an ever-changing society, are pictured. Tracing the life of various families (the Hallipas, Drăgănescus, Maxenţius, Rims), the writer's novels analyse in fact various facets of femininity, as well as the manner in which the female character shapes intimate space or looks at external spaces. *Dishevelled Maidens* features a connotation with cultural history, as a dissheveled appearance suggests femininity, sensuality, sexuality, and seductive beauty. Usually, in Romanian folklore, unmarried girls wear their hair loose, and braid it only after marriage, thereby suggesting entrance into an ancestral order[63]. The female characters in the novel are such maidens, but who act after marriage in a sort of recognized libertine manner.

   This perspective tackled by the writer will be analysed through the so-called periscope method, theorized also by Nancy Hiemstra, and which Hortensia Papadat-Bengescu had probably also intuitively grasped, without theorizing it, as we will prove in what follows. The importance and relevance of this method are given by "the idea of looking at seemingly inaccessible things, like processes and structures, through everyday encounters in various places."[64] The method advanced by Hiemstra is centred around an essential component, we believe, for the study of HPB' novel: "periscoping is an intentionally feminist research strategy aiming to foster attention to often neglected places, scales, and subjects. It is meant to signify an inherently political strategy, specifically about interrogating power. In calling for the use of prisms and mirrors to creatively view things obscured, periscoping produces images that disrupt existing understanding and inspire alternative, potentially radical narratives. (...) Periscoping thus recognizes that even spaces presumed impenetrable are not wholly contained."[65] In the Romanian writer's novels, we can identify a double usage of the periscope method: firstly, through an exploration of spiritual depths of female characters, and secondly through using a type of character identified as a reflector-character, who internalizes external observations, determining additional detailing and narrative information. This openness is intuitively sensed as early as 1919, the year of the author's debut with the short prose text *Deep Waters* (*Ape adânci*), by the renowned Romanian critic Tudor Vianu[66] who notices the diving into the depths of the human soul "a gesture, a glance, even lack of movement offers her the opportunity

to dig deep, until the very depth of our ethical being, carrying with her, during her entire descent, the piercing light of the Diver: her intelligence. Insignificant bits and pieces of existence acquire new meanings; the absurd acquires motivation. It is an expedition characteristic of the modern soul." Spatial images act as a periscope that brings, in midst of the interplay of lenses and mirrors, reflections of the outside world. Such moments are inserted into the fabric of the prose writer's narrative, like in the following fragment: "Mini's thoughts could now see the naive images of evenings: the fairy pressing her fingers on eyelids, the fairy pressing her fingers to her lips. Fairy tales and the ingenue countenances of the tale are thus mixing with the adventures and refined silhouettes of present life, within human thought, like in a tumultuous Veglione, where the grumpy Pierrot, the bell-adorned jester, the sinister dinner suit, the ridiculous toga, the countless clowns, the irresponsible Hamlet carry within themselves translucent visions, veiled in the ethereal garments of idealism and circle arrogance in pearly dresses, cynicism in a bathing suit, the pyjamas of present-day shamelessness, the light airplanes of contemporary desires, the unlawful divers into spiritual depths."[67] As far as method is concerned, we can notice that "it is not Proust's tragic relativism, which never hopes to reach objective reality, neither the sensitive impressionism of Virginia Woolf, generating delicate poetry, but a bitter moralism, inclined towards meticulous investigation; a highly precise microscope which struggles to discover precise dimensions"[68], thus underlining the originality of the author's prose.

The bourgeois mansion of the Hallipas

The novel opens with the presentation of the visit undertaken to the Drăgănescu estate, situated close to Bucharest, where the couple Lenora and Doru, and their daughters Elena and Mika-Le, reside. The initial moment is one of relationship crisis, when the woman is pictured in a moment of chaos, which is not at all characteristic of her. Intimate space thus functions as a catalyst of revelation, because in absence of external pressure regarding keeping up appearances, the human being is vulnerable. The reader finds out that the crisis moment is generated by Leonora's adultery, Mika-Le being the daughter of another man, an aspect hidden until that moment. The revelation of the secret equates a periscopic vision on the character, the perfection of which is shattered, and the narrative glance registers the decay of the woman's state: "the majestic body, full, always conscious of its wealthy stature, was laying there lazily, tiredly, carelessly covered"[69]. The

contrast between the image displayed in the outside space and the real one, manifested in the intimate space, is obvious.

The occasional visits to the province, to the Prundeni estate, to the domestic space of the Drăgănescus, give rise to such visions: "In the bourgeois mansion of the Hallipas century-old fatalities are stored; the abandoned entrance hall reminded one of the parodies of a temple and Mika-Le of a wooden doll, like those found in poor sarcophaguses. The same material connects, at an enormous distance, creatures, and their adventures. But all these ages which probably live within us do not overwhelm us. We remain flexible, slender, fresh" (89). The space described has antique characteristics. The association with a temple in ruins, a parody, leads to an understanding of space as dilation of a "strong" essence (in the sense in which Mircea Eliade analysed "powerful time", sacred time, the times of the beginnings). "Temple" and "sarcophaguses" sketch out an exotic geography, with clear references to Egypt and its fascinating civilization. Mika-Le, the younger daughter, embodying lust, draws "the deformed and malicious deities of Egypt", and the references to Memphis, the capital of ancient Egypt, introduce a geography of universal space. The bookish references also allude to Shakespeare's play *A Midsummer Night's Dream*, through the reference to the character of Puck (Robin Goodfellow). The author however alludes rather to the humorous and ironic fairy of English mythology that she associates Mika-Le, "the Egyptian doll", with. The image of the character encountered on Bucharest's streets stirs in Mini the vision of an "iconography of Egypt, a mummy with a child", and the frontier space of the Prundenilor estate, the entrance hall, which granted access to the inner space of the big house, had remained unfinished, being thus associated with an "Egyptian temple". The spatial dynamics are ensured by these observations the female character, Mini, makes when she records events and people around her. In these passages we can observe what Tally refers to as the power of literature, from the perspective of literary geography: "The power of literature resides in its defamiliarizing effects, in that productive alienation that makes us begin to question our own former certainties, or in the exploration of spaces hitherto unknown, spaces which we had thought homely, but which turn out to be profoundly foreign and suddenly novel", an analysis related to the imagery of Tolkien's dragon, seen as «the very avatar of radical alterity.»"[70]

Such a surprise element, a pretext for exploring far away or unknown places, is the description of Mika-Le, the woman. "The felah rudiment" Mini identifies in the girl's genes offers her the excuse of constructing ample fictional spaces, a genesis of the world and of the human being. The girl had been the result of a liaison between her mother, Lenora, and an

Italian bricklayer, and her African genes had been attributed to her father and his felah heritage. A feminine geography of space is created here, because: "from the world's dough, when continents were formed into tiny scoops, in order to produce different types of bread, according to each one's pots and ovens, still there had remained traces of semblance, this is why you encountered those European creatures referred to as exotic, blacks with white souls, continental people with an aquatic nature and with a felah rudiment in the facial features of Lenora of Mizil. This is how places and times touch!"[71] The vision of a world divided according to "pots and ovens" reminds of a shaping of space according to domestic occupations, with "exotic creatures", a conglomerate of human races, united by the creative power of femininity.

The sarcasm that accompanies the female character's observations arises out of the same vision of associating space with the individual's origins. Sometimes upstarts extend their characteristics to objects, seen as representative of their space: "That office was ... un upstart" Mini notes, who after a detailed description of the piece of furniture, associates its modest origins to the family it belongs to, reminding us of *Les choses voient* by Estaunie: "If that cupboard, twenty years ago, at its origin, had been bought from a good house, at present the Hallipa's living room would have been priceless, that is if it had been commissioned at the finest carpenter in Mizil (…) but probably it came at best from Ploieşti and its gigantic proportions, as well as its complicated, but clumsy, woodwork were proof of the craftsman's lack of experience as well as the desire to confer luxury to this order. The Hallipa cupboard was an upstart[72].

It is also in a domestic hypostasis that Elena, the daughter of Lenora and Doru Hallipa, is captured. She marries Drăgănescu and they live in a house like a church, the only house in Bucharest where, as the woman boastfully declares: "all faucets are functional", in an atmosphere of "wealth, good maintenance and cold", "the host being an evolved version of Isabela from Mastro Don Gesualdo."[73] "The household function" is an opportunity for Mini to ironize her, reminding us of her statement "man is cursed to carry the burden of household chores his entire life." Mini notices that even in her confessions "she included much protocol, much beating about the bush", which is a sign of hypocrisy, even in what family relations are concerned. The narrative glance follows the characters through conglomerate spaces. "Elena and Nory led her up to the stairs. In the second room Elena turned on the lights to show her the portrait-covered walls to the left and right". It is the proper pretext for describing the domestic space, and the Drăgănescus are presented by means of the abyss technique, with the overall image suggesting details related to family history: "It was the Drăgănescu family,

replicated from photographs, in conventional oil colours, by some Viennese house: the father, the mother Drăgănescu himself, a brother who had died young and the sisters in their buxom prime. A fresh family gallery with an antique air because of the fashion that was worn by the brave suburbanites and the stiff and afflicted photographs. They seemed a hundred years old."[74] Mini the feminist observes without indulgence the family's nouveau riche status, and spatiality functions as a backdrop for her conclusions. We can notice that private space reflects the woman's image: Lenora becomes a victim of depression and neglects her body, as well as the interior of the estate in Prundeni, Lina is submissive, being the one who takes care of household chores, her access being restricted to the kitchen and the dining room, Elena feigns honesty, but does not feel at ease in her own home. The profound observations acting as a periscope belong to Mini and Nory, mouthpieces of the narrator, and reveal details regarding the relationships between characters, but also the way intimate space is shaped by the female character.

Another space shaped by the female character is the salon. The rural theme tackled until that point, the historical ties, recede to a secondary plane, and discussions move to the salon: visits, sharing of information, social ties are upheld within such private spaces, which are however open towards the exterior.

External space. Urbanization and society

It is important to note the way modernization is brought about by industrialization, in the same way that the disruption of the patriarchal pattern determines a rethinking of the role of female writers in society, but also of women in society. It is a well-known fact that Eastern-European countries, as well as the Balkan area as a whole, displayed a heightened resistance towards innovative ideas and the gaining of rights such as universal suffrage or inheritance for women.

Placement into an urban space however was performed without hesitation in Papadat-Bengescu novels. Petra Doan, in "The Tyranny of Gendered Spaces – Reflections from Beyond the Gender Dichotomy"[75] argues that space is shaped by women's relation to it. We can observe in Papadat-Bengescu's novel this tendency towards urban spaces which even if it was attributed by Romanian literary criticism to a specifically modern inclination towards the urban (see E. Lovinescu), was a condition tied to women's emancipation and their integration into larger spaces, with perspectives different to the rural ones. Maria Bucur associates the birth of modernism with the evolution of feminism[76] and implicitly with the process

of urbanization. The idea expressed by Papadat-Bengescu's character is defining the way post-WW I man related himself to space: space shapes him, transforming him into an urban creature. The openness towards other cities, the association of certain products with spaces and with globalization equate a "territorial possession."[77] Space becomes man's master, leaving its imprint on human evolution: "Since luxury shoes were coming from Timişoara, since "trapista" was the national cheese, since perfume in bizarre bottles was an industry in itself" (198). Female characters change, have a different vision of the world, and break away from the traditionalism which had defined society until that moment in Romanian novels. If in the first canonical novel, *Ion*, Liviu Rebreanu created a victim female character, deeply rooted in traditions, with no education, for whom marriage and dowry represented existential milestones, starting with the feminine writing of Papadat-Bengescu, the female character is redefined and brought closer to the tenets of modernism.

The city had a crucial role in social evolvement because it altered work realities, the manner in which people related to the architectural space, economic development, the mode in which politics was conducted, thereby becoming a form of expressing progress. In 1930 Romania was a country with an almost 80% rural population, according to the census of December 29,[78] and the literacy rate had risen from almost 40% in 1912 to over 60% in 1930, which points to a spectacular evolution and a process of modernization (a success attributable primarily to the introduction of compulsory primary education for all citizens after WW I).[79] Along with the post-war urbanization, a mutation takes place also on a spatial level, where women start to take up an increasingly important role. Henri Lefebvre associates new spaces, such as the post-war urban one, to revolutionary changes: "A revolution that does not produce a new space has not realized its full potential; indeed, it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language and on space - though its impact need not occur at the same rate, or with equal force, in each of these areas."[80] We can notice that the two essential components of geofeminism in literature are closely tied to space: the city and language - in the present case, innovation on the level of novel writing. In a description of the Capital, such as the one offered by Mini, we notice on the one hand the signs of industrialization: "the city was just a dense fog with yellowish tips smoking above the horizon", made up of "buildings, creatures, deeds, from the tiniest to the greatest", cars "with their usual pumping, puffing, trumpeting ritual, leaving an unpleasant dust behind and

that oh so rancid smell of burnt gasoline."[81] The return to an unurbanized Bucharest gives rise to feminine melancholy: "past times when the city, in the fog of light dust, raised by carriages and cabriolets, sent off into the air a whiff of gardens, and the harsh perfume of mowed lawns and soil, the lazy odour of an afternoon's withered gillyflowers."[82] The two images produce two types of spaces, a recent one, vivid, experienced, and the second one reconstructed, belonging to the past, a nostalgia, a journey back in time. Along the course of the narration, space is perceived by Mini through this double lens of interpretation: an intercommunication between territories, "hasty adaptations, through the eruption of new plans into the old picturesque". Two hypostases surface obsessively along these descriptions: a "tiny garden grown with basil", the symbol of an archaic, simple type of life, which coexists with "a new house that stands suspended on six levels; a tall and narrow slice, with a single façade."[83] The woman-observer draws an imaginary physiognomy of the Living Citadel, registering the architectural elements that make up the city: "those rez-de-chaussee with their coquettish and varied architecture", "villas to which new attics had just been added", "small and stylish hotels."[84] The roots of the rural space where the majority of the city's inhabitants had been born are found in the preference for plants, meant to bring a part of nature to the urban landscape, transforming it into a "luxurious pseudo-village, with the excess of a personal garden, with the transplanting of fir trees and the fantasy of pergolas, covered by capricious climbing plants, by the amorous loveliness of tiny roses or by the lazy, yellow and violet clusters of acacia."[85] That "phallic verticality"[86] typical of built spaces, that Lefebvre mentions, is evident in the presence of new structures, described as "smooth, tall, imposing, aligned", and urban space is perceived as a stage: "enclosures and facades serve to define both a scene (where some- thing takes place) and an obscene area to which everything that cannot or may not happen on the scene is relegated."[87] The text features references to reconstructed boulevards, changed names of streets, precise geographic details: the General Budişteanu street, Ştirbei street, Calea Victoriei, etc. Details regarding Bucharest's history are mentioned, such as the name of the Manea Brutaru street (the former General Budişteanu street), formerly a ghetto inhabited by bakers and through which the first tram in Bucharest passed, but also where a church was built in the 18th century, and an orphanage, a palace and a tavern at the beginning of the 20th century. The real, geographic space is completed by the literary imaginary with a house harbouring "a beautiful but crazy princess. Craziness has always had its place in the world."[88] Resorting to a character of Romantic inspiration conveys heavy symbolism to the space. From the aspects previously

analysed we can deduce an essential trait, observable by using the tools provided by geography, feminism and literature, the fact that characters inhabit a double space, a double dwelling, "one for each being: the house of bricks and the house of feelings."[89] Realizing that the delimitation is double-edged is not as relevant as the idea of the house's domestic, protecting, feminine space. On the one hand the concrete "brick" space, a building sheltering the body, on the other hand the space of "feelings", of spirituality that comes together. Interesting and unique in the writer's work is that sometimes the "brick" space also harbours "feelings", through a feminization of the latter. Thus, the city is "smiling" "through all its dressed-up shop windows resembling coquettish women, with lively passers-by, satisfied by the abundance of irrigation, while the Citadel's fresh breath, sweeping over the gardens, embalmed and warmed by the bosom heat of the scorched soil, was delicious to breathe in"[90]. The city's liveliness transfers spirituality to its buildings, humanizes them, feminizes them, granting them synesthetic sensorial attributes. The spaces frequented by female characters are tied to the arts, such as the post war shop for musical instruments belonging to Jean Feder: "As Mini entered Feder's, she felt her hand being energetically pulled in the direction of the Symphonics"[91] or the Bucharest Athenaeum: "Mini entered the Athenaeum. It was a small pit stop", and "the art gallery" enables her to meet doctor Rim, fascinated with the drawings of Maria Başkirtscheff[92] on the manuscripts of which, she believes, both the bacilli of tuberculosis reside (the young woman had passed away early because of this disease), but also the "exfoliations of will, of ambition"[93] emanating strongly from the pages of the one who had written in French *Journal de Marie Bashkirtseff, avec un portrait* (1887). In the same category of cultural spaces, we encounter also the National Theatre, seen as ancient and "majestic in its tiny scope". Streets are painted in shades of black and white, "the Câmpineanu and Matei Millo streets", and also Drăgănescu's house on Lascăr Catargiu boulevard. The location of Drăgănescu's house, the main male protagonist, is a good opportunity to remark his modest origins, the fact that he is an upstart, because "All of the Drăgănescus from Dealul Spirii were inn-keepers de pere en fils. Noblesse de baril!"[94] The sarcasm that accompanies the female character's observations arises out of the same vision of associating space with the individual's origins. Sometimes upstarts extend their characteristics to objects, seen as representative of their space: "That office was ... un upstart" Mini notes, who after a detailed description of the piece of furniture, associates its modest origins to the family it belongs to.[95]

It is obvious that the writer wants to suggest on various levels her vision of the characters' snobbery, harshly judging post war Bucharest's population

of upstarts. It is even more important as, in the history of Romanian literature, Papadat-Bengescu represents the first canonical woman writer who gained acclaim for her Hallipa novel cycle. The essential trait of her novels is, if we consider the aspects mentioned in the present study, the way in which the space represented by the living citadel of Bucharest interacts with the feminine vision of it.

Travels to Vienna

Man is no longer the one who travels, but woman, however still for things related to domestic life: health issues and visiting relatives. Thus, Lenora, one of the representative characters of the novel *Dishevelled Maidens* travels to Vienna, where Coca-Aimee, her daughter, is studying, and where she also manifests her "hypochondria typical of spoiled women". The narrator explains: "It was caprice that had brought her to Vienna instead of Bucharest."[96]

In the article "Street-Level Writing: Los Angeles in the Works of Charles Bukowski", Marc Brosseau analyses the way the city of Los Angeles influenced the imaginary geography in Bukowski's writings, observing that "what is most decisive about his underground urban imaginary is that it became the prism through which the city was envisioned. It served as the matrix generating the various sets of everyday life circumstances he chose to represent in his writings."[97] This matrix is obvious also in the Romanian writer's case. Her characters are subjected to increased speed, typical for Bucharest, a rapid succession of images and people, where every inhabitant is ready for flight. It was the sign of farewell. They had shaken hands. The fierce feminist set out bravely among the moving vehicles, mingling in that intersection. Mini stood still for a minute, directing a pleasant glance towards the building of the Military Academy, which projected itself harmoniously. Her glance was however not directed at the building itself, but at the point of guidance it offered on the living island of the Citadel. From the opposite pedestrian walk, Nory turned around to catch one more glimpse of her solitary friend. She had been absorbed by the Citadel and by time."[98]

We cannot refer to this passage without observing that the writer was probably up to date with the scientific theories of the age, considering that Einstein had presented his theory of relativity as early as 1905. The idea of space-time, as the fundament of relativity (light speed is constant because light always travels at the same speed), can be observed in the passage's formulation. The glance is the static point which follows movement, only to conclude later with the vanishing of the character Nory in space-time. The

chronotopos of Bakhtin served as a useful tool for various studies meant to prove the interaction between space and time, on a social and cultural level. The cityscape is described as a vast network of vehicles, a mechanized version of existence. A space of the *cultural landscape* type is generated, where obstacles which stand in the way of the human gaze become milestones in the attempts at mapping the city. Westphal observes that the relationship space-time is a fundamental determiner of geocriticism: "The space- time revealed at the intersection of various mimetic representations is this third space that geocriticism proposes to explore"[99] and we may add to geofeminism. "A guiding point" equated a geographical detail used for orientation. The main feature of the "Living Citadel" is the interaction between the human being and the external landscape, bearing cultural significance. The landscape's absorption of the character symbolizes a takeover of the human being by space.

The entire process of urbanization and the complete attachment to the Capital, Bucharest, is related to the way the female character positions herself in relation to the connection city-small town: "My friend Nory could not stand small provincial towns: «Nests of ticks», both objectively and subjectively, she used to call them."[100] The provincial space is ridiculed, presented as dirty, and lacking the Capital's grandeur. The statistical data from Bucharest's history present this unique and extraordinary phenomenon, the fact that migration from villages to the cities had an important share in increasing urban population, with over 600.000 people, out of which over 300.000, so over 50% settling down in the Capital.[101] The mixture of people from all over the country, the invasion of the urban space by the rural one, as they are perceived by Mini, cause her the same anxiety that she experiences when around upstarts, or nouveau riches, who had diluted the idea of nobility.

Nory, one of the reflector characters of the novel (to make use of Henry James' terminology) notices regarding the spaces which offer her a feeling of satisfaction "villages were not to her liking. She was not an agrarian nature. It was only commercial or industrial centres which struck her as being favourable to feminism. Big centres were for her: Bucharest, Galați, Oradea, Arad, whatever."[102] She identifies with precision urbanized locations, which brought a novel openness, and held up a new perspective of the work process. The second female reflector character is Mini. She appears as a wanderer on an imaginary map, this time in search for internal spaces: "Mini herself had always existed according to an internal rather than a geographical map, but still a very precise one: the one of natural rights. Man, just like nations, carries within him a feeling of subdivision, but also of multiplication."[103] The heterogenous mix of people from all walks of life,

come to Bucharest, the Romanian capital, from "obscure dwellings, to the Living Citadel" and are amassed by urban life. Space transforms the human being, because "the Citadel, that they had built, is building them."[104]

The woman "did not experience the picturesque character of small towns, where each tiny human, representing the disproportion of an aspiration too great for his dwellings, and thus represents a dormant energy. She was not thinking that those tiny forces, too great for their surroundings, were overflowing until they reached the living Citadel."[105] The conglomerate of human life in the capital city is seen as a form of primal energy, hidden, unexploited, which reaches completion in the openness of the metropolis. A new description, this time from Mini's perspective, is sketched out through an interplay of lights and shadows: "Thousands of tiny lights were puncturing the darkness."[106] The vision resembles the image of the birth of the universe: "The dense fog, from which sparks were flying, was the city" about which she says "they are mere ant hills, with a power of their own, which fights and defeats all laws of existence, except death."[107]

Resorting to human judgment, from the perspective of female emancipation, and the sarcasm generated by condemning snobbery, offers Nory the opportunity to remark the uselessness of a character that reminds her of Casanova: "He is of good manners, he has an Italian name and an English posture, he is referred to as a prince and lives in a ruin of a palace, full of mice and owls, surrounded by an abandoned garden and a neglected estate."[108] Taboo situations are brought up, such as the tempted priest, *le moine defroque* (satirically recalling the Rabelaisian hypostasis), occasion on which the space of penitence for the fallen priest is "the Delta. There are entire villages populated by Germans there. It is the place of exile of the faithful."[109] The information related to the concrete geographical space of the Danube Delta is interesting to pursue, even more so as it denotes an ample study of that region undertaken by the author. Mention should be made here that she was born at Ivești, close to the shores of the Danube, the Dobrogea region being a constant source of inspiration for her. During the time-span from 1921-1932 she lived in Constanța, a city by the Black Sea, and many of her writings are shaped by the aquatic imaginary which modelled much of her prose. Certainly, introducing into the novel such a less-known historical detail is a direct result of this closeness to the Dobrogea region. Thus, the pretext of the defrocked priest's story related to his affair with the long-haired virgin, Mika-Le, offers the writer an occasion to recall two important historical elements related to the Danube Delta space: the first is related to the "villages of Germans", and the second to the "persecution of the faithful". Resorting to historical information, there is concrete data regarding the settling of Germans in the Dobrogea area, after

1840, and in 1878 when Dobrogea is annexed by the Kingdom of Romania in the aftermath of the Berlin Congress and the retreat of Turks and Tatarians, the German community is actively present in the social, political and cultural life of the area. "The German villages" the writer refers to are probably those founded by this community, such as Atmagea, Caramurat, Ciucorova, or Malcoci.

We can notice spatial insertions with allusion to biographical journeys, considering that the writer was born in the South-Eastern region of Romania and lived for a while in Constanța. We can also notice a certain influence of the provincial town, the mediocre character of the environment which is challenged by intelligence, and the verbose manner of writing corresponds, on a metaphorical level, to an exclusively feminine activity, the one of crocheting. The transition to the domain of literary artistic creation creates an original formula, associated with fighting a mediocre lifestyle reminiscent of the lives of women in Victorian England[110], mediocrity being overcome by resorting to traveling to the depths of things, bodies, and emotions.

From the conducted analyses, taking as a starting point the first volume of the Halippa cycle, *Fecioarele despletite (Dishevelled Maidens)*, we can draw two conclusions, meant to set up a new direction of research in the study of the author's work. The first one refers to defining urban space, not through a phallocentric vision, as the reader had been accustomed to until the publication of the novel, but through using feminist lenses, which even if they cannot shed light on all social problems women face, still offer innovative vantage points through the rethinking of women's roles in society. In the context of European literature, we can note that the Romanian writer brings up, by means of her writings, ample processes of social transformation, but also elements connected to the evolution of the European novel. Moreover, we can notice that defining space is oftentimes done through associating novelty, innovative architectures, to the archaic, to the roots of the rural space, deeply grounded in the mentality of man at the beginning of the 19th century. The second conclusion which arises is related to the definition of the geographic space, both from post WW I Bucharest, and from other far-away areas, as well as the observation of the way in which time and space interact in the formation of a narrative event, an interaction meant to create another type of realistic space, to which the reader has access, the intimate space thus becoming external, by means of the phenomenon of gossip and exhibited snobbery, and the external one defining a complex panorama of Romanian inter-war society.

The main conclusion of the present study is that the Romanian inter-war novel advanced first and foremost a synchronisation of the Romanian space

with the European one, through the creation of a network generated by the characters' travels abroad for studying, tourism, or health. Europe's big cities such as Vienna or Budapest are mentioned in the novels and although they are not the scene of the narration, they still produce interaction with the outside world. Another conclusion is that Romanian inter-war novelists reflect a rural reality of Romania during the inter-war period, which is evident even from statistical data, with this tendency of focusing on spaces inhabited by peasants existing even in the case of modern authors. Similarly, we can notice that geofeminism is coagulated also within Romanian literature and is able to reflect an interaction with the cultural movements of the age.

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[1] Gh. Macarie, *Geografie literară. Orizonturi spirituale în proza românească / Literary Geography. Spiritual Horizons in Romanian Prose*, Albatros Press, Bucharest, 1980, p. XIII.

[2] See Valeriu Cristea, *Spaţiul în literatură – formă şi semnificaţii / Space in Literature – Form and Significance*, Cartea Românească Press, Bucharest, 1973.

[3] In the section "Criticism", Dana Dumitriu presents Cornel Ungureanu's book *Imediata noastră apropiere / Our Immediate Vicinity*, where the cultural area of the Banat is discussed: "Once having entered these territories, one feels the need of a more synthetic vision, more detached and professional and the authoritative opinions of Camil Petrescu, G. Călinescu or Lucian Blaga are invoked. From their notes one can perceive the major coordinates, defining for the Banat spirituality, into the framework of which we will place further analyses of the cultural personalities born here. Thus, Camil Petrescu notices the dominant cultural aspect in the life of the Banat peasant, his taste for reading and music. Lucian Blaga notices the baroque as a specific element of this ethnographic region and from here on Cornel Ungureanu indulges in profound speculation when he analyses the literature based on local descriptions. G. Călinescu puts down in a few notes some fundamental aspects regarding the spiritual profile of the Banat: the knowledge of the superiority of the native inhabitant, the irony, the elementary as refusal of the alteration of the soul, communicativeness, his existence in a reign of supremacy of the collective over the individual" 5 February, "România literară", nr. 6, 1981.

[4] Cornel Ungureanu, *Imediata noastră apropiere. Studii de geografie literară / Our Immediate Vicinity. Studies in Literary Geography,* vol. I, Facla Press, Timişoara, 1980 and *Imediata noastră apropiere, vol. II, Studii privind literaturile centraleuropene /Our Immediate Vicinity, vol. II, Studies on Central European Literatures*, Editura de Vest Press, Timişoara,1991.

[5] Edgar Papu, *Din clasicii noştri / From Our Classics*, in *Camil Petrescu şi spiritul Bucureştiului / Camil Petrescu and the Spirit of Bucharest*, Eminescu, Bucharest, 1977.

[6] Camil Petrescu, *Patul lui Procust [The Bed of Procrustes]*, Preface and chronology by Constantin Cubleşan, Minerva, Bucharest, 1982, p.190.

[7] Ibidem, p. 189.

[8] See Ştefan Baghiu, Andrei Terian, Vlad Pojoga, Teodora Susarenco, Iunis Minculete, Ovio Olaru, *The Geography of the Romanian Novel (1901-1932): Spaces from Abroad*, "Transilvania", 10/2020.

[9] See Alina Bako, "Geocritical Readings of Romanian Literature: Maps and Cartography in Rebreanu's Canonical Fiction." The Slavonic and East European Review 99, no. 2 (2021): 230–55.
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[10] See Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith, Blackwell, Oxford, 1991.

[11] See the statistical data from the *Romanian Annual Statistical report, the Official Monitor and the State Printing Works*, The National Printing Works, Bucharest, 1930.

[12] The novel *Ultima noapte de dragoste, întâia noapte de război / The Last Night of Love, The First Night of War* appeared in 1930 and is based on the fundamental experiences of the protagonist Ştefan Gheorghidiu. He is in love with a woman who will later on become his wife, Ela, and following his inheriting a large sum of money which significantly raises the family's living standards, the narrator protagonist develops intense feelings of jealousy, suspecting that his wife is being unfaithful. Much has been written about the influence of Proust and Gide on this novel, but also about the association with Stendhal's vision of war, reflected in the second part of Camil Petrescu's novel, based on the author's own experience during the First World War.

[13] Camil Petrescu, *Ultima noapte de dragoste, întâia noapte de război [The Last Night of Love, the First Night of War]*. Preface by Paul Georgescu, Editura pentru Literatură, Bucharest 1965, p. 123.

[14] *Ibidem*, p. 90.

[15] *Ibidem*, p. 88.

[16] *Ibidem*, p. 128.

[17] *Ibidem*, p. 175.

[18] See *Dicționar de locuri literare bucureștene (Dictionary of Literary Places in Bucharest)*, Corina Ciocârlie, Andreea Răsuceanu, with maps by Rareş Ionaşcu, Humanitas, Bucharest, 2019.

[19] George Cãlinescu, *Enigma Otiliei / Otilia's Enigma,* Ed. Național, Bucureşti, 1997, p. 23.

[20] *Ibidem*, p. 83.

[21] *Ibidem*, p. 4.

[22] *Ibidem*, p. 83.

[23] Petrescu, p. 153.

[24] *Ibidem*, p. 90.

[25] *Ibidem*, p. 153.

[26] *Ibidem*, p. 128.

[27] See Stephen Slemon *Magic Realism as Post-Colonial Discourse*, published in No. 116 (1988): Magic & Other Realisms.

[28] Petrescu, p. 172.
[29] *Ibidem*, p.153.
[30] *Ibidem*, p.107.
[31] *Ibidem*, p. 98.
[32] *Ibidem*, p. 95.
[33] *Ibidem*, p.162.
[34] *Ibidem*, p. 139.
[35] *Ibidem*, p. 107.
[36] *Ibidem*, p. 153.
[37] See Christian Moraru, *Reading for the Planet: Toward a Geomethodology*, University of Michigan Press, 2015.
[38] Liviu Rebreanu, *Forest of the Hanged*, Casemate Classic War Fiction, p.1.
[39] *Ibidem*, p. 9.
[40] *Ibidem*, p. 7.
[41] *Ibidem*, p. 9
[42] *Ibidem*, p. 26.
[43] *Ibidem*, p. 9.
[44] *Ibidem*, p. 67.
[45] *Ibidem*, p. 37.
[46] *Ibidem*, p. 82.
[47] *Ibidem*, p. 109.
[48] *Ibidem*.
[49] *Ibidem*, p. 61.
[50] *Ibidem*, pp. 144-145.
[51] Liviu Rebreanu in A. Sasu and M. Vartic (eds), *Romanul românesc în interviuri. O istorie autobiografică / The Romanian Novel in Interviews. An Autobiographic History*, vol. 3, part 1, Bucharest, 1988, p. 195.
[52] *Ibidem*, p. 178.
[53] *Ibidem*, p. 56.
[54] Matthew Farish *Modern witnesses: foreign correspondents, geopolitical vision, and the First World War,* Royal Geographical Society (with The Institute of British Geographers), 26/3, 2001, p. 278.
[55] Rebreanu, p. 25.
[56] Sheila Hones, *Literary Geographies: Narrative Space in Let the Great World Spin*, Palgrave MacMillan, Basingstoke, 2014, p. 9.
[57] See also Alina Bako, "Geofeminism in Romanian Fiction. An Introduction." Transilvania, no. 11-12 (2020): 113-119. https://doi.org/10.51391/trva.2020.12.15.
[58] *A Feminist Glossary of Human Geography*, edited by Linda McDowell and Joanne P Sharp, Routledge, London, 2014, pp.412-413
[59] Doreen B. Massey, *Space, Place, and Gender,* University of Minnesota Press, Minneapolis, 1994, p. 123.
[60] G. Călinescu, *A History of Romanian Literature from the Beginnings to the Present (Istoria literaturii române de la origini până în prezent)*, Minerva, Bucharest, 1985, p. 690.
[61] Bertrand Westphal, *Geocriticism. Real and Fictional Spaces*, Palgrave Macmillan, New York, 2011, p.60.

[62] *Ibidem*, p. 65.

[63] See Andrei Oişteanu, *Sexualitate şi societate. Istorie, religie şi literatură (Sexuality and Society. History, Religion and Literature)*, Polirom, Iaşi, 2016.

[64] Pamela Moss and Courtney Donovan (ed.), *Writing Intimacy into Feminist Geography*, Routledge, 2017, p. 16.

[65] Nancy Hiemstra, *Periscoping as a Feminist Methodological Approach for Researching the Seemingly Hidden*, August 2016, The Professional Geographer 69(2), pp. 1-8.

[66] Tudor Vianu, *O ideologie feminină. Noua feminitate (A Feminine Ideology. The New Femininity)* in the "Sburătorul" magazine, I, nr 3 May 3 1919.

[67] Hortensia Papadat-Bengescu, *Fecioarele despletite. Concert din muzică de Bach. Drumul ascuns* (The Dishevelled Maidens. A Concert of Bach's Music. The Hidden Road), Dacia, Cluj-Napoca, 1986, p. 85.

[68] C. Ciopraga, *Hortensia Papadat-Bengescu*, Cartea Românească, Bucharest, 1973, p.207.

[69] Bengescu*, p. 9.

[70] *Ibidem*, p. 76.

[71] *Ibidem*, p. 109.

[72] *Ibidem*, p. 29.

[73] Ciopraga, p.144.

[74] Bengescu*, p. 138.

[75] Petra L. Doan, "The Tyranny of Gendered Spaces – Reflections from Beyond the Gender Dichotomy" *Gender, Place & Culture* 5, no. 17 (2010): 635.

[76] Maria Bucur, *Gendering Modernism. A Historical Reappraisal of the* Canon, Bloomsbury, London, 2017.

[77] *Ibidem*, 64.

[78] Dumitru Şandru, *Populaţia rurală a României între cele două Războaie Mondiale (Romania's Rural Population between the Two World Wars)*, Editura Academiei Republicii Socialiste România, Iaşi, 1980, p. 43.

[79] See also https://insse.ro/cms/files/evenimente/RoCentenar/ROCentenar.pdf, p. 72

[80] Henri Lefebvre, *The Production of Space*. Trans. Donald Nicholson-Smith, Blackwell, Oxford, 1991, p. 38.

[81] Bengescu, p. 187.

[82] *Ibidem*, p. 78.

[83] *Ibidem*, p. 203.

[84] *Ibidem*, p. 98.

[85] *Ibidem*, p. 99.

[86] Lefebvre, p. 36.

[87] *Ibidem*, p. 36.

[88] Bengescu, p. 106.

[89] *Ibidem*, p. 104.

[90] *Ibidem*, p. 109.

[91] *Ibidem*, p. 104.

[92] See works: https://www.wikiart.org/en/marie-bashkirtseff

[93] Bengescu, p.124.

[94] *Ibidem*, p. 61.

[95] *Ibidem*, p. 10.

[96] *Ibidem*, p. 69.

[97] Marc Brosseau, "Street-Level Writing: Los Angeles in the Works of Charles Bukowski", *Literary Geographies* 91, no 6/1 (2020), 45.

[98] Bengescu, p.70.

[99] *Ibidem*, p. 73.

[100] *Ibidem*, p. 109.

[101] See http://bmim.muzeulbucurestiului.ro/fisiere/07-Bucuresti-Materiale-de-Istorie-si-Muzeografie-VII-1969_142.pdf

[102] *Ibidem*, p. 47.

[103] *Ibidem*, p. 34.

[104] *Ibidem*, p. 72.

[105] *Ibidem*, p. 165.

[106] *Ibidem*, p. 31.

[107] *Ibidem*, p. 32.

[108] *Ibidem*, p. 78.

[109] *Ibidem*, p. 89.

[110] See also *Din clasicii noştri / From Our Classics*, Edgar Papu, Ed. Eminescu, Bucharest, 1977, chapter *"Apele adânci" ale lecturii (The Deep Waters of Reading)*, pp. 183-188.

Jews, Time and Space.
The Mapping of the Romanian Space Seen Through the Eyes of a Jewish Intellectual in Mihail Sebastian's Novel *For Two Thousand Years*

Iulia-Maria Ticărău

Recent criticism gives space a privileged place, in the sense that exegetes shift the accent from time as the essential aspect of interpreting the narrative text and create multiple theories of space represented at a fictional level. Throughout this study we aim to highlight an important aspect regarding space, meaning the space perceived by Jews, analysed through an analogy with time. What the basis of this different view is and how this aspect interferes with literature, will be one of the aims of our analysis. Another important part of our research will consider a brief presentation of new theories regarding the geography of space, that have generated new ways of analysing literary works, and Bertrand Westphal, with the study *Geocriticism: Real and Fictional Spaces,* will present the research method that we will apply in this approach. All aspects presented at theoretical level will be applied in the case study we will undertake on the novel *De două mii de ani* (*For Two Thousand Years*), written by Mihail Sebastian, published for the first time in 1934 and translated from Romanian into English by Philip O'Ceallaigh in 2016. We will undertake a comparative analysis between the real spaces projected at fictional level in the novel of Mihail Sebastian: the city of Brăila, the hometown of the protagonist of the novel, and the city of Bucharest, where the protagonist goes to university (the period in which the action takes place is the Romanian interwar period) in which antisemitic manifestations are becoming more and more accentuated.

Jews, time and space

The term nation, defined as a group of people pertaining to the same ethnicity, with specific features that make it different from other nations, raises many question marks when we talk about Jews: "perhaps no people has troubled definitions of modern nationhood more than the Jews. Though their identity as "nation" derives from biblical texts and has endured since antiquity, for centuries Jews existed in the European imagination as metaphors of exile, guest inhabitants repeatedly condemned for their refusal of Christianity to various expulsions and wandering homelessness. But if they were a people without a land, a diaspora, they were not without their distinctive geographies: Spain and North Africa, Turkey and the Levant, the United States – all have been home to great Jewish cultures."[1]

Even if Jews did not have a territory, a physical space of their own until 1948 when the state of Israel was formed, they left their mark on the places where they settled, on the culture of those nations, a culture which they enriched and at the same time developed their own culture. But whatever their practice as Jews, their self-consciousness as a diaspora people was underscored, encouraged as well as daunted, by the burgeoning nationalisms following the First World War of newly constituted states of Central and Eastern Europe – Poland, Czechoslovakia, Hungary, Romania. For minority populations as numerous as Jews in these settings, the tensions of diaspora loomed large.[2]

The differences between Jews and other nations have constantly been pointed out, being highlighted in a negative way, and accentuated to create an image unmatched by reality, and the increasing number of Jews in Central and Eastern Europe made this practice of defamation even more intense. Time and space are perceived by Jews differently than by other nations. This perception is based on the interpretation of sacred texts in which space is not fixed, the Bible representing the Jewish exile, the lack of stability in a place of their own, and time is a loose element embedded in a continuous element. "Jews have an acute sense of textuality, based mainly on the Bible: flexible conceptions of the place, due to their ling exile, away from their historical ties with the Holy Country, and a complex relationship with time, partially due to the temporality of the Jewish language. All these interact in the way Jews deal with narration and make their literary works focus on interhuman relationships, thus defending an increased psychological awareness, which is reflected in some biblical texts, partially based on the needs of a people made vulnerable due to the lack of an own territory."[3]

These conceptions about time and space are highlighted in the way Jewish writers create, having as main objective the highlighting of the connection between humans and the presentation of the psychological plan to the detriment of the social one. The Jewish way of life is theorized in the *Mishnah*. The principles that guide them, the way in which Jews establish links with the society they live in, but also the highlighting of Jewish particularities is found in the Talmud, with the purpose of providing benchmarks on the specific Jewish way of behaving: "the debates outlined in Mishnah set the criteria by which the Jews continue to live, as well as the way in which Jewish communities relate to the host-community, being at the same time separated from it, especially by their particularities regarding food and worship."[4]

The clothing and the religious aspect are two of the Jewish features Jews have to take into consideration, because these point out the differentiation from the population of the society they live in, and which marks precisely the fact that this differentiation exists and cannot be ignored or reduced to silence. Jewish identity is more inclusive than a "religion" that can be adopted or abandoned and closer to a "way of life", inseparable from the life of the group.[5] What defines Jewish identity is its collective character, specific to daily life, a particular and immutable element which can never be eliminated or borrowed from those outside the Jewish community.

The lack of a national territory is replaced by different behaviours: "for most Jews in the diaspore, borders are replaced by cultural markers like language, regulations regarding food, social arrangements and the need for proximity to a community for study, prayer and support".[6] In the absence of a territory, the Jewish culture feeds on their intrinsic world and the cultural features of Jews are mainly found [...] in their inner life.[7]

In chapter three "Time and Atemporality" of the study *Jews and the Word*, Amos Oz stated the following on the space and historic evolution of Jews: "we are a nation with a lot more history than geography. Like a primitive Forrest Gump, we seem to be present in a very inappropriate way, in each crucial moment reported in the annals of the Middle East and Europe."[8] The lack of an own territory makes Jewish history be dominated by geographical and historical eclecticism, due to their spread over various spatially diverse territories. What to keep in mind when it comes to the Jewish culture, is the life lived through the interpretation of sacred texts, their interpretation as a way of continuity and unity of the Jewish community and the substantiation of creation based on them: "therefore, the Jewish culture may take various shapes, but they tend to have a basic characteristic. It can be defined as a comprehensive and often indirect fascination for a

single text or group of texts – the Jewish Bible -, which is colloquially called by Jews Tanakh, as well as for the associated comments".[9]

The world is discovered by Jews with the help of sacred texts, which offer them a suitable interpretation key, regardless of the time and space they live in, and allows their existence to be continuous, and that the Jewish people are saved from extinction: "it can be stated that the interest of Jews in understanding the contemporary world in light of the biblical narrative filtered through rabbinic writings and vice versa, made the survival of Jews as scattered and landless possible."[10] In other words, the lack of a concrete space is substituted by sacred writings which become through interpretation, a connecting element of Jews everywhere, a special binder, a continuous recreation of a common space, meant to take the place of that physical territory.

Regarding the relation to time and space, the Jewish religion itself is the one offering the answer that tilts the balance to the temporal part of the Jewish life: "the dependence on time, and not on space. Judaism holds this secret, its temporal dimension occasioning the transcendence of one of the chapters that define the infrastructure of history: Geography."[11] By this fact, space takes on a futile connotation, this way of spatial representation being valid and presented everywhere, regardless of the place Jews live in: "like everywhere, Jews in Eastern Europe are also more connected to time rather than to space. They are not sedentary but nomads, and their teaching was a guide, so that they have never been satisfied with the present, but they always looked and thought towards the future. The value of Judaism must also be due to the understanding of the mentalities in the middle of which it evolved." [12]

As a conclusion to the previous affirmations, we reiterate that the lack of timely constraints makes it possible to exits in the Jewish textual homeland in the present moment.[13] Judaism is, as also highlighted by Victor Neumann in the study *The Temptation of Homo Europaeus*, a very penetrating form of civilization that preserves *a priori* its power and makes spatiality insignificant: Judaism, along with Hellenism, was and is the most percussive form of civilization of a people scattered among other people.[14] Jews survive as a nation by the indestructible binder of Judaism which binds them to each other, no matter where they are. Also in this study, Victor Neumann tries to find answers to questions related to the meaning of the diaspore for Jews and the cultural role of the lack of an individual space. The conclusion which the philosopher reaches is that it is precisely the condition of statelessness which has favoured and enriched the European Culture through the transfer and contact between different cultures: "beyond the political, economic, social conjunctures, beyond the vicissitudes

traversed, from pogroms to mass expulsions, we must admit the oscillation between one and another area of Europe, then of the world, represented an enormous gain in the direction of knowledge."[15]

The negative aspects and abominable measures taken against Jews did not take away the great achievements and innovations Jews brought to the field of culture, by establishing the foundation of a world culture: "only this way, through the expression of will, of creative power, of the use of the intellect in all circumstances, could Judaism really contribute to the edification of *homo europaeus*, to become a "support pillar" for the universal culture, to deeply implement its rich life experience, to offer the science of mind and the music of its ancestral soul to the world".[16] By using the intellect and utilizing the teachings of sacred texts in every undertaking, Jews have contributed to the development of the field of knowledge and have proven the infinite power of the human mind, but they have especially broken down the barriers that made art be defined by nationalism, through the concept of ethnicity. This *homo europaeus* is a way of perceiving and comprehending life, beyond race and space, and the culture is the implementation of the human thinking for this purpose: "*homo europaeus is nothing but the attempt to see and understand the purpose of human life. Of course, familiarization with several epochs has its importance when we want to explain its deep meanings and the duration of the temptation of homo europaeus.*"[17]

By emphasizing the present and past, meant to compensate the lack of a space of their own, Jews, through their perception of time and space, only anticipate new theories that will move the centre of gravity from national literatures to *world literature* and create the favourable framework for a reconsideration of the way of analysing space in a literary text.

New theories of space in the analysis of literary works

How space is represented in a literary text, but also the time/space relation, respectively fictional space/reality, is interpreted from a multiple and diverse perspective, with the emergence and interdisciplinarity of the new literary theories and implicitly of a new reading of literary space in relation to the real one. In the following, we will make a brief presentation of these theories, but also of the concepts we will us in our subsequent analysis of the novel *De două mii de ani* (*For Two Thousand Years*). Thus, we can talk about the concept of space as an element of interest for literary geography. The object of literary geography is very well synthetized by Andreea Răsuceanu in the introduction of the study *Bucureștiul literar: șase lecturi posibile ale orașului (Literary Bucharest: Six Possible Readings of*

the City), where she brings up the multiple valences of highlighting the image of the city: "cities we first imagine and then see in reality, about which we first read, and then meet, cities which no longer exist, but were preserved in literature, invented cities, although toponymical identifiable on the world's map, or real, camouflaged under fictitious names, imaginary dystopic cities from a world's history that never existed, cities from parallel worlds or universes, all are subject of interest for literary geographers."[18]

All these ways of presenting the city can only be considered clues regarding the variety of the space seen, at the level of "representations of space" (space dimension which we will detail subsequently) - also, a warning on how the Romanian imaginary space influences the real space from which it is created is given by the researcher from the very beginning. For Hillis Miller, the novel can be the transposition of a real land of the mind or literature, an interior space or a literary one. The story develops in stages, following the movements in time and space of the characters, that create through their movement an imaginary space – which is supported by the real space, but is enriched by the subjective meaning of the story created inside of it. In one form or another, such spaces are often ignored, although they are full of meaning. On the other hand, as noted, we tend to take for granted the image of a city or another, as we find it in literature (many times changed, with a different toponymy, with places placed differently than, etc.) And this image influences our perception of the real scenery the same way it had initially provided support for the creation of a fictional space.[19]

In the preface of the *Geocriticism* study*: Real and Fictional Spaces*, its translator, Robert Tally, states that: "Our understanding of a particular place is determined by our personal experiences with it, but also by our reading about others' experiences, by our point of view, including our biases and our wishful thinking. (For instance, on my first trip to London, I remember being disappointed at landing at Heathrow on a bright and sunny summer's morning; steeped as I had been in Dickens and others, I felt that it was somehow wrong that London wasn't rainy and foggy—happily, the rain and fog soon came.) Drawing on interdisciplinary methods and a diverse range of sources, geocriticism attempts to understand the real and fictional spaces that we inhabit, cross through, imagine, survey, modify, celebrate, disparage, and on and on in an infinite variety."[20] Our perception of a space is conditioned both by our own experience regarding that space, as well as by that reported by another, especially by the space presented in literary works, which does not exist in reality, being described through the filter of the narrator. What geocriticism wants to advance as critical method in literature, is a better understanding of space, regardless of whether it is about the space we live in, the one we are passing through or the one we imagine. For a

better understanding of this method, Tally emphasizes: "Westphal intends for geocriticism to be an exploratory critical practice, or set of practices, whereby readers, scholars, and critics engage with the spaces that make life, through lived experience and through imaginary projections, meaningful."[21]

We can conclude that living spaces, spaces of experiences, are the object of geocriticism, whether we talk about experiences lived or imagined in those spaces, what is relevant is that they be conclusive and full of significations. The interference between real and fictional spaces, which has referentiality as a starting point, is another principle of geocriticism, meant to make readers understand the real/fictional connection of literary geography. As Westphal points out, the referentiality of fiction (and other mimetic arts) allows it to point to a recognizable place, real or imaginary or a bit of both at once, while also transforming that place, making it part of a fictional world. In this sense, geocriticism allows us to understand "real" places by understanding their fundamental fictionality. And vice- versa, of course. We understand "fictional" spaces by grasping their own levels of reality as they become part of our world.[22] A clear definition of referentiality is given by Westphal himself: "referentiality refers to the relations between reality and fiction, between the spaces of the world and the spaces in the text".[23] This concept of referentiality is an extremely important one, because the vision of a space can suffer changes, starting from the fictional text having as referent a real space, the most obvious example being at this moment the statement of Tally, who, when he sees London for the first time, sees it as a different space from what he imagined, precisely because this space was described in a certain way as fictional space, and his expectations were thus conditioned.

Westphal begins his demonstration with the following distinctions: "the perception of perception of space and the representation of space do not involve the same things[24] and at the risk of oversimplification, one could propose two basic approaches to visible spaces, one rather abstract, the other more concrete: the first would encompass conceptual space and the second factual place."[25] Seen between abstract and concrete, space can be categorized into: space (space) and point in a space (place). This classification is made by Yi- Fu Tuan in the study *Space and Place: The Perspective of Experience*. Space defines a vast place where the dynamism of change and motor independence are the main features, and that *place* represents a closed, domestic space. This distribution will be useful in our subsequent analysis in light of the two perspectives, although Westphal uses these two concepts as a whole, with reference to the "human space". In the fifth chapter "Reading Spaces", Westphal talks about the relation between text and space, more precisely, which one of these two concepts defines the other

one. The conclusion the researcher came to, based on the presentation of the perspectives of important critics who approached this aspect, is obvious: the literary text is the one that shapes the perception of real space. The questions that can be asked based on this real-imaginary relation are many: "what happens when the "reality" of the city meets the one of the text? When does it become fictional space, how much of the "truth" of the city still survives? And finally, which of the images is more convincing and remains stronger imprinted in the collective – "real" or poetic memory?"[26]

   "These questions are coordinated by the very answer literary criticism gives to the last one, answer mentioned by me previously: the real that is perceived under the influence of the imaginary. Space has been treated as an insignificant aspect of literature, until the middle of the twentieth century, and this was noticed by several critics, of which we mention Michel Foucault who talks about" devaluation of space". Phillip E. Wegner, in the article "Spatial Criticism: Critical Geography, Space, Place and Textuality" starts right from Shakespeare's lines in *As You Like It* which not only reinforce the previous affirmation, but also masterly illustrate it: "All the world's a stage, / And all the men and women merely players. / They have their exits and their entrances, / And one man in his time plays many parts, / His acts being seven ages." Space will be re-evaluated and the new criticism will offer it unique ways of interpretation or reinterpretation in the analysis of the literary work. Lefebvre's approach regarding the composition of a space model consisting of three main dimensions: "spatial practices", "representations of space" and "spaces of representation" proposes a cohesion between the way space is perceived, formed and last but not least, experienced. The first of his three "levels" of space pertains to the most abstract processes of social production, reproduction, cohesion and structuration, and hence bears a striking resemblance to the concerns of the various structuralisms whose "perceptual" apparatus takes on the abstract conceptual systematicity of a science. The third set of terms refers, on the other hand, to the space of the embodied individual's cultural experience and the signs, images, forms and symbols that constitute it: it is this level of space that has been mapped so thoroughly by phenomenology, whose emphasis on the individual's "lived" existential experience of space resonates with that found in this dimension of Lefebvre's work. The middle terms, those of the representations of space or the realm of the conceived, point towards what we more conventionally think as "space" proper, mediating between and drawing all three of the levels together into a coherent ensemble.[27] From this three-part model, we will highlight and use in our analysis the third level, that "spaces of representation", seen through the prism of the narrator-character in the novel of Mihail Sebastian. Space

seen as a global system that leaves behind spatial nationalism is highlighted by the term "cognitive mapping": "a pedagogical political culture which seeks to endow the individual subject with some heightened sense of its place in the global system."[28] Moreover, as the above descriptions suggest, Jameson's model of cognitive mapping represents an attempt to develop the tools required to "think" a new kind of global cultural and social reality, as well as our place within it, a project he then makes explicit in his film study, The Geo-Political Aesthetic: Cinema and Space in the World System.[29] This transformation of the way of thinking space is evident in the way architecture is built in the contemporary era, but also in the field of visual arts, such as cinematography. The criticism of the perception of space from a national perspective is not new and provoked a lot of reactions and theories. For example, Said criticizes Williams's earlier *The Country and the City* for its narrowly national focus. By contrast, Said argues that there is no `British' national culture that can be understood independent of the nation's large far-flung imperial networks and spheres of influence and investment, and this is the case from a much earlier moment than Williams and others would grant. Thus, any discussion of modern national literature must be attentive to the ways the works composing it respond to and negotiate its global spatial context, a practice Said names "contrapuntal reading."[30] This type of reading is useful because it moves the attention from the national space to the way in which it is integrated in and relates to the global space, more precisely to the highlighting of the aspects that make it integrated part of it. The creation of new global spaces, but also the interpretation of the literary text by distancing oneself from it, are two other perspectives that complete the image of the new approach to literary geography. Meaghan Morris similarly notes that the emergence of "theory" itself is linked to the current production of new kinds of global spaces: `what we call "theory" does the work of fabricating an address to the topics deemed inherently interesting in a given transnational space. Within such a space, theory is the work of extracting a cosmopolitan point from the most parochially constructed or ephemeral "events"'. Last but not least, Franco Moretti issued a call for a new kind of `world literature' studies, one that eschews the demands of the canonical close reading, and instead attempts to map the intersections and connect the canonical close reading, and instead attempts to map the intersections and connections between the trends in a wide variety of national and cultural traditions.[31] By "world literature" we refer to the circulation of national literatures, to that which is exported and enriches both local and international literatures. These visions which replace the literary analysis focused on *close reading* and national space are tools that not only change the way literary texts are analysed but also the way

space is perceived. Another branch in the new theories of literary geography that deserves to be mentioned is that of psychogeography: "taking the term of situationists and re-evaluating it, J.-M. Besse talks about psychogeography in terms of an extension of the human geography, being preoccupied with the impact of the environment of the human mind.[32] Actually, "psychogeography – as an actual reality of type of study – regards the urban ambiance, areas of mental climate and sensations caused by the organization of intra-urban areas, says Besse, evoking the terms imposed by Guy Debord. In other words, an actual, psychic space that exists as ambiance, atmosphere that surrounds the individual located in a certain environment."[33] The way the human mind is influenced by the space an individual lives in represents a new interpretation of space that can be extended on literary level by identifying the way in which characters are influenced and emotionally react to spatial stimuli. All these new theories of literary space have in common a spatial analysis beyond the canonical and large cultural spaces, and the purpose, also similar, is to produce a multiple perspective which will emerge from the exchanges made between the various literatures of the world: "all of these theorizations emphasize the necessity for any mapping of the global space to move beyond the canonical opposition of high and low, or the spatial one of core and periphery, and instead produce a new multi-perspectival view of literature and cultural activities, exchanges and flows."[34] Furthermore, we subscribe to the idea advanced by Collot who "doesn't see in the different ideas of literary geography an incompatibility, but on the contrary, a complementarity. Each of the different orientations – whether it is geocriticism, (as termed by Bertrand Westphal), geopoetics (in the sense proposed by Kenneth White and developed by Marc Brosseau), quantitative analysis (of the type practiced by Franco Moretti), spatial narratology etc. – sheds light on a different aspect of literary spatiality. All of them actually analyse the way the geographic referent is transformed through the imaginary and writing."[35]

The Mapping of the Romanian Space in the Novel For Two Thousand Years*: Brăila and Bucharest*

At the end of the article "Spatial Criticism: Critical Geography, Space, Place and Textuality", Phillip E. Wegner advanced a series of themes that can be analysed by future researchers: "a good deal of work in contemporary literary and critical theory and cultural studies brings into sharper focus questions of identity, class, race, gender, sexuality and so on. In what ways do the questions of space supplement, intersect with, and pose anew these vital concerns? What roles do space and spatial differences play in the

production of identities? How does an attention to these differences shape how we think about bodies? How does the attention to space enable a different reading of the production of identity itself?"[36] Using as a case study Mihail Sebastian's novel *For Two Thousand Years*, we will try to answer these questions and attempt a mapping of the Romanian space seen through the prism of a Jewish intellectual character. In our analysis we will have as a starting point, as does Andrea Răsuceanu in the study *Bucureștiul lui Mircea Eliade: elemente de geografie literară (Mircea Eliade's Bucharest: Elements of Literary Geography),* the difference between space and place, meaning "between the abstract entity of the literary space and the concrete, physical one, of the geographical place, the representation of a place in a text being doubtless the most obvious connection between geography and literature."[37] The first images of space that can be found in *For Two Thousand Years* are those through which the author commemorates the space[38] of his childhood, spent in Brăila, a city located on the left bank of the Danube, in the south-eastern part of Romania: "and yet, I walked bareheaded through the deserted streets of the city when it was occupied by Germans: a white trail in the sky marking the passage of planes, bombs falling all about, even close by, the short dry thumps echoing across the open country."[39] The space of childhood in the midst of war is completed by images meant to disassemble the antisemitic clichés of the time: "and yet, I crossed the Danube in a damaged boat, taking in water, to Lipovan villages, just rolling up my sleeves when it seemed the rotten bottom could no longer hold out. And God knows what a bad swimmer I am. No, I don't think I've ever been fearful, even though the Greeks from the big garden, who pelted us with stones when they caught us there, shouted 'Cowardly Jew! at me daily from the moment they knew me. I grew up with that shout, spat at me from behind."[40]

The geography of Brăila is represented by the narrator-character of Jewish origin, by means of activities characteristic to that area: the crossing of the Danube in an old and unsafe boat, practiced by him just like by other inhabitants of Romanian origin, demonstrating this way the fact that he pertains to that place to which he feels attached, even if he is considered allogenic by the others. The fictional space of Brăila creates the image of a city by the Danube, in which people of different ethnicities live together: Romanians, Jews, Lipovans, Greeks. At the same time, this represents the Jewish identity, through the stereotypes by which the Jew is characterized as fearful, which is untrue and is demonstrated by the action of the narrator-character through the very act of crossing the Danube in unsafe conditions. The return of the narrator-character to his home town after he went to study in another Romanian city, outlines another role space plays within the text

– that of accentuating the characters' feelings: "yesterday, on the platform, as I was getting off the train, Mama looked thinner and older than never under the weak station lights. It was probably only her usual nervousness, during our first hour of being together again."[41]

The familiarity with which he is greeted in his hometown of Brăila is obvious in the way in which the other Jews in the city react when they see him walking the streets: "first walk in town. Triumphal procession down Main Street, between two rows of Jewish shopkeepers who salute me loudly, each from his own shop, with discreet knowing nods."[42] That understanding and solidarity that the two rows of shopkeepers show by shaking their heads makes reference to the situation of Jewish students in the first decades of the last century, who are hit and persecuted by their colleagues of Romanian ethnicity. The change in the way space is perceived takes place in the novel *For Two Thousand Years*, due to the love the narrator-character has for his mother: "I should have guessed. Things have not been going well at home. There's no more money. I've told her that from now on I'll manage on 2,000 a month. I'll stay in the student dormitories. It's fine there too, it's warm and clean and comfortable. (She doesn't seem to believe me- and I talk quickly, surprised at the positive qualities that I've suddenly discovered in those barracks in the Jewish quarter in Văcărești."[43] The lack of money and the wish not to burden his family make the narrator stop perceiving the shortcomings and precariousness of the rooms in the dormitory. He tries to find qualities like convenience, warmth and cleanliness. However, living with other students and sharing a space which lacks minimum comfort is not something the narrator character dislikes: "towards morning, whenever I happen to wake, I like to listen to the chorus of breathing of the ten people around me, in this long, cold room: the rasping breath of the polytechnic student by the door, his neighbour's fluting whistle, Liova's sighing, the bumblebee buzz of someone towards the back, by the window and, above them all, the loud, penetrating, animal snore of Ianchelevici Şapsă, the giant."[44] It is not the cold space that awakens the narrator's feelings, but the ten characters who live with him in the same room, and which they fill up with particularity, with the different and characteristic sounds they make while they sleep. This space of reduced dimensions sheds light on the different identities of those who live inside it and acts as a highlighter of differences. The student canteen is not presented as a friendly space: "I ate at the canteen between a bad-smelling loud-talking Russian and a thin girl with chapped hands and badly applied lipstick. A concrete floor, the cold, a coat thrown over my shoulders, a plate shoved before me, a tin fork on the ground."[45] Material scarcity is highlighted by the lack of heat, but also by the objects used by students for eating. Thus,

the fictional space – interwar Bucharest – is seen by the narrator character, a student from Brăila, of Jewish origin, as one of shortages and precariousness. Besides this image, antisemitic outbursts which manifest themselves through violence only complete a space the image of which is already deplorable: "I watch how they return in the evening from the university, in dribs and drabs, or singly, worn out. And each one grimly enumerates the fights he's got into, like a billiard score, so that a competitor won't steal their points. Marcel Winder is up to fifteen. The other day his hat also got ripped, which puts him well ahead on the road to martyrdom."[46] Martyrdom is not a concrete space, but is made up of all these acts of violence and offences the Jewish students not only receive but also tacitly accept, as something that is part of their identity. The space he shares with other ten persons is replaced by the narrator character with a room of his own: "it's a small room. A garret. But it's mine. A chair, a table, a bed. Four white walls and a high window, through which the tops of the trees in Cişmigiu Park can be seen."[47] This space has the role of changing the way the narrator character feels, and this aspect is even more obvious in the following affirmation he makes: "fourteen days on my own. I'd like to know exactly how many people in this city, in the wide world, are freer than me."[48] The wish of the narrator character is to live in a space without borders and prejudices: "maybe it is childish, but I need to draw upon the symbolism of this map and to read off the cities and countries on it. It's a daily reminder of the world's existence. And that every kind of escape is possible,"[49] he says the moment he buys a map of Europe, which he places on the wall in front of the bed. Bucharest is not only a space of shortcomings, antisemitic and heterogenous from a racial point of view, but it is also one the natural beauty of which eclipses both the way people dress and their attitude: "it was beautiful just now in Cişmigiu, with the white metallic sun, the water green with vegetation, the still leafless trees, naked like a herd of adolescents drafted into the army. People are so ugly in their out-of-season coats, their hats worn out from winter, with their sun-scared smiles and heavy, trudging steps. I watched how they passed and pitied them their graceless lack of awareness."[50] This way, the third dimension proposed by Lefebvre in space analysis, the space of representations, is highlighted by the fact that Bucharest in presented with the help of experiences lived by the protagonist. The fictional space paints an image of a Romanian city the obvious natural beauty of which is overshadowed by deficiencies related to housing and buildings. There is a major representation difference between Bucharest and Brăila, the fictional space of Brăila being one that brings happiness to the protagonist. Bucharest on the other hand is a hostile and antisemitic space: "From the site, I went with Vieru to the Bucharest Road

to have dinner. It's been a full five weeks since I've been out of Snagov. 'I never see you in town anymore. Why?' 'Because I'm fed up with it. It's the tense, poisonous mood. At every street corner, an apostle. And in every apostle, an exterminator of Jews. It wears me out, depresses me" [51]. The anti-Jewish propaganda overshadows the concrete, natural space, and transforms it into one in which Jews are a disruptive factor that should be exterminated and which continues after his student time, this time not through violence, but through manifestations that incite violence. After he passes his exams, he sends his mother a telegram in which he informs her about that and mentions that he is happy. Subsequently, this happiness is questioned: "Happy? I don't know. All I know is that at home, on the right bank of the Danube, there are twenty metres of warm sand and, before me, an entire river to swim in."[52] The happiness of the protagonist does not derive from academic success, he feels comfort and peace through the thoughts of his native space made of sand and a vast stretch of water, the space being, in this case, a component of the protagonist's identity. This is how the protagonist defines his own identity: "I will never cease to be a Jew, of course. This is not a position I can resign from. You are or you're not. It's not a matter either of pride or shame. It's a fact. It's not necessary to forget it. It would be unnecessary for someone to contest it. But nor will I, in the same way, ever cease to be from de lands of the Danube. This too is a fact. Whether someone recognizes me as such or not is their business. Their business entirely. […] The state may declare me what it will, but I won't stop being a Jew, a Romanian and a Danubian."[53] Space becomes a vehicle for the definition of identity, and the writer Mihail Sebastian, treading in the footsteps of the protagonist of his novel, refuses to define himself in a unilateral manner: "Therefore, Mihail Sebastian's self-identity is achieved by cumulation, by summation. He is also a Jew but he is equally eager to understand the Romanian, Danubian realities."[54] Belonging to a certain space is not conditioned by race, but by the emotional connection we have with it, and which influences the way in which we relate both to the respective space, as well as to other spaces. The thoughts of the narrator character prove the fact that identity is in close connection with space: "It has been my fortune to have grown up by the Danube, where the humblest boatman working the oar must continually read the waters. I don't know any inspired boatmen, only those who take care. All your nebulous intuitions are worthless on the Danube. What you need is good judgement."[55] The lifestyle of the people of Brăila is mostly the result of the fact that they live and grow up by the Danube, which makes them attentive and determined. The Danubian identity is a fact that does not need documents in order to be proven, because all particularities of this place pertain to the protagonist

through feelings, through the invisible connection created over time and which shaped his personality: "I will speak of the Bărăgan and the Danube as belonging to me not in a legal or abstract sense, under constitutions, treaties and laws, but bodily, through memory, through joys and sorrows. I will speak of the spirit of this place, of its particular genius, of the lucidity I have distinguished here under the white light of the sun on the plain and the melancholy I perceive in the landscape of the Danube, drowsing to the right of the town, in the watery marshes."[56] As a Jew of Romanian origin, the protagonist relates differently to the Romanian space. A protagonist of Romanian origin would have perceived in a different manner the two cities analysed in the novel. We make this statement, because both Bucharest and Brăila are represented from the perspective of a marginalized person, and the reason for this marginalization is ethnicity itself.

Conclusions

After analysing space in the novel *For Two Thousand Years,* with the mention that our approach focused only on the method of representation of two cities in Romania, Bucharest and Brăila, presented in the novel as the city of the narrator character's student time respectively his hometown, and the other fictional spaces may be subject to a subsequent analysis, we came to the following conclusions: Regarding the referentiality in the novel analysed, we can state that fictional space re-creates the real space of Bucharest from the inter-war period, in which antisemitic events take over and transform the social life of Bucharest. The fictional space has as reference the reality of the 30s of the last century, and the connection between the fictional and real space is that of mirroring the reality of those days.

The answer to the question: In how far much does fictional space shape the perception of real space? is obvious in the controversies created by the appearance of Mihail Sebastian's novel, from which we can see that the influence of literary space is a major one. The concept "spaces of representation" is very well highlighted in the novel, by the mapping of the reconstituted space of Brăila, reconstituted not only from the memories of the narrator character, but also through the visits the protagonist pays to his family during his student years, talking in this case about a space of emotions, of experiences. With the help of the concept of psychogeography, we can see that the fictional space of the novel does not only influence the human psyche, but also becomes a component of one's own identity, as it results from the statement of the protagonist, who declares himself a: "Jew, Romanian and Danubian". The concept of *place* is used in our analysis

because we talk about an actual representation of space. Antisemitism is not present only in the space of Bucharest, but the manifestation is different. In Brăila, antisemitism is manifested through verbalization and in Bucharest through real actions, namely through violence. Understanding the oppressions suffered by Jews is another element present in the space of Brăila (even if it is still represented by those of Jewish ethnicity), in contrast to Bucharest, where this aspect does not exist.

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[4] *Ibidem*, p. 41.

[5] *Ibidem*, p. 57.

[6] *Ibidem*, p. 227.

[7] *Ibidem*, p. 68.

[8] Amos Oz, Fania Oz-Salzberger, *Evreii și cuvintele / Jews and the Words,* trans. Ioana Petridea, Humanitas Press, Bucharest, 2018, p, 135.

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[11] Victor Neumann, *Tentația lui homo europaeus / The Temptation of Homo Europaeus*, Rao Press, Bucharest, 2015, p.124.

[12] *Ibidem*, p.163.

[13] Schonfield, p. 143.

[14] Neumann, p. 122.

[15] *Ibidem*, p. 166.

[16] *Ibidem*, p. 167.

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[20] Robert Tally, "Translator's Preface," in *Geocriticism: Real and Fictional Spaces*, Bertrand Westphal, Palgrave Macmillan Press, New York, 2011, x.

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[22] *Ibidem*, p. x.

[23] Bertrand Westphal, *Geocriticism: Real and Fictional Spaces*, Palgrave Macmillan Press, New York, 2011, p.6.

[24] *Ibidem*, p. 1.

[25] *Ibidem*, p. 5.

[26] Răsuceanu, p.12.

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[28] *Ibidem*, p.188.

[29] *Ibidem*, p. 189.

[30] *Ibidem*, p. 190.

[31] *Ibidem*, p. 191.

[32] Răsuceanu, p. 16.

[33] *Ibidem*, pp. 16-17.

[34] *Ibidem*, p. 190.

[35] *Ibidem*, pp. 11-12.

[36] Wegner, p. 197.

[37] Andreea Răsuceanu, *Bucureștiul lui Mircea Eliade: elemente de geografie literară / Mircea Eliade's Bucharest : Elements of Literary Geography*, Humanitas Press, Bucharest, 2013, pp. 11-12.

[38] We use the concept of space throughout this subchapter with reference to the concrete, physical entity of the geographical place.

[39] Mihail Sebastian, *For Two Thousand Years*, trans. Philip O Ceallaigh, Penguin Random House, 2016, p. 5.

[40] *Ibidem*, p. 5.

[41] *Ibidem*, p. 10.

[42] *Ibidem*, p. 11.

[43] *Ibidem*, p. 12.

[44] *Ibidem*, pp. 13-14.

[45] *Ibidem*, p. 13.

[46] *Ibidem*, p. 14.

[47] *Ibidem*, p. 26.

[48] *Ibidem*, p. 25.

[49] *Ibidem*, pp. 26-27.

[50] *Ibidem*, p. 27.

[51] *Ibidem*, p. 216.

[52] *Ibidem*, p. 31.

[53] *Ibidem*, pp. 229-230.

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Literary Geography "Avant La Lettre": Fluctuating Spaces and Individualistic Culture in Salman Rushdie's *East, West*

Ana-Blanca Ciocoi-Pop

> "How far did they fly? Five and a half thousand as the crow. Or: from Indianness to Englishness, an immeasurable difference. Or, not very far at all, because they rose from one great city, fell to another."
> —Salman Rushdie, *The Satanic Verses*

A perfect example of cultural hybridity, Salman Rushdie, born in Bombay and bred in England, equally attracted and repelled by both of these cultural horizons, is doubtlessly one of the chief figures of English and international postcolonial literature, and for what Sheila Hones termed "literary geography". Incapable and unwilling to choose between the two opposing cultural poles which attract and claim him, Rushdie advances hybridity as the only possible manner of living and being. His literary geography is an eminently inner, psychological one, voicing the fact that if the individual cannot exist being torn physically between two concrete geographical spaces, he/she will ultimately resort to creating a psychological and mental geography to call "home". Few of Rushdie's prose works thematize this better than his collection of stories *East West*, published in 1994 – twenty-two years before Hones' publication of *Literary Geographies*. Divided into three distinct, but thematically overlapping parts ("East", "West" and "East-West"), *East, West* takes the reader, as the title suggests, first to the Orient and then to the Occident, tracing the coordinates of a world characterized by spacelessness. The volume's characters become mouthpieces for the author's profound conviction that one can never really make a choice about the cultural space one wishes to inhabit. Instead, one is eternally cursed to wander the world (the outside and the inner one) fluctuating and oscillating between contradictory feelings of belonging. The only possible solution to this torn existence is to accept life's and culture's complexity, and to obstinately refuse choosing between East and West. After all,

homelessness is nothing but a chance to create and destroy imaginary homelands, to draw a fluid world, where imagery is the only reality attainable by the human mind. In other words, physical maps are replaced by mental[1], emotional and imaginary ones – the imagined becomes the real, the conflictual becomes the reconciling, and, ultimately, East becomes West, just as much as West becomes East.

Cultural geographers have now long been dealing with narrative texts by applying tools and methods characteristic for their discipline, but one cannot deny that in recent years the interest towards literary geography and spatiality has become one of the chief topics of interest for scholars of literature. Of course, literary critics throughout time have always evinced some interest in space and location as carriers of meaning in literary works, but it is just as obvious that for many years the true importance of place (or placelessness) in literature has been largely ignored. Hiroyuki Inoue argues that "it cannot be denied that critics have sometimes underestimated the significance of place and space in literature"[2]. This seems to hold true if we were to have a look at Peter Brooks' statement according to which "temporality is a problem, and an irreducible factor of any narrative statement, in a way that location is not"[3]. Sheila Hones' *Literary Geographies* marked a sharp departure with this traditional way of relating to space in narratives. Her self-proclaimed goal was to "explore a collaborative and interdisciplinary approach to the narrative spatiality of a work of contemporary fiction through a combination of theory and method in literary studies with theory and method in cultural geography."[4] Hones sees the novel as a "spatial event that unfolds in the course of sociospatial and intertextual interactions."[5] Thus, the literary text is no longer regarded as an immutable, fixed, static object, but rather as something unfolding in the interplay between time and space. In Inoue's view, as a result of this "literary geography has to consider three different but interrelated types of space […] the fictional space, generated within the text, which includes but is not limited to the story's locations; the intertextual literary space that emerges as a network connecting this particular novel and other texts; and the sociospatial dimension of the collaboration of author, editor, publisher, critic and reader. These three types of spatiality are the intratextual, intertextual and extratextual dimensions of literary geography."[6] Hones also mentions the historical development of literary criticism from its initial focus on the author to its gradual movement towards the text and finally towards the reader's perspective. In discussing the contemporary novel *Let the Great World Spin*, set in New York, she argues that there is not one single New York, but rather a variety of overlapping New Yorks, which are mixtures of fact and fiction. In what follows we will attempt to show how Rushdie

creates similar multifaceted spaces in *East, West*, by overlapping the Easts and Wests of popular imagination with the ones in the reader's mind. What Rushdie tries to do is to confront the readers with their own preconceived notions about space and culture, and to force them to reconstruct their visions of space according to the new impressions they are left with after reading his text.

The stories in Rushdie's volume are both fascinating and profoundly shattering, inviting thought not only on the central issue of cultural conflict, but also on the writer's conflicting, complex, and compelling literary and public personality. Each of the three sections of the volume has a radically different outlook and feeling to it. The "East" section abounds in the magical realism Rushdie is famous for – every sentence and every word seem to be magically and mystically infused, transporting the reader to an esoteric, other-worldly space, where fantasy is reality and the chimeras of imagination replace reality freely. The atmosphere is one of perpetual strangeness and mystery – and this should not be surprising considering that Rushdie depicts in fact a far-away, strange, and unknown world. But, and herein resides the greatness of the volume, the very same, maybe an even more accentuated, feeling of strangeness is present also in the "West" part – the one Rushdie's readers should actually be, or feel, familiar with. Instead, the author does his best to present our "familiar" Western world in such a manner, that it will be very difficult for us to recognize it. This is obviously not an accident. What Rushdie is trying to show is that the only reason our own world and our own culture seem "familiar" and "logical" to us is that we have grown accustomed to them. For any outsider they must indeed seem just as strange, thought-provoking, and hard to grasp as for example India or the Muslim world are for us. The absurdity of our own culture, its obvious flaws and shortcomings are perfectly mirrored by Rushdie's vision of the West, which ends up being even more unusual and unsettling than his East. The volume painfully reminds us that the only reason other cultures seem foreign to us is the excessive familiarity we manifest towards our own. Our unwillingness or incapacity to step outside the boundaries of our perceived "homes" keep us trapped in the false notion that anything like a "home" can exist. Furthermore, what Rushdie attempts to achieve in his volume is a jettisoning of collective (and coercive) cultural stereotypes, nowhere better defined than in the introduction to Edward Said's *Orientalism*: "The point I want to conclude with now is to insist that the terrible reductive conflicts that herd people under falsely unifying rubrics like "America," "the West," or "Islam" and invent collective identities for large numbers of individuals who are actually quite diverse, cannot remain as potent as they are, and must

be opposed, their murderous effectiveness vastly reduced in influence and mobilizing power."[7]

If we were to critically examine our own cultural space, we would inevitably conclude that such a space of absurdity cannot possible be our home. Familiarity, Rushdie seems to say, does not actually breed contempt, but delusion, or, in other words, familiarity is the only thing that can make human absurdity appear acceptable.

Nowhere is this more apparent than in the thematic and ideological juxtaposition of two stories in the volume, "The Prophet's Hair" and "At the Auction of the Ruby Slippers". The first is set in the East and narrates the string of horrors and misfortunes an Oriental family is afflicted with after accidentally finding a relic containing one of prophet Muhammad's hairs. The second story is set in the West, in a post-postmodern, post-apocalyptic world, where a pair of ruby slippers is hunted down and adored by the rich and famous with the same, or maybe even more devotion, than the prophet's hair. The similarities between the two stories are striking: obsession, devotion, religiousness, fanaticism, lie at their core. The only thing that differentiates them is the reader's perspective: an oriental reader might ask himself how on earth anyone could obsess over a pair of shoes, while a Western reader might find him/herself wondering who would be interested in a religious figure's strand of hair. Rushdie perfectly depicts how religiousness has been replaced by materialism and consumerism in the West, while the underlying feeling and principle has remained the same: the adoration of the golden calf, of a deity, of a prophet's hair, or of a pair of ruby slippers, is essentially the same. What differs is only the object of adoration. Thus, a profound cultural reality is revealed: human behaviour is essentially the same in any corner of the globe, and everything we term "cultural conflict" is just the result of not being able to see past insignificant details to the core of our shared humanity. Physical geography makes us believe that we are different – mental and psychological geography prove that we are not. The essential human need to adore, to worship, to move past the grey boundaries of our everyday reality is what both stories have in common. The Orient's fascination with the afterlife is not at all different from the West's constant struggle to overcome the "unbearable lightness of being", as Kundera so aptly phrased it. Unhappiness, misery, gloom and ultimately tragedy is what both the Oriental and the Occidental protagonists of the two stories share – and their attempts at escaping their tragic predicament is what thrusts them even deeper into a darkness they cannot escape. While the characters in "The Prophet's Hair" commit the sin of idolizing a human, the ones in "At the Auction of the Ruby Slippers" have descended yet further down, and are idolizing a pair of shoes.

Space is deconstructed here by forcing us to question our excessive familiarity with our own cultural surroundings. The Western obsession with pop culture is in no way different than the Oriental religious devotion it so openly mocks and feels superior towards. Hashim the moneylender is corrupted by his excessive devotion to the prophet's hair in the same way that the protagonists of the Western novel *Lord of the Rings* are corrupted by the ring – on both cases, material objects are turned into devotional obsessions, which in its turn leads to insanity, tragedy, and ultimately downfall. Turning the material into the immaterial, ascribing spiritual traits to material things, is not only an Eastern, Rushdie seems to say, but a general human trait. Hashim becomes a sort of Saturn devouring his sons (if one were to think of Goya's painting), a madman who because of his obsession brings about the death of his entire family. Similarly, the sick obsession of the auctioneers with the ruby slippers throws all of them into depression, despair and existential dread, leaving them with nothing but a pervasive feeling of emptiness. The obvious irony in "The Prophet's Hair" is that the relic containing the hair should have supposedly transformed Hashim's space into a sacred one – instead all it causes is destruction. Similarly, the ruby slippers, instead of creating a space of happiness and fulfilment, end up causing the narrator depression, nostalgia and sadness. One could argue here that the reason why the two relics, or objects of adoration, fail to perform their magic, is that they, too, are actually displaced: the hair should have been in its rightful place in the Hazratbal mosque in Kashmir (yet another space characterized by political and ethnic displacement), and the ruby slippers on Dorothy's feet (the only one who can be transported back "home" by them). Instead, the hair is lost and then hidden by a moneylender, and the slippers are auctioned off to the highest bidder. The sacredness of the relics does not correspond to a sacredness of the space they are in, or of those who possess them. Thus, they seem either to lose their power (the slippers) or to become the opposite of what they were supposed to be (the hair). In cultural terms, we could very well see this as a metaphor of displacement: just like displaced relics lose their powers, displaced people lose their identity. Moreover, in "The Prophet's Hair" displacement and out-of-placedness acquires also other, much more profound connotations: the prophet's hair stands for Islam, a religion brought to India by invaders. It is thus also displaced, and fails to take real roots in the community (Hashim worships the hair and the prophet, but is still a moneylender, moneylending being a grave sin according to Islam). Similar to the hair, the arrival of Islam in India wrought havoc and caused division, bringing about the ethnic, political and religious displacement of people – including Rushdie himself. Let us also commit to mind that Rushdie was the subject of a fatwa the

Ayatollah of Iran issued – once again highly ironic, considering that Iran (the former Persian empire) was also brought to the path of Islam by conquerors. Displacement seems to run like a red thread through not only Rushdie's two stories, but also through the entire human history.

In contrast to "The Prophet's Hair", which still has a touch of real dramatism and tragedy to it, and is written in an almost classical manner, "At the Auction of the Ruby Slippers" is an obviously and intentionally ridiculous text. Written in an exquisitely postmodern manner, the text alludes to The Wizard of Oz – the classic "deus-ex-machina" tale of homecoming. In Rushdie's text, however, home is not a physical space, but a mental and psychological state, an eternal longing for the unattainable. The nameless narrator hopes to be able to buy the slippers in order to gain back the love of his cousin Gale (inbreeding being an allusion to the decadence and inherent rottenness of Western civilization). With great wit and irony Rushdie paints the picture of a morally decaying society of fanatics, who have gathered at the auction not to get the slippers, but to put their psychological and mental issues on display. The story questions the very core of Western materialism: because it seems that not only the nameless narrator is after the slippers not for their own sake, but for something "higher", but so is everybody else present at the auction. The auction house, a symbol of the success of the most financially potent, is taken as a symbol of Western civilization as a whole. Space is monetized, bought and sold, and thus desacralized: most of the inhabitants of this dystopian future world are sick, they have witnessed the auction of the Taj Mahal, the Statue of Liberty, the Alps, the Sphinx. In the end, after the slippers have been sold, the bidders immediately rush to the next auction, in a bulimic chase for ever-novel thrills and trophies. Even the narrator concludes that his obsession with Gale might have been just a momentary folly. While in "The Prophet's Hair" obsession and devotion devour Hashim to the very end, conferring him a tragic status, in "The Auction of the Ruby Slippers" there is no such grandeur or sacrifice, because, Rushdie argues, Western consumerism is incapable of them. The slippers are only precious as long as they are unattainable – so is Gale, for that matter, or anything and anybody else. As long as everything can be bought and sold, and thus replaced, nothing has value, meaning, or can endure the passing of time. The space of the present in the Oriental story is related to times past (the prophet's life), while in the Western case it is connected to the future (the next auction, relationship, love, etc., to look forward to).

Real and fictional space intermingle also in the opening story of the volume, "Good Advice Is Rarer Than Rubies". The protagonist, a beautiful young Pakistani woman named Rehana, travels to the British Consulate to

get her visa for an arranged marriage to a much older Muslim man in Bradford she has never met. One of the porters, a kind elderly man, tries to advise her regarding the uncomfortable questions she will be asked. Not heeding his advice, she proceeds with the interview and gets rejected. In the end, the old porter is shocked to see Rehana leave the Consulate happy to be able to return to her life in Lahore, not at all disappointed by having been denied the British visa. Space is a major coordinate in the story right from the very first lines, describing the bus Rehana arrives at the Consulate on. The bus is a symbol of movement through space, the first stop of her long journey to England. Ironically, the bus front is inscribed with texts which bear obvious symbolic undertones: "The bus was brightly painted in multicoloured arabesques, and on the front it said 'MOVE OVER DARLING', in green and gold letters, on the back it added 'TATA-BATA' and also 'OK. GOOD LIFE'" (*East, West* 5). The inscriptions suggest the movement ("move over") of a beautiful woman ("darling") from the supposedly inferior Pakistani space ("tata-bata"), to the superior English one ("good life"). In fact, as the story progresses, the reader notices that it would actually not benefit Rehana to move to England: English people are described as "the coldest fish in the world" (8), and the space she imagined England to be bears little to no resemblance to its cold, harsh reality. On the other hand, the friendliness of the Pakistani people she meets and who all gather to help her (the bus driver, the porter, etc.) make her understand that had she moved, she would have certainly greatly missed her home culture and space. The mere prospect of displacement is enough to change her mind. Rehana realizes that England will never be her home, and that the life she will lead there will be anything but "OK" or "good". The story is the quintessential reversed immigrant's dream. Luckily, Rehana does not have to abandon her home country in order to realize how connected she is to it. Her final happiness shocks and unsettles the old porter, for whom there can be nothing more desirable in life than moving to England. He cannot relate to the girl's relief and exhilaration at finding out that she does not have to leave Pakistan after all. For him she is the symbol of the generation that should move forward (like the inscription on the bus commands, in quite a patronizing tone) – instead she chooses a seemingly static life. In reality, Rehana would have been condemned to a static life in England, where she would have been nothing more than just another physically and spiritually displaced immigrant. She is profoundly connected to her space and cannot conceive life outside it. Rehana is the typology of the anti-immigrant, and Rushdie cannot conceal his admiration for her in the final lines of the story, where the old porter watches her depart on the same bus that brought her to the Consulate gates: "Her last smile, which he watched from the compound

until the bus concealed it in a dust-cloud, was the happiest thing he had ever seen in his long, hot, hard, unloving life" (15-16).

"The Free Radio", with its narrator's tragic tone, reminiscent of an antique Greek chorus, also thematizes the clash between real and imaginary spaces in the consciousness of a young Indian rickshaw driver, Ramani, who accepts having a vasectomy in exchange for the promise of a radio that would enable him to listen to "popular music". Space in this story is divided between the old, traditional one of the misogynistic narrator (who saw Ramani's tragedy coming at the hands of the widow who seduces and ultimately convinces him to accept the procedure), and the new, flamboyant, promising, but ultimately tragic one of the naïve youth represented by Ramani. The old and the new India clash in this thought-provoking narration about generation gaps, dreams, crushed hopes, and the inevitable pain of coming of age. Caught up in his suffocatingly small village, Ramani dreams of bigger spaces – mostly of Bombay, where he could become a famous actor. The "brand-new-first-class-battery-operated transistor radio" (25) stands for his dream of being connected to the vastness of the space outside his village. Ramani ends up trading his manhood for the mirage of space, a space he perceives as bigger than himself. His final tragedy is inevitable: the radio promised by the Government (another symbol of centralized, large space) never arrives, and Ramani sets off to Bombay to pursue an acting career. The story ends with the narrator reminiscing about the moment Ramani learned that he will never receive his radio, and how the boy used to pretend that he was holding an imaginary radio to his ear while driving the rickshaw: "[…] I remember the expression which came over his face in the days just before he learned the truth about his radio, and the huge mad energy which he had poured into the act of conjuring reality, by an act of magnificent faith, out of the hot thin air between his cupped hand and his ear" (32). The conjuring of reality mentioned here by the narrator corresponds to a conjuring of space in Ramani's consciousness. Desperate to escape the narrow universe of rural India, he tries to bring external space to himself, by means of the radio. But just like the Bombay Ramani imagines does not actually exist, just like the England Rehana imagines is nothing but an illusion, so does the radio never appear – space is a mere chimera, and the dreams tied to it are bound to dissipate into nothingness.

The story that best thematizes the East-West conflict and plays upon the idea of imaginary spaces is "The Harmony of the Spheres" – the title of which already boldly suggests the prospect of a much-awaited reconciliation between the two binary opposites. However, as might be expected of Rushdie, the story advances no such reconciliation. On the contrary, in the end, both of its protagonists, the Western Eliot and the Eastern Khan, appear

as nothing more than jesters, inhabiting a space of lies, deceit, and fantasy. "The Harmony of the Spheres" is the first in the joint East-West section of the volume, and revolves, just like another story in the same collection ("Yorick") around madness. The title appears highly ironic considering the complicated and destructive relationships between the four protagonists, Eliot and Khan, and their wives. Both men have affairs with the other one's wife, Eliot with Mala, and Khan with Lucy. At some point in their illegitimate liaison, Lucy describes their relationships to Khan as "madness, love", leaving a crucial question open: is their relationship madness or love? Is the East-West relationships madness or love, or maybe a bit of both? Just like the movements of the planets alluded to in the story's title, which have a gravitational effect on each other, the movements of the East affect the West and vice versa. The destruction of the one will ultimately lead to the destruction of the other, and nowhere has this been more obvious than in 20th and 21st century politics. Thus, Rushdie's text prefigured some of the most pressing and long-lasting issues of foreign politics that the contemporary world is facing.

The love-hate relationship between East and West gave rise to various spaces in the public imagination, and ultimately what the volume proves is that neither side truly knows anything about the other. Both Easterners and Westerners inhabit imaginary spaces, and both are essentially hybrid cultures, looking with suspicion upon each other, but failing (due to excessive familiarity) to realize and grasp their own flaws, shortcomings and absurdities. Just like in Hones' analysis of *Let the Great World Spin* there is not one real New York, for Rushdie there is not one real East or West, but rather a multitude of images, ideas, harmonies and disharmonies, which sometimes overlap. "Real" space is just a creation of imaginary spaces, a broken mirror made up of millions of individual, subjective fragments. It is not surprising thus that faced with this fragmentariness, the individual is left with only him/herself as a point of spatial reference. Refusing to allow the "ropes" to drag one either way, refusing to choose, one is left with individuality as the only compass in a sense-, and space-less world.

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[3] Peter Brooks, *Reading for the Plot: Design and Intention in Narrative*. Cambridge: Harvard University Press, 1992, p. 22.

[4] Sheila Hones, *Literary Geographies: Narrative Space in Let the Great World Spin*, New York, Palgrave Macmillan, 2014, p.3.

[5] Hones, p.11.

[6] Inoue, p. 125.

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LINGUISTIC LANDSCAPES

THE IMPACT OF ROMANIAN MIGRATION ON THE LINGUISTIC LANDSCAPE OF SPAIN

IOANA JIEANU

Introduction

This paper aims to outline how Romanian migration integrated or adapted to the *linguistic landscape* in Spain and we will analyse a series of public inscriptions in the Romanian language existing in Spain. Similar public inscriptions have caught the attention of researchers who have dealt with the linguistic landscape of certain countries, cities or regions such as Laundry, Bouris (1997), Cenoz and Gorter (2008), Muñoz Carrobles (2010, 2013), Castillo Lluch and Sáez Rivera (2011), Malinowski (2015), Pons Rodrígue (2012), Gómez-Pavón Durán and Quilis Merín (2021). They studied street signs, billboards, names of places and company names, official signs, graffiti, posters, shop windows, flags, T-shirts. In this article, we will focus on the impact of the names of Romanian companies in Spain (shops, restaurants, associations) on the background of the multilingual linguistic landscape of Spain.

The corpus under analysis consists of the names of Romanian shops and restaurants, taken from various websites[1] and from advertisements in Romanian newspapers published in Spain.

Romanian migration to Spain

The massive migration of Romanians to Spain after 1995 led to a multitude of social, economic, political, cultural changes, and, last but not least, contributed to changing the linguistic landscape, both in the host country and in Romania. The issue of migration with all its implications has become lately one of the most discussed social phenomena, acquiring a high impact profile both in the states from where individuals emigrate and in the ones that receive immigrants. According to the OECD,[2] the number of international migrants is currently 232 million, up by 77 million since 1990.

Researchers have stressed that "migration or territorial mobility of the population is not limited to spatial movement, but it is a much more complex

process that brings several elements into the equation and generates a wide range of effects."[3] As already mentioned, these changes are examined both in the countries of origin of the immigrants and in the countries of destination. Therefore, the study of the phenomenon of migration has expanded in a series of diverse fields such as sociology, demography, geography, economics, politics, history, linguistics. Each of these fields approaches it from different perspectives, analysing the reasons that determined it and the effects it produces in each of these societies politically, economically, culturally, religiously and linguistically.

From a study conducted by the National Institute of Statistics in Romania (INS), we find that our country's population decreased by 3.1 million inhabitants, 77% of whom (2.3 million, 100,000 annually) decided to migrate to other European countries and beyond.

On the other hand, during the last twenty years, there have been major changes in the demographics of Spain. The number of immigrants in Spain has increased significantly, with Spain ranking second on the list of countries with a large number of foreign residents in 2020. As of January 1, 2021, according to the Spanish Statistical Office (INE), 5,375,917 foreigners were immigrants to Spain, representing 12.2% of the country's total population. Of these, 658,773 are Romanian.

The migration process of Romanian nationals to Spain begins between 1994-1995 when, out of approximately one million Romanian emigrants worldwide, 30,000 people arrive in Spain with a residence or work permit. A study conducted by the Romanian Government through the Agency for Government Strategies showed that the reasons for choosing Spain as a destination country are mainly economic and social: the desire to earn more money, to have a decent living, the desire of family regrouping or simply to get to know another culture.

Around 2001, the number of Romanians in Spain started to grow even more rapidly. According to the documents published by the Spanish Statistical Office (INE), it is estimated that their number in Spain reached 879, 521 at the beginning of 2007 and became on January 1, 2008 the community with the largest number of immigrants in Spain. However, between 2008 and 2021, the number of Romanians in Spain decreased, some of them deciding to return to the country, and others to re-migrate to Germany, Great Britain or to the Northern countries, reaching 658,773 living in Spain on January 1, 2021.

The massive migration of Romanians to Spain after 1995 has undoubtedly led to numerous social, economic, political, cultural and, last but not least, linguistic changes, both in the host country and in Romania. Initially going abroad to try to build a better life in order to return to Romania after earning

enough money, Romanian immigrants encountered linguistic, social, cultural barriers. After a difficult start, most Romanians managed to integrate into Spanish society by learning the language, acquiring new habits, but without forgetting the country they left from or giving up the Romanian language, the traditions. Immigrant Romanians build their families, homes, businesses, churches, restaurants, shops, associations, etc., in Spain, and all of these inherently bring changes to the Spanish linguistic landscape. Moreover, Romanians returning from Spain to Romania open restaurants or companies reminiscent of their Spanish experience, thus contributing to the enrichment of Romania's multilingual linguistic landscape.

The linguistic landscape. Theoretical aspects

The concept of linguistic landscape first appears in 1997 in an article by Rodrigue Landry and Richard Bourhis (*Linguistic Landscape and Ethnolinguistic Vitality. An Empirical Study*) and the definition put forward here is taken over by most of the studies in this field of research: "The language of public roads, advertising billboards, street names, place names, commercial shops signs, and public signs on government building combines to form the linguistic landscape of a given territory, region or urban agglomeration. The linguistic landscape of a territory serves two basic functions: an informational function and a symbolic function […] Linguistic landscape refers to the visibility and salience of languages on public and commercial signs in a given territory or region."[4]

New sociolinguistic studies emerge as a result of this paper and they deal with the analysis of the linguistic landscape in different public and private spaces, focusing on the sign of the linguistic landscape: "any piece of written text within a spatially definable frame"[5], thus limiting it to inscriptions with a verbal content. The strength and importance of a community are demonstrated by the use of its language in the linguistic landscape of the host society. The ethnolinguistic vitality is determined by the demographic, political, cultural and economic aspects of each group of migrants and establishes the status of different languages coexisting in a multilingual context. In addition to Backhaus's study (2007), there are other articles that present distinct linguistic landscapes of bilingual or multilingual regions, such as that of San Sebastián and Leeuwarden, in Cenoz and Gorter (2008), Madrid Castillo and Sáez (2011), Muñoz Carrobles (2010, 2013), Seville (Pons 2012), Barcelona (Comajoan 2013), Almería (Franco-Rodríguez, 2013), Santiago de Compostela (Regueira, López and Wellings, 2013), Málaga (Esteba Ramos, 2014), Mallorca (Bruyèl and Juan Garau, 2015), Zaragoza (Félez, 2017) or Valencia (Ma, 2019). In the studies dedicated to the language of

migration, special attention was paid to the linguistic landscape generated by the migrant population, and changes in the local linguistic landscape were considered a result of globalization (Ariolfo and Mariottini, 2018). The growing interest in the study of the linguistic landscape of migration is motivated by the migratory movement in Spain over the last 30 years, which has led to major economic, demographic, cultural and linguistic changes. In the context of migration, the language of migrants becomes part of the linguistic repertoire of the community, even if it is used only among immigrants with the same origins.

Names of Romanian companies in the Spanish linguistic landscape

A great many public inscriptions have appeared in the Spanish language landscape in recent years showing the impact that immigration has on Spanish society. In most Spanish cities, inscriptions can be identified in Spanish and, depending on the region, Catalan, Valencian, Welsh, Basque, inscriptions in English, but also in the mother tongues of immigrants: Arabic, French, Romanian, Italian, Chinese, Vietnamese, Russian/ Ukrainian, Bulgarian. Many of them are represented by the names of shops, restaurants or other types of companies whose owners are often not Spanish nationals. Therefore, the linguistic imprint left by migrants in the Spanish linguistic landscape has been studied by several Spanish researchers: South American Spanish in Seville [6]and Madrid[7], the Arabic influence[8] and Romanian in Madrid[9]. The Valencian linguistic landscape was analysed by Calvo (2007), Ma (2017, 2019) and Gómez-Pavón, Quilis Merín (2021) etc.

In the case of immigration, the presence of the language of origin in the urban space, as part of its linguistic landscape, is proof of the vitality of the human group that speaks it: "Il est important de noter que por les langues minorisées, le fait que leur langue soit visible dans les rues, représente un soutien important."[10] In this way, the inhabitants of Spain can see how the Romanian language is used in Romanian shops, Indian restaurants or in Chinese businesses.[11]

In the studies dedicated to the Spanish linguistic landscape (Gómez-Pavón, Durán, Quilis Merín 2021, Muñoz Carrobles 2010, 2013, Castillo Lluch, Sáez Rivera 2011, Pons Rodríguez, Félez 2017), it was demonstrated that the inscriptions in the languages other than the local ones are not directly proportional to the number of immigrants from those countries. In other words, Romanian, which is the language spoken by the second-largest migrant community in Spain, after the Moroccan one, is not widely used in inscriptions: posters, company names, etc. As we will show in the following

pages, Romanians tend to prefer the use of Spanish in advertisements and, often, the Romanian specificity of a store or restaurant results from the presence of the term *rumano* or that of the blue-yellow-red tricolour flag and other Romanian symbols included in the Spanish denominator.

In Spain, choosing a name for a product or a business is just like anywhere else in the world: "harder than choosing a name for a child"[12] since the law imposes various constraints on creating protected brand names. Consequently, the name of a company must be distinctive and unique: "[f]inding the right name is not just a matter of language; it presupposes a multitude of combinations and associations (including visual and auditory), in which the psychology, both of the one who names, but mainly of the one who receives the name, has an important role."[13]

Criteria for naming a Romanian company in Spain

When deciding on a particular company name, one must follow a few rules: it must be suggestive, distinctive and unique, easy to read, understand and remember, short and simple, familiar; it also must please the target clientele, it must not be obscene and it must be easy to pronounce.[14] Romanian immigrants in Spain choose the names of their companies, as we will see, depending on their potential clients (in general, Romanians), exploiting the feelings of longing and love for Romania of their fellow citizens. Therefore, some choose Spanish names, others Romanian ones. Some named their companies using Romanian toponyms, others Spanish ones to which they added determinants from the lexical family of the Romanian word. On behalf of some companies, the first names or nicknames of the owners were used, keeping the "fashion" existing in Romania in assigning company names. There are also general names, which follow the international pattern of the company naming.

Initially, most companies were intended to cater to the needs of other Romanian immigrants, so their names are based on Romanian toponyms: *Maramureș* (*Maramureş Steakhouses*), *Carpathians (Carpathians - the taste of home)*, shops: *Transylvania*, *Muntenia*. In the first stores opened by Romanians in Spain, Romanian food products were sold. Subsequently, the goods diversified and transport companies, translation companies, insurance companies, banks, bank transfer companies, sales companies, respectively car repair companies, construction companies, restaurants, discos were opened. The groups targeted by the traders remained Romanian consumers, but the Spanish names of the companies established after 2009 show the widening of the sphere of receivers to the other members of the Spanish company. In the following pages, we will classify the names of companies

in Spain according to the language used in their denomination (Romanian, Spanish, Romanian-Spanish, English) and the nature of the objects they refer to (proper and common names).

Naming of Romanian companies in Spain – A classification

Until 2007, in order to set up a company in Spain, Romanians were obliged to associate with a Spanish citizen. However, many Romanians have chosen to open their own businesses. At first, they set up small shops with Romanian products, later they opened construction companies, so that, at the moment, there are numerous Romanian companies in various fields: transport, food (grocery stores, restaurants, confectioneries), telecommunications, law, translations, garments, agriculture, etc. Currently, Romanians in Spain can start their own business if they have a temporary residence or can have the option of opening a company in Romania or in another country in the European Union, with a point of work in Spain.

Until 2009, in the city of Castellón de la Plana, more than 100 Romanian companies had been established,[15] and their number has increased in the last 12 years. In *Little Romania de Castellón*[16] (as the Romanian community in the Mediterranean city is referred to) there are Romanian shops (*Mara Market*), Romanian restaurants (*Bucharest* and *Dacia*), confectioneries (*Transylvania* and *Betty*), discos (*Neptun*, *Vox Maris* and *Cristal*), butcher's shops (*Muntenia*), three newspapers in Romanian (*Țara Mea/ My Country*, *Ziarul Nostru/ Our Newspaper, Xpress*). On the afore-mentioned site dedicated to Romanian companies in Europe, 165 companies are presented, most of the restaurants and grocery stores.

There are considerable differences in the onomastics of Spanish companies depending on their profile. Most transport companies have the word transport or travel in their Spanish version: *Viajes Baliber*, *Vampiro's Viajes*. Construction companies consist of the names of the owners and the word "construction," and food companies, in some cases, also have the word "alimentos" (food). The name of some of the Romanian restaurants in Spain is created from a noun containing the word *restaurant*, followed or preceded by a Romanian toponym or a common name such as *Carpați Restaurant* (*the Carpathians Restaurant*), *Restaurantul Acasa Madrid* (*Home Madrid Restaurant*). The names of the insurance companies also contain the Spanish word *seguros* (insurance): *Estrellas Seguros* or an abbreviation for it: *Segurfer*.

The names of Romanian companies in Spain indicate three trends:

a.   Companies with Spanish names: *Viajes Baliber, Escuela Infantil San Fernando, Panaderia IKA, Propan, Estrellas Seguros, Rekap Ainamur,*

Tu Voz, Autocasion, D&C Construction Extranjero SL, Pro Comunicaciones, Casas de Madera Cuni, Rumanos Unidos S.L., Rumanos Unidos Deposito Engros SL, Alimentos S.C., Alimentos y Sol SA, Licores del Mundo S.L., La Tienda de Toro, Tierramia. Al Paco – Sabores de Mundo, Alimentacion Acasa Agra s Madrid, Alimentacion Bulgaria-Rumania, Alimentacion Productos Latinos Y Rumanos, Alimentacion Transilvania, Carniceia Los Hermanos – Tomelloso, Carniceria Charcuteria Silvia Birsan, Carniceria Los Hermanos – Albacete, El Descanso 1927, Embutidos Transilvania, Finca del Valle, Grupo Integral De Distributión GESAGUI S.L., Hola! Cafe bar, La Despensa de Ana, Las 7 Colinas, Restaurante El Descanso, Restaurante la Curva, Restaurante Rumano Casa Blanca, Restaurante Senorio, Restaurante Transilvania, Rumania Restaurante, Supermercados Otilia, Tienda de Alimentacion Rumana y Espanola Alex & Kike, Tienda de Alimentación*

b.   Companies using English names: *Coinstar, Amad Touristik, Logistic Express, Naty Express, Simion's SRL, Magic bar, City Construct 2000 SRL, Invation Flavours, Ever Green Bio Fuel Traders S.A., Ciber City, Life marble, Invest Center, Ana Market, Cash & Carry Castellon, Cash & Carry Malaga, European Drink & Foods SL, Lider Romproduct Activ S.L, MadeInRomania, Mix Markt Torrevieja, Moni Market, Much More Market, Muntenia Shop, Plus Minimarket.*

c.   Companies with names in Romanian: *Carpați, Restaurant Acasa Madrid, Carmangeriile Maramureş, Măgura Ady & Bogdy, Transilvania, Muntenia, Montari Vanzari Reparatii Antene Digi TV Dolce Focus, Zimbru, Acasă, Argeşul, Bri restaurant, Ca Acasă, Ca Acasă 2, Ca La Noi Acasă, Carmanderia Românească, Casa Noastră Daniela, Casa Românească, Castelul Getafe, Castelul Mostoles, Castelul Parla, Castelul Zaragoza, Cofetăria Boema, Cofetărie românească, Dunărea, Gustul de Acasă, Gustul Românesc Gamonal, Haiduc Alcala, Haiduc Aranjuez, Haiduc Arganda, Haiduc Ascao, Haiduc Carabanchel, Haiduc Coslada, La Bunica, La Mama Acasă, La Marcu, La Români, La Stanciu, Magazin Alimentar, Magazin Românesc, Magazin Românesc, Magazin Românesc Daniela, Magazin Românesc Danubius, Magazin Românesc Ecija, Magazin Românesc Marbella, Magazin Românesc Maria-Dalina, Magazin Românesc Mercatrom 1, Magazin Românesc Mercatrom 2, Magazin Tradiţional Românesc, Magazin Unirea, Magazin Unirea, Magazinul Barsan, Magaznin Unirea, Malma Magazin Românesc, Produse Româneşti Alex, RO-Mania Magazin Românesc, YGRAZZIA – Restaurant Românesc în Madrid.*

Obviously, there are interferences between the three categories: some names are composed of a noun in Spanish and one in English such as

Comercial Perla, *Vanity Rumañol*, and others are made up of a Spanish word and a Romanian name (nickname): *Caras Gugolanul SRL*.

To the three categories presented above we may add two more:

d.   Companies named in Rumañol (Romanian and Spanish): *Caras Gugolanul SRL, Peluqueria karma cu profil romanesc, Gheorghe Mundial, Alimentacion Acasa, Alimentacion Acasa Agra s Madrid, Alimentacion Bulgaria-Rumania, Alimentacion La Nașu, Alimentacion Magazin Românesc, București Rumania, Covrigaria Horno Artesano, El Emigrante Magazin Românesc, Pasteleria Vis Ioana, Resaurante Carpați, Restaurante Acasa, Restaurante Acasă, Restaurante Aroma, Restaurante Dracula, Restaurante Nunti Figaro, Tienda Cafeteria – Pasteleria Romana, Tienda Rumana.*

e.   Companies named in Spanish-English: *Comercial Perla, Vanity Rumañol, Mobilhomes de Ocasion, Silvaniaforest Hispania, Viajes Air Dorado, Colores by Spain, Mix Markt Torrevieja.*

f.   Companies named in Romanian-English: *EsTradition Group – Depozit Produse Românești, Moni Market, Muntenia Shop.*

A trend in assigning a name to the companies opened in Spain, as in the case of the ones of Romanian companies after the Romanian Revolution of '89, was the use in the title of the name/ surname/ nickname of the owner: *Li-Ana SRL*, *Michelle Serban*, *Petru Sales SC*, *Pfa Neagu Narcisa*, *Raúl Ramón*, *Violeta Luminita Opra, Floriano prodconf srl, Jorge, Constructiones Ric y Jen sl, Constructiones Stanel de la Plana, Constructiones Uta y Nicu, Daniel Rueda SL, D&C Constrution Extranhero SL, Gheorghe Mundial, Mari Aliment SL, Tom & Don*, *Simion's SRL, Măgura Ady & Bogdy, Ana Market, Casa Noastra Daniela, Dia-Bia, La Marcu, La Stanciu, Magazinul Barsan, Magazin Românesc Daniela, Magazin Românesc Maria-Dalina, Moni Market, Oana Onuk Organizador, Pasteleria Vis Ioana, Romanian Products Alex, Supermercados Otilia.*

Of the companies that have at least one anthroponym in their denomination, fourteen are formed on the basis of a female first name, and the rest by a male first name. In three cases, the first name is accompanied by the last name, so the name of the company is identical to the name of the owner: *Michelle Serban*, *Pfa Neagu Narcisa*, *Violeta Luminita Opra*, and in the other two, the names of the companies are hypocoristic, one double: *Li-Ana SRL*, and the other from hypochoristic + common noun: *Mari Aliment SL.*

The names of companies based on a male first name can be classified, depending on the origin of the name in: Spanish first name/ last name: *Raúl Ramón*, *Floriano prodconf srl*, *Jorge*. It is possible that Floriano and Jorge are Romanian names translated into Spanish (*George / Gheorghe - Jorge*), or adapted to the Spanish language by adding the ending -o, specific to masculine proper names (*Florian - Floriano*); Romanian first name/ last

name: *Constructiones Stanel de la Plana, Daniel Rueda SL, Gheorghe Mundial, La Marcu, La Stanciu*. In all these situations the proper nouns are accompanied by Spanish nouns or adjectives. *Stanel* is phonetically and orthographically adapted to the Spanish language (*Stănel - Stanel*) (see above); Two first names: *Constructiones Ric y Jen sl, Constructiones Uta y Nicu*, *Tom & Don*, *Măgura Ady & Bogdy*, *D & C Constrution Extranhero SL*. In the first four cases, the company name consists of double hyphens and in the fifth, the name is represented by the initials: *D* and *C*, joined by the English symbol *&*. The initials are followed by the common nouns "construction" and "extranhero," which is misspelled (*extranjero*), thus pointing to the Romanian owners' level of knowledge of the Spanish language.

Even if the names of Romanian businesses in Spain are created by the interference of three languages: Romanian, Spanish and English, the denominative possibilities are limited, leading to some predictable results:

a.   An initials logo that is pronounced letter by letter: *GMS Traduceri*, *MKL Traduceri* or it is read as if a normal word: *TEIA* (Romanian bank), *UMO, CDC S.L., SICLA Impex SL, KL Trade.*

b.   A compound composed through abbreviation, made up of fragments of words (*Eurobun, Eurocenter, Autocasion, Segurfer, Rom-Cast Poiana Market, AlesMag, Dia-Bia, Romaliment, Romix.*

c.   A newly-invented word, easy to memorise: *Natex, Alunare, Betraman, Margan Banat SL, Artelista*.

d.   A common metaphoric name: *Estrellas Seguros* (*Stele Asigurări/ Star Insurance*), *Tu Voz* (*Your voice*), *Coinstar*, *La Tienda de Toro* (*Magazinul Taurului/ The Bull's Shop*), *Zimbru, Tierramia* (*Pământul meu/ My land*).

e.   A proper name - toponyms: *Maramureş, Carpaţi, Muntenia, Transilvania, Mergan Banat S.L., Mareuropa, Silvania forest Hispania, Alimentacion Transilvania, Argeşul, Bucureşti Rumania, Cafe Bar Tarragona 29, Carniceia Los Hermanos – Tomelloso, Carniceria Los Hermanos – Albacete, Carniceria Muntenia, Castelul Zaragoza, Depozit Moldova – produse cu specific romanesc (Depot Moldova – Romanian produce shop), Dunărea, Magazin Românesc Danubius (Danubius Romanian Shop), Muntenia Euro 65, Muntenia Shop, Resaurante Carpaţi, Restaurant Acasa Alcala, Restaurant Transilvania, Restaurante Europa, Restaurante Moldova, Restaurante Transilvania, Ro Moldova RO, Restaurante Transilvania, Transilvania Molina, Zaragosa* - function at the symbolic level, stressing the idea of Romanian origin.

f.   Many of the names of Romanian companies in Spain include in their name a derivative of the lexical family of the word *Romania*, in either

Romanian or in Spanish: *Alimentacion Bulgaria-Rumania*, *Alimentacion Magazin Românesc*, *Alimentacion Productos Latinos Y Rumanos*, *Bucureşti Rumania*, *Carmanderia Românească*, *Casa Românească*, *Cofetărie românească*, *El Emigrante Magazin Românesc*, *Gustul Românesc Gamonal*, *La Români*, *Lider Romproduct Activ S.*, *MadeInRomania*, *Magazin Românesc (Romanian Shop)*, *Magazin Românesc Daniela (Romanian Daniela Shop)*, *Magazin Românesc Danubius (Romanian Danubius Shop)*, *Magazin Românesc Ecija*, *Magazin Românesc Marbella*, *Magazin Românesc Maria-Dalina*, *Magazin Românesc Mercatrom 1*, *Magazin Românesc Mercatrom 2*, *Magazin Românesc San Pedo de Alcantara*, *Magazin Tradiţional Românesc*, *Malma Magazin Românesc*, *Popasul Românesc*, *Productos Bulgaros y Rumanos*, *Restaurant românesc La Bunica*, *Restaurante Masia Romani*, *Ro Moldova RO*, *Romaliment*, *RO-Mania Magazin Românesc*, *Românesc Castelldefels*, *Romix*, *Rumania Restaurante*, *Rumano Carmangeria 3*, *Rumanos Unidos Deposito Engros*, *Tienda Rumana*.

Conclusions

The data collected for this study and the results obtained from our corpus indicate that there were several changes in the Spanish language landscape brought about by the Romanian economic migration, both through the Romanian name of Romanian-run businesses (shops, restaurants) and by the inclusion in the trade names in Spanish or English of words that refer to Romania (*Romanian*, *Romania)*, Romanian geographical names (*Transylvania*, *the Carpathians*, *the Danube*, *Muntenia*, *Argeş*, *Bucharest*) or national symbols (*Dracula*, vampire or castle). Hence, we can say that the transformation of the Spanish linguistic landscape under the impact of the names of Romanian companies, to which visual representations such as *the flag* or *the map* of Romania are usually added, responds to the vitality and inherent transformation of urban spaces populated by the Romanian community. The linguistic landscape can impact people who come in contact with signs and texts and, in addition, it can influence people's perceptions and attitudes towards the Romanian language and culture.

Based on the results obtained, we can conclude that, indeed, the thirty years of Romanian migration in Spain caused a visible alteration of the Spanish linguistic landscape. Furthermore, the influence of Romanian migration is, on the one hand, proof of Romanians' immersion in the Iberian society, and on the other, of its stability as a community in Spain.

Being a starting point for other research on the effects of Romanian economic migration in European countries, the study of Romanian

interferences in the Spanish linguistic landscape provides us with an additional manner of analysing the Romanian community from a sociolinguistic angle.

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Translation of Greek Space in Romanian Fiction. The Role of Literature in the Process of Greek-Romanian Comparative Cultural Studies

Ciprian-Lucrețius Suciu

We proceeded to this study in our attempt to answer the questions of many interested Greek readers of whether and to what extent the traditional and modern culture of the Balkan countries and, in this case, Romanian spirituality, is known in the Greek space. We state this because we have found, over the years, that there are many who claim that, so far, few steps have been taken in this direction and that, in Greece, the interested reading public has not had the opportunity to read translations of Romanian writers. We will try to prove that Greek translations of the works of numerous Romanian authors have already had a rich tradition. We will thus prove that in the last century the number of Romanian literary works translated into Greek was quite significant. We can see the same thing even today. The projects initiated by the translators we are referring to have not been hampered, either by the difficulties of sufficient knowledge of both languages, or by the historical circumstances of the last century, both in the Balkans and throughout Europe.

By means of this study we also launch a dialogue with the Hellenist Elena Lazăr, the director of the "Omonia" publishing house in Bucharest, which, in an exhaustive bibliographic guide, later published in volume under the title *Neo-Hellenic Literature in Romania, 1837-2005. A Bibliography* (Bucharest, 2005), identifies and lists 327 Romanian translations of Greek authors, as well as 32 anthologies. Of these, over 300 works represent Greek translations made from 1945 to the present day. 284 belong to a number of 121 writers, 8 are anonymous works, 32 volumes are anthologies. Unlike other literary spaces, in which translations of poetry prevail, as Lazăr states, in Romania more than half of the titles translated from Greek authors are prose works. The above-mentioned titles (to which several dozen have

already been added in the last decade) thus place Romania on one of the leading positions on the European scale in a hypothetical ranking.

Had the works of Romanian authors in Greece been translated, published and circulated at the same pace, especially after the Second World War? And who were the initiators of these projects? And when we ask ourselves these questions, we have in mind not only the translations of works written by famous Romanian writers, but also those belonging to various fields, works belonging to Romanian authors perhaps less known in Greece. And we say this thinking that, perhaps, the vast majority of those who are in some connection with Romanian culture probably have the impression that Greek translations would be limited to names such as Mircea Eliade and Panait Istrati. Of course, perhaps some Greek readers would also mention the names of other important Romanian writers, such as Eugen Ionescu, Norman Manea or Virgil Gheorghiu, writers of the diaspora, emphasizing in this manner not so much the preferences of Greek readers, but especially the lack of concern for the translation of other Romanian literary works.

Undoubtedly, the new conditions and perspectives in the context of European development have greatly facilitated the access to the Romanian popular tradition, poetry and prose. In fact, it has been some time since foreign literatures were introduced for study, for the first time in Greece, both as part of secondary and high school education (optional) and in university. This is a very important step in the long history of Greek education, so that today the culture of the people of the Balkans and the Black Sea, including the Romanians, is studied mainly in higher education departments, such as Komotini, Athens and Thessaloniki. And, despite possible misunderstandings and / or disputes regarding the aims and aspirations of these university-level courses, it has been shown that tradition and culture can indeed be a strong link between the peoples of the Balkans, as well as steps for better understanding, constructive dialogue and harmonious coexistence.

Thus, we proceed to a brief review of the most important Romanian books translated in Greece, after 1944, by Greek writers or translators with progressive views and a prodigious activity in the field. Thus, during our pilgrimage through the translations of Romanian books, we found many translations authored by former Greek political refugees, but not only by them. First of all, on the long list of identified translations we had the pleasure to find many translations of some popular creations such as *Songs of the Elderly* or *Ballads*, *Herculean*, *Miorița*, *Novac's Gruia*, *The Monastery of Argeş* etc. Traditional Romanian fairy tales are not missing from the creations of Romanians translated into Greek. Prince Charming, Ileana Cosânzeana, the Forest Mother, the Dragon, the Flying Spirit, and

other mythical heroes of the Romanians are present in the existing translations from the works of Petre Ispirescu or those of the collection of *Romanian Legends* translated in 1952 by Carmen Sylva.

Advancing in the research undertaken, we expected that the Slavonic period of Romanian literature would not be present at all among the concerns of Greek translators. To our surprise, however, we found that in this direction there has existed one of the most serious initiatives, since the early 1970s, coming from one of the best connoisseurs of Romanian culture. We are referring to the researcher Maria Papageorgiou who, in six issues of the journal *Bulletin of Romanian Bibliography*, published in Thessaloniki under the auspices of the Institute of Balkan Studies, based on studies by Al. Rosetti, P. P. Panaitescu, Octavian Schiau, Georgeta Antonescu, Nestor Camariano, etc., almost an entire *History of Ancient Romanian Literature*. The Greek reader, more or less informed, is being presented in this way, in detail, with the main ecclesiastical and historical works, an important part of Romanian culture and art from the Slavonic period, a period during which the conditions under which the Romanian people lived and were educated delayed the appearance of texts in Romanian until the 15th century. Beginning with a presentation of popular literary creations related to the customs and traditions of the New Year, Christmas carols, customs and traditions related to the most important moments in human life, enchantment spells, folk theatre, legends, stories, ballads, songs of sorrow, riddles, snobs, proverbs, and continuing with the presentation of Romanian literature from the feudal period to the end of the eighteenth century (1780), the researcher-translator presents the Greek reader with the social and historical premises, as well as with the cultural framework, in which she made her literary debut in Romania (initially in the Slavonic language). In this enterprise, the emphasis is placed especially on the connections between the Romanian Principalities and Byzantium, as well as on the development of the printing press, of the cities and on the development of education in the Romanian language. In the six issues of the Bulletin, the Greek reader therefore has the opportunity to find out valuable information related to the Romanian religious and historical philology from the three Romanian historical regions, as well as the description of the most important of them: *The Annals of Wallachia*, *The Cantacuzino Chronicle*, *Neagoe Basarab's Teachings to His Son Theodosius*, by Udriște Năsturel or by the Metropolitan Simeon Ștefan. The pages of the *Romanian Bibliographic Bulletin* do not omit, as expected, chroniclers from Wallachia, Moldavia or Transylvania, the valuable translation continuing with the extensive presentation of the Metropolitan Dosoftei and his *Psalter in Verse*, as well as the *Bible of Bucharest* or the contribution of Nicolae Milescu to the development of

Romanian literature. To these we can add the generous presentations of popular creations such as *Alexandria*, *Varlaam and Ioasaf,* etc. Of course, the writings of Metropolitan Antim Ivireanul and the works of other important personalities in Romanian history, such as Inochentie Micu, Constantin Cantacuzino, Radu Greceanu, Radu Popescu, Nicolae Costin, Axinte Uricariul, Dimitrie Cantemir, Ion Neculce, or those of the representatives of the Transylvanian School, could not be missing from the presentation of religious literature from the first half of the 18th century.

Dominated by translations of the work of Mihai Eminescu, the era of the great classics is well represented in Greek translations. A pioneer in translating the creations of Romanian national poets, writer Rita Boumi-Pappa (1906-1984), has opened the way since 1964 with volumes such as *Prince Charming* and *Poems*. Her example was later followed by other translators, the most important translated creation of Eminescu being, of course, *Luceafărul /The Morning Star*, in six different versions. As Elena Lazăr remarked, "the Greek version of Eminescu's poems translated by Rita Boumi-Pappa remains unsurpassed to this day."

The prose of the era is represented by numerous translations of the creations of classics such as Ioan Slavici, Ion Creangă or Ion Luca Caragiale, considered invaluable contributions in the process of developing Romanian culture. For example, in addition to *Childhood Memories*, the volume of translations of Ion Creangă's works also includes twelve fairy tales and three stories, including *Prince Charming* (*Harap-Alb*). In the translations of the drama of the time, the works of Ion Luca Caragiale, one of the few Romanians who manages to express, with so much genuineness and talent, the social reality of his country, undoubtedly predominate. Most of the works of the Romanian writer who originated from the island of Kefalonia have been translated into Greek, and theatre lovers have the opportunity to enjoy them today on the stages of numerous theatres in Greece.

Among the important representatives of Romanian spirituality between the two world wars in the Greek bibliography of Romanian translations we managed to identify works of writers such as Mihail Sadoveanu (see *Ancuța's Inn*, *The Hatchet*, etc.), George Bacovia (various poems), Tudor Arghezi (a selection of poems from different collections), Lucian Blaga (a selection in a bilingual volume), Liviu Rebreanu (see *Ion*, *The Uprising*, *Forest of the Hanged*), Panait Istrati (most of his works), some of these translations being published even in several editions.

The fine observer of peasant morality and the faithful painter of the life of the Romanian peasant, Marin Preda, is also present in Greek translations (see, for example, *Moromeții*), and other writers who lived during the

socialist-communist period, such as Zaharia Stancu (*Barefoot*, translation in two volumes), also received unanimous appreciation from Greek translators and literary critics.

Belonging temporally, structurally and formally to Romanian neo-modernism of the years 1960-1970, Nichita Stănescu is nowadays considered, according to the translations of his works, both by the literary critics and by the general public in Greece, as one of the most important Romanian writers. The translations of his work were completed by those of the creation of other Romanian poets, such as Marin Sorescu.

To the translations mentioned so far, we can add those of the works of Romanian authors of the diaspora, such as Mircea Eliade, Virgil Gheorghiu, Emil Cioran, Tristan Tzara, etc., whose works were, however, translated mainly from French, and because of this they are often confused with writers of French descent. The same happened with the works of Eugen Ionescu, which were in Greece the subject of dozens of studies, doctoral theses or colloquia, and these being translated mainly from French. Eugen Ionescu is, however, among the most translated Romanian writers in Greece. The same holds true today in the case of writers like Norman Manea or Matei Vişniec.

But who are the initiators of this avalanche of Greek translations of Romanian authors? It is enough, we think, to mention only a few names: Menelaos Loudemis, Kostas Asimakopoulos, Yannis Ritsos, Dimitris-Ravanis Rendis, Rita Boumi-Pappa, certainly among the best known in Romania. Likewise, the contribution of each of these translators to the field of Romanian book translations, regardless of whether or not they were political refugees in Romania or only influenced by them and their ideas in the activity of translation they carried out. It also does not mean that there were no other translators, whose contribution is equally important and due to which Romanian spirituality became accessible to readers in Greece (see Myrtiotissa, Galateia Kazantzaki, Ioulia Iatridi, Yannis Manglis, Kosmas Politis, Stratis Myrivilis, Cornelia Papacostea-Danielopoulou, Maria Marinescu-Himu, Nikolaos Tentas, Victor Ivanovici, Angela Bratsou, etc).

The period of the Cold War and the oppressive regime, the dictatorship and the ideological confrontations did not prevent, therefore, the spread of the Romanian culture in Greece. The number of talented translators, active in Greece before the collapse of communism in Romania, became much greater with the opening of borders. Thanks to them, we can say today that the works of Romanian authors are by no means unknown to the Greeks. The number of translations has remained both qualitatively and quantitatively high to this day, although in many cases they have been selective or reprinted, all for commercial reasons, given that not many Greek publishers

have "risked" from a financial point of view to publish translations by Romanian authors perhaps less known in Greece.

But let us take a closer look. On the long list of translators, we recognize firstly, of course, the names of some Greek writers who arrived in Romania between 1948-1949, after the civil war, as well as those of Greek intellectuals who lived and created in Romania for a longer or shorter period of time. Among the best known of these, Yannis Ritsos is considered today one of the most important representatives of modern Greek poetry. Author of over a hundred collections of poetry and nine novels, as well as countless studies, translations and press articles, Yannis Ritsos made three trips to Romania (1958, 1959, 1962). Together with composer Mikis Theodorakis, Ritsos thus became the first Greek writer protected by Romania. In the era of the communist regime, he also became one of the most popular poets in Romania, many of his works being translated into Romanian, even in impressive editions. His contribution to the promotion of Romanian literature in Greece consists in the publication of an *Anthology of Romanian Poetry* (*Athens, 1961*), as part of which, in addition to Romanian folk creations, translations are included from the works of poets such as Tudor Arghezi, George Bacovia, Octavian Goga, George Topârceanu, Victor Eftimiu, Otilia Cazimir, Lucian Blaga, Zaharia Stancu, Virgil Teodorescu, Magda Isanoș, Nina Cassian, Nicolae Labiș, etc., the name of each poet being accompanied by a comprehensive bio-bibliographic note.

Along with Yannis Ritsos, other important Greek intellectuals of the time arrived in Romania, such as Stratis Myrivilis, also a political refugee with leftist convictions, or Angelos Terzakis and Menelaos Loudemis. The famous prose writer Stratis Myrivilis (1892-1969) was one of the most important representatives of the 1930s generation, a true patriot and lyricist in search of original literary creations. In the history of Greek translations from Romanian, Stratis Myrivilis inscribed his name together with his decisive contribution to the publication of the *Anthology of Romanian Prose Writers* (Athens, 1961), a translation signed by another political refugee, Aris Diktaios, whom we will discuss further on. To this anthology, Stratis Myrivilis added a rich introduction, and together with Tudor Vianu, who in the same volume signs a Prologue, he selected the authors and works to be translated. Only one year later, Stratis Myrivilis would author, with the same enthusiasm, the introduction to a valuable translation made by Dionisios Chrisanthakopoulos, of Mihail Sadoveanu's masterpiece, *The Hatchet* (Athens, 1962). In 1958 Stratis Myrivilis also published his impressions, following his trip to Romania.

In Romania, Stratis Myrivilis was followed by Menelaos Lountemis and Dimos Rendis-Ravanis, writers who were driven away by the right-wing

regime after the tragic civil war. They remained in Romania for almost 18 years and translated some Romanian writers into Greek, the translations being published mainly at the "Dorikos" publishing house in Athens.

Writer and translator, Menelaos Loudemis (1912-1977) was already, upon his arrival in Romania, one of the well-known authors in Greece. An important figure in the intellectual life of Greece in the 1970s, he had played an active role in the national resistance movement. During the Civil War (1946-1949) he had even been arrested for his leftist views, judged for treason and sentenced to death. As a communist and representative of socialist realism, Loudemis had been persecuted for a long time after the war and had spent several years in exile, his Greek citizenship being withdrawn. He emigrated to Bucharest a little later, in 1967, as we have already shown. However, he continued his literary work in Romania, even after 1974, the year of the overthrow of the military dictatorship in Athens. Loudemis is the author of over 45 volumes, including novels, short stories and poems. Furthermore, he also translated numerous Romanian authors into Greek. We managed to identify 12 of these translations in volume: Eugen Jebeleanu's *Elegy for the Harvested Flower* (Athens, 1974), Marin Preda's *The Moromeți's* (Athens, 1974), Horia Lovinescu's *O Honourable House* (Athens, 1975)*,* Geo Dumitrescu's *The Knight of Loneliness. Poetry* (Athens, 1975), Ion Brad's *Fire Horses* (Athens, 1975), Fănuş Neagu's *The Angel Shouted*, (Athens, 1975), Titus Popovici's *The Death of Ipu,* Dumitru Popescu's *A Man in the Agora* (Athens, 1976), Marin Sorescu's *Poetry* (Athens, 1976), and Virgil Teodorescu's *Sentinels of the Airs* (Athens, 1976). Meanwhile, Menelaos Lountemis had also become a close friend of writer Ion Brad, Romania's ambassador in Athens for about nine years, the numerous works of whom he would translate into Greek.

The most important translation of Romanian authors by Menelaos Loudemis remains, however, the volume *Romanian Prose Writers and Poets* (Athens, 1978), a comprehensive anthology of Romanian literature, which saw the light of print after the death of the translator and which included translations from the works of some of the most famous Romanian writers, such as Dimitrie Bolintineanu, Ion Creangă, Ion Luca Caragiale, Liviu Rebreanu, Mihail Sadoveanu, Cezar Petrescu, Marin Preda, Vasile Alecsandri, Mihai Eminescu, Alexandru Macedonschi, George Coşbuc, Nicolae Iorga, Tudor Arghezi, Octavian Goga, George Bacovia, Lucian Blaga, Zaharia Stancu and many others. Also, the translated anthology includes translations of Romanian popular creations, such as *The Monastery of Argeş*, *Neghiniţă*, *Doină,* etc. This work was to be completed by an *Anthology of Balkan Short Prose* (Athens, 1981), in which, along with the works of other famous writers from the Balkans, there were translations of

the works of five Romanian writers. The last translation of Menelaus Loudemis, also published after the author's death, was based on the work of Constantin Theodor, *The House of Mists* (Athens, 1984). We have reason to suspect that several other translations remained unpublished, in manuscript form.

Along with Stefanos Voudoumbas, another Greek political refugee who found refuge in Romania, Aris Diktaios (1919-1983), nowadays occupies a prominent place on the long list of translators of Romanian authors, with an *Anthology of Romanian Prose Writers* (Athens, 1963), accompanied by a colourful introduction containing important information on the history of Romanian literature. However, the names of the authors translated in this volume seem equally impressive: Constantin Negruzzi, Nicolae Filimon, Ion Creangă, I. L. Caragiale, Barbu Ștefănescu-Delavrancea, Gala Galaction, I. Al. Brătescu-Voinești, Mihail Sadoveanu, Tudor Arghezi, Panait Istrati, Camil Petrescu, George Călinescu, Ion Marin Sadoveanu, Alexandru Sahia, Geo Bogza, Eusebiu Camilar etc. Two years later, Aris Diktaios would complete the list of his Romanian translations with *Otilia's Enigma* (Athens, 1965), by George Călinescu.

As the writer Ion Brad mentions in his memoirs, Dimos Ravanis-Rentis (1925-1996) attracted many of the Romanian writers who came to visit Athens. He was one of the former Greek political refugees who, just a few years earlier, had returned to Greece after a long exile in Romania. In fact, Dimos Ravanis-Rentis had divided his creative years between Athens and Bucharest. In the capital of Romania, he had lived from 1949 until 1968. He had become very popular in Bucharest, his works circulating in Romanian in impressive editions, as well as his plays, often staged or transposed to silver screens in Romania. For Greek political refugees in Romania, Dimos Ravanis-Rentis had apparently become an undisputed representative of the Greek spirit.

On the long list of Greek translations of works signed by Romanian authors we identified, for the first time, the name of Dimos Ravanis-Rentis in the volume entitled *Little Florilegium from Romanian Popular Poetry* (Atena, 1984), an extraordinary achievement of another Greek political refugee (Vasilis Pigis), eventually self-exiled to the German Democratic Republic. In the pages of this volume, Dimos Ravanis-Rentis presents the Greek reader with a rich bibliography. A few years later, however, the former political refugee would publish his own translation of Mihai Eminescu's *The Morning Star* (Thessaloniki, 1989), one of the six we have managed to identify to date in Greek, with an introduction signed by Takis Adamos. His love and enthusiasm for the translation of Romanian authors had materialized in 1981, when a bilingual volume entitled *Poetry*, a

selection of Lucian Blaga's creations, with an introduction signed by Aurel Martin, was published, at the "Minerva" publishing house, in Bucharest.

A Greek political refugee in Romania was also Lambros Petsinis (1937-1996), who later became (in 1962) an editor at the Romanian Broadcasting Society and a presenter of the Greek-language news bulletin, a position he held until 1975. In parallel, Lambros Petsinis also published articles in the *Viața Nouă* (*New Life*) magazine, published by the Union of Greek Political Refugees in Romania. The youngest of Penelope's six children dreamed, like thousands of Greek refugees, during his childhood in Romania, to study and, one day, to return to Greece. He often took part in conferences on various topics related to literature, together with Elli Alexiou or Menelaos Loudemis, being also considered very close to Takis Adamos. In his desire to introduce Romanians to as many of the creations of Greek writers as possible, he began to translate. Under the signature of Lambros Petsinis there appeared, for example, in Greece a *Greek-Romanian Dictionary* (Athens, 1990) which circulates to this day, as well as a *Greek-Romanian Guide to Dialogues and Tourism* (Athens, 1982). Although he passed away at the age of 58 (in 1996), Lambros Petsinis managed to stand out in the field of translations, publishing over 20 translations, including some from Greek into Romanian. His reference volume for Romanian literature is entitled *Five Contemporary Romanian Prose Writers* (Athens, 1981), was published by a prestigious publishing house in Athens (see Kastaniotis) and contains works by Lucia Demetrius, Eugen Barbu, Titus Popovici, Ovidiu Constantinescu and Marin Preda.

Takis Adamos (1914-1991), a journalist, Greek writer and twice MEP and, between 1989-1991, even the President of the Writers Union of Greece, also made his literary debut in Bucharest. He was also one of the Greek writers exiled in Romania, along with Mitsos Alexandropoulos, Kostas Besis, Elli Alexiou, Apostolos Spilios, Takis Chatzis and others. In Greece, Takis Adamos signs an "Introductory Note" to the translation of *The Morning Star* by Dimitris Ravanis-Rendis. However, he also contributed to the translations of Romanian authors by translating, into Greek, two volumes, Liviu Rebreanu's *The Uprising* (vol. I-II, Athens, 1981), along with a valuable Introduction. Oftentimes, those who read the book thought that it was, in fact, not a translation, but a personal creation of the translator, the Greek rendering of the text having reached absolute perfection.

Michalis Stafylas (1920-2018) was also a political refugee in Romania for no less than 30 years (1949-1979). Although he studied polytechnics, he also felt that he had a duty to show his gratitude to the country and the people who embraced him for such a long time. Thus, in an anthology of Balkan literature [see *Balkan Writers* (Athens, 2006)], Michalis Stafylas translated

works by Lucian Blaga, Tudor Arghezi, Nicolae Labiş, George Bacovia, Panait Istrati, Nichita Stănescu, Adrian Păunescu, Ioan Slavici, Ion Minulescu, along with those of some famous writers from the Balkans.

Not all Greek political refugees in Romania returned to their homeland. Some of them chose or maybe were forced to stay in Romania for life. This did not prevent them, however, to publish numerous studies, articles, essays and translations from and about Greek poets and playwrights, in Romania, but also similar works about Romanian writers in Greece. This is the case, for example, of the philologist, translator and essayist Andreas Rados (1938-2019), who also arrived as a political refugee in Romania from the village of Nestorio, near Castoria. Andreas Rados translated and commented on 20 Romanian poets, among which we can mention Nicolae Labiş, Nichita Stănescu, Marin Sorescu, Ana Blandiana, Ioanid Romanescu, Cezar Baltag, Ştefan Augustin-Doinaş, Horia Zilieru, Mihai Ursachi, Aurel Rău, and others. His most important translation is published in the Greek bibliography under the title *I Am Sorry That I Am Not Greek* (Athens, 2007), recognized as having a distinct value among Greek translations of Romanian writers.

Kostas Asimakopoulos, another prominent Greek writer, completed the translation of Romanian authors with one of the most important contributions to the field, publishing an *Anthology of Romanian Poets* that includes 70 Romanian poets, from the late nineteenth century to World War II. Among them we can mention Tudor Arghezi, George Bacovia, Octavian Goga, Ion Minulescu, Vasile Voiculescu, Mateiu Caragiale, Emil Isaac, Ion Pilat, Adrian Maniu, Demostene Botez, Otilia Cazimir, Lucian Blaga, etc.

The last anthology wecould identify is the collective work *Haemus. An Anthology of Balkan Poetry*, which includes translations of creations by Mihai Eminescu, Tudor Arghezi, George Bacovia, Ion Barbu, Lucian Blaga, Ion Vinea, Tristan Tzara, Ilarie Voronca and Gellu Naum.

As expected, the works of Romanian historians could not be missing from the Greek translations. At the time of publication, the book authored by historian Virgil Cândea, *A Brief History of Romania* (translated by Lambros Ziogas, Thessaloniki, 1978), fully responded to the author's intention to make Romanian spirituality known beyond the country's borders.

Among the most famous Romanian historians of the 20th century, we would have expected Nicolae Iorga's greatest work, *The History of the Romanians*, to be translated, a work because of which the author gained his reputation as the greatest Romanian historian and scientist of all times. However, we were glad to find another one of his works of reference translated: *Byzantium after Byzantium* (translated by Giannis Karas, Thessaloniki, 1985).

Undoubtedly, the translation of the most famous work of historian Nicolae Stoicescu, *Dracula. Myth and Historical Truth* (translated by Socrates Kotoloulis, Athens, 1992), a monography based on the best-known historical sources, as well as on the critical use of relevant older studies, also contributes to the enrichment of the historical research instruments and of the administrative organization of the Romanian Principalities. In addition to this we can mention the translation of the volume *Dracula* (translated by Evi Vangelatou, Athens, 2008), a study belonging to historian Matei Cazacu, who offers the Greek reading public "not only a scientifically credible biography of Vlad Țepeș, but also a sociological study of the 'Dracula' phenomenon and the dark charm it exerts on human psycho-synthesis."

Ion Bulei, one of the most famous contemporary Romanian historians, follows in his footsteps with the volumes *The History of the Romanians* (translated by Ciprian-Lucrețius Suciu, Thessaloniki, 2008), an attempt by the author to multiply the sources of information about Romanians, and *The Romanian World in 1900* (translated by Ciprian-Lucrețius Suciu, Thessaloniki, 2012), a work that outlines the situation of Romania in 1900, during the era of strong national movements in Europe.

A true ambassador of modern Greek studies in Romania, Olga Cicanci is particularly concerned with the issue of the *Greek Diaspora in Romania and the Greek Press of the Nineteenth Century*. The volume was translated by Nikolaos Diamantopoulos in Athens, in 2012, "making available to the research precious materials from the press, unknown not only to Romanians, but also to Greek scholars."

Among the other Greek translations of works with historical themes, we can also mention that of the philosopher and sociologist George Uscătescu, *The Prophets of Europe* (translated by Georgios Chourmouziadis, Athens, 1967). Concerned mainly with the history of ideas and the imaginary, historian Lucian Boia also became known in Greece after the translation of his work *Jules Verne. The Paradoxes of a Myth* (translated by Anna Damianidis, Athens, 2007). However, we cannot forget to mention here the translation of the work of critic and art historian Victor Ieronim Stoichiță, *Mannerism and Madness. The Pantormo Case* (translated by Dimitris Deligiannis, Athens, 1982), a different approach to both Pontormo's work and the era it was created in.

Of course, the works of members of the Romanian clergy and theologians could not be missing from the long list of Greek translations of Romanian authors. The best known to the Greek reading public is Father Dumitru Stăniloae, due to the translation of works related to the core of Orthodox teachings. Along with Father Stăniloae, on the long list of the

Romanian bibliography in Greek we also identify the names of other famous Romanian clergymen or theologians such as Fr. Dumitru Bejan (*The Joy of Suffering*, Thessaloniki, 1991), Fr. Arsenie Boca (*Life, Sermons, Advice*, Thessaloniki, 2004), Fr. Cleopas Elijah (*Antisect Dialogues*, Thessaloniki, 1991, or *Talking to Father Cleopas* (translated by Fr. Damaschin Grigoriadis / Ion Croitoru, Athens, 2011/2012/2013) and *About Sin and Repentance and What We Must Confess* (translated by Damaschin Grigoriadis / Ion Croitoru, Athens, 2014), Fr. Ioan Ianolide, *Shocking Testimonies of Romanian Confessors and Martyrs Imprisoned in the Twentieth Century* (translated by Ciprian Staicu, Thessaloniki, 2009), or *The Prophet Founded* (Thessaloniki, 2011), Fr. Teofil Părăian (Athens, 2007), Fr. Ioanichie Bălan *Spiritual Dialogues with Romanian Fathers*, (Thessaloniki, 1986), Fr. Paisie Olaru (Thessaloniki, 2015), etc.

The discussion of Greek translations of the works of Romanian authors could go on for many pages. We choose to conclude, however, at this point the presentation of the translations of some books representative for the Romanian spirituality, with the mention that many of the identified volumes, poetry, prose or both, including the creations of dozens of Romanian writers, were not mentioned here at all. Of course, not all of these volumes were necessarily translated by former Greek political refugees in Romania. Greek writers who had, one way or another, a connection with Romania or just visited this country, also became translators of the creations of Romanian authors. Oftentimes, the very fact that their works have been translated and published in Romanian has led them to respond, in turn, directly or indirectly through translations of Romanian literature, which they entrusted to the press in Greece. Altogether, they contributed decisively to the creation of a generation of translators and a wave of translations of Romanian literary works, so that, in the research we undertook, we managed to identify and review over 250 translated volumes, in all fields: literature (mostly), history, theology, philosophy, politics, etc., published both before 1989 and after. The complete results of our research can be looked up by those interested in the volume we recently published in Thessaloniki, under the title *In the Footsteps of Romanian Writers in Greece* (2017).

By means of the published volumes, translators, whether they are former political refugees in Romania, prominent Greek intellectuals or scholars of Romanian philology settled in Greece, express only a small part of that gratitude they feel they owe to Romania and her people. The volumes they translated seem like autobiographies, and were translated with professionalism, dedication, love and especially with a lot of discretion. Perhaps that is why the emotion they stir in the Greek reader is authentic and lasting, as if the works translated were intended by their Romanian authors directly for the

Greek reading public. And this is because, by means of their translations, all these translators confess to their belonging to the great Balkan and global family.[1]

As many of the works presented have already been sold out, those interested can now find them only in large libraries. We believe, however, that this extensive catalogue of works translated from Romanian into Greek will prove useful for the elaboration of synthetic works and / or for its use by those interested, who will thus be able to master and freely use the bibliography we have offered, developing a personal relationship with Romanian spirituality, transforming themselves into exponents of its key forms.

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Constructing a "Third Place" in Teaching Romanian as a Second Language for Multilingual Classrooms

Irina Dincă

In the *Companion Volume* to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, published in 2020, learners are seen as "plurilingual, pluricultural beings", and this view implies a reconfiguration of the teaching process in order to allow them "to use all their linguistic resources when necessary, encouraging them to see similarities and regularities as well as differences between languages and cultures"[1]. This recognition of the need to develop the *plurilingual* and *pluricultural competences* during the teaching process of a foreign or second language offers a broader perspective than the traditional scenario, in which the objectives were focusing mainly on the target language and culture. In the multicultural society we are living in, languages and cultures are no longer perceived as artificially isolated systems which can be described, explained, and conveyed to students, avoiding the interferences with the complex contexts in which they develop. On the contrary, languages and cultures are interconnected not only in the global network of the *semiosphere*, as it is described by Yuri Lotman, but also in the mental maps of each student.

The prefiguration of a Third Place in the theory of the semioshpere

The *semiosphere* is conceptualized by Yuri Lotman in analogy with Vernadsky's concept of the *biosphere* and is understood as "the semiotic space necessary for the existence and functioning of languages, not the sum total of different languages."[2] Thus, the *semiosphere* is conceived in Lotman's view in spatial terms, as a zone of interaction, confrontation and exchange which makes possible the coexistence of languages and cultures. Therefore, the *semiosphere* is considered to be a "multi-level system" made up of

several subsystems which are interconnected in more or less subtle ways and organized according to "different levels of signification": "In fact, the entire space of the semiosphere is transected by boundaries of different levels, boundaries of different languages and even of texts […] hierarchically disposed on different levels"[3] Despite the heterogeneity of the subsystems interconnected in this complex semiotic network, one can perceive a unifying principle in the configuration of the *semiosphere*, implied by the ternary organization according to "a general system of coordinates: on the temporal axis into past, present and future, on the spatial axis into internal space, external space and the boundary between them"[4].The boundary with its rich potentialities can be imagined as the perfect ground for the emergence of a *Third Place*.

According to Lotman, *binarism* and *asymmetry* are the main principles that operate in the configuration of the *semiosphere*. The dichotomy *Self / Other* divides cultural representations into opposite systems clearly separated by distinct boundaries: "Every culture begins by dividing the world into 'its own' internal space and 'their' external space."[5] The first space, the internal place of any culture, is conceived as a central core of well-organized systems and norms, which tend to become heterogenous and fixed cultural representations and risk to take the form of simplified stereotypes. On the other hand, the second space, that of the external concentric place of other cultures that surround the nucleus of a certain culture, acts like a mirror reflecting the inverse projections of the established values of that specific cultural system: "This space is 'ours', 'my own', it is 'cultured', 'safe', 'harmoniously organized', and so on. By contrast 'their space' is 'other', 'hostile', 'dangerous', 'chaotic.'"[6] Such dichotomies are the roots of tensions, misunderstandings, conflicts, and opacities that can lead to the refusal of a genuine dialogue based on mutual understanding and acceptance.

The second principle, that of the asymmetry that shapes the *semiosphere*, is the one which generates its dynamism and malleability, due to "the currents of internal translations with which the whole density of the semiosphere is permeated."[7] If the antagonisms remained in perfect symmetry, the system could freeze in a static structure neglecting any exchange between the inner world of each culture and the anti-world of the threatening otherness that surrounds it. On the contrary, the *semiosphere* is continuously reshaping itself, due to a constant effort of *translation*, a process through which languages and cultures interfere, influence and transform each other, transcending the fragile boundaries settled by the need to distinguish the profile of each language and culture in contrast with the others: "The languages which fill up the semiotic space are various, and they

relate to each other along the spectrum which runs from complete mutual translatability to just as complete mutual untranslatability."[8] And the appropriate space for these dynamic negotiations of meaning is that of the boundary and its fertile proximity, that of the instable periphery where tension and dialogue coexist.

The boundary is not only a barrier that separates distinct territories, but also a connecting zone that makes possible the passage and mutual exchange from one space to another. "The notion of boundary is an ambivalent one: it both separates and unites", as Lotman underlines, as it is a space of intersection belonging at the same time "to both frontier cultures, to both contiguous semiospheres."[9] The boundary acts like a filter, a permeable membrane between the internal and the external spaces of languages and cultures, making possible the necessary translations that ensure the vitality of the *semiosphere*. On this fertile ground of reciprocal discovery, tense collision and hesitating dialogue, new meanings arise, leading to the creation of a *Third place*, simultaneously belonging to both adjoining cultures and distinct of each of them, a kind of 'buffer zone' where the traditional dichotomy own culture/ foreign culture is transcended.

Towards a pedagogy of Thirdspace in teaching a second language

Although Yuri Lotman does not explicitly develop the idea of a *Third place*, other theoreticians of intercultural communication, especially related to Foreign / Second Language and Culture Acquisition, extend in the field of Applied Linguistics the theory regarding the *semiosphere* developed by the Russian semiotician. One of them is Alex Kostogriz, who takes as his starting point the semiotic theory of the *semiosphere* developed by Yuri Lotman in order to construct a model of a "Thirdspace pedagogy", where learning a second language is located "at the fault-line between cultures – in the space of radical openness."[10] The proper ground for the configuration of a *Thirdspace* is the multilingual classroom where a second language is taught, as such classrooms have the potential to become "multivoiced communities" in which "difference is recognised and used as a resource for literacy learning in conditions of multiculturalism and semiotic multimodality."[11] In this context, the *Thirdspace* is understood as a zone at the fluid border between and beyond the personal cultural spaces of the students and the cultural space corresponding to the second language learnt by them and it creates the possibility "to transcend sociocultural binarisms by deconstructing the essentialised representations of meanings and identities and by introducing 'other-than' choices."[12] These alternative choices of

coping with the tensions involved in any intercultural encounter imply the emergence of a third way of thinking and (inter)acting.

The theory of *Thirdness* developed by Alex Kostogriz is based not only on the conceptual ground of the *semiosphere* conceived by Yuri Lotman, but also on the "trialectics of spatiality" projected by Edward W. Soja, a transdisciplinary point of view, in which *Thirdspace* represents "a creative recombination and extension, one that builds on a Firstspace perspective that is focused on the 'real' material world and a Secondspace perspective that interprets this reality through 'imagined' representations of spatiality."[13] Thus, in constructing this third zone which is both real and imagined, the traditional dualities are overcome through an inclusive logic in which "the original binary choice is not dismissed entirely but is subjected to a creative process of *restructuring* that draws selectively and strategically from the two opposing categories to open new alternatives."[14]

On the theoretical basis provided by Edward W. Soja, Alex Kostogriz extrapolates this trialectic approach of spatial representation to the pedagogical environment of a second language classroom. Firstly, the "material-semiotic" *Firstplace* offers an opportunity to construct "rich learning environments" for cultural exchange and mediation.[15] Secondly, the "intellectual sphere" of the Secondspace, which includes "semiotic-cultural representations of knowledges and meanings, as well as of their tensions", represents the fertile field for "the construction of rich collective ZPDs (zones of proximal development)", using the concept developed in 1978 by Vygotsky, "in which students' prior sociocultural experiences are the starting point for further intellectual growth."[16] For this purpose, "rich learning tasks" are involved during the second language activities, in order to develop this *Secondspace* which both exterior and interior, "social and mental, interpersonal and intrapersonal."[17] At the meeting point of these two spaces there emerges a third sphere, with rich pedagogical potential, that of the *Thirdspace*, built upon "living dialogical events" and "creating heterocultural spaces for effective learning"[18] in which differences are accepted, exploited, and converted into efficient resources for establishing an intercultural dialogue.

Third Space, Third Culture, Third Place, and the potentialities of Thirdness

The *Thirdspace* configured by Edward W. Soja and transferred to the pedagogical frame of second language teaching by Alex Kostogriz can be included in a larger cultural paradigm, which aims to find a *third way* of coping with the tensions and contradictions of our complex world. Claire

Kramsch synthesizes all the conceptual attempts to configure a *Third Space/ Place/ Culture* under the sign of *Thirdness*, which is understood as "a stance", "a way of seeing the relation of language, thought and culture", "a conceptual lens that would supersede and reframe traditional dichotomies", like native speaker / non-native speaker, first language (L1)/ second language (L2), own culture (C1)/ target culture (C2), Self/ Other, etc. This inclusive approach "does not propose to eliminate these dichotomies", to neglect the differences on which they are based, but to recognize the constructive potential of "the tensions and even conflicts that come from being 'in between.'"[19] The logic which is implicit in building this third perspective implies the acceptance of the *included middle*, as it is defined in the transdisciplinary methodology developed by Basarab Nicolescu, a third term which tries to link "opposite or rather contradictory" entities, as "the tension between them builds a larger unity that includes them."[20]

From a transdisciplinary perspective, Christian Moraru recognizes a paradigmatic turn which implies a shift from the binary logic of modernity, focused on dichotomies which lead to segregation, conflicts and exclusions, to a new *cosmodernist* way of relating to contradictory otherness. The *cosmodernist* vision conceptualized by Christian Moraru is shaped, under the sign of the relation implied by the preposition 'with', as "an «ecological» balance understood as co-presence, co-implication, and coresponsibility of self and his or her «cultural other», in short, as ethical relatedness."[21] Instead of reducing the unsettling presence of the Other to fit to the constraining grid of the Self, the relational cosmodernist view tries to build "a symmetric relation of mutual implication"[22] between the identity and alterity, which implies from both sides "the primordial presence of others as others – unique, unassimilated, different."[23] This particular relation implies a transgression of the borderline between the interior space of the Self and the exterior uncharted territory of the Others, in which the tensions between these two spatial projections create a third field of fertile interaction that incorporates them without erasing their differences.

In her synthesis of the theoretical ground for conceiving a *Third Place*, Claire Kramsch reviews the most influential approaches derived from the assumption of *Thirdness*, from the semiotic perspectives proposed by Charles S. Peirce or Roland Bathes to Mikhail Bakhtin's *dialogical principle* or Homi Bhabha's *Third Spaces*. Mikhail Bakhtin defines "unity not as an innate one-and-only, but as a *dialogic concordance* of unmerged twos or multiples[24] in similar terms with Basarab Nicolescu in his definition of the *included middle*, "the tension between the contradictory elements builds a larger unity that includes them."[25] Thus, Bakhtin describes the larger unity that incorporates the Self and the Other(s) as the reflection of

oneself in the mirror, which creates the opportunity to see oneself "with one's own and with others' eyes simultaneously."[26] It is this "transgredience" – the ability to decentre and see oneself from the outside – the essential condition for creating a dialogical relation between identity and alterity, understood as "a meeting and interaction between the others' and one's own eyes, an intersection of worldviews (one's own and the other's), an intersection of two consciousnesses."[27] Precisely an interaction of worldviews, cultural representations, values, and beliefs, at the halfway between the Self and the Other, creates the premises for the emergence of a *Third Space* of a fruitful intercultural dialogue.

On the same wavelength as Mikhail Bakhtin's dialogism, the post-structuralist cultural theoretician Homi Bhabha conceives the *Third Space* as an intermediary position between the internal perspective of "I" and the external view of "You", as the "production of meaning requires that these two places be mobilized in the passage through a Third Space."[28] In order to reach this space of passage, it is necessary to gain a double perspective, both from inside and outside one's cultural frames, which allows the access to a "highly contradictory and ambivalent space of enunciation."[29] In this heterogenous *Third Space*, "the meaning and symbols of culture have no primordial unity or fixity", which creates the opportunity of multiple interpretation and opens the perspective of a continuous reconfiguration of cultural representations, as "even the same signs can be appropriated, translated, rehistoricized and read anew."[30] This destabilization of the static and monolithic perspective of cultures, as well as the continuous search for the "interstitial passage between fixed identifications" opens the way for the acceptance of "cultural hybridity that entertains difference without an assumed or imposed hierarchy."[31]

Not only Homi Bhabha's *Third Space* reflects the tendency "of our times to locate the question of culture in the realm of the *beyond*"[32] but also Claire Kramsch's theoretical construct of the *Third Culture* or *Third Place*, a symbolic meeting space in between the cultural background of the second language learners and the target cultural projections corresponding to the second language learnt. Similar to the fluid *Third Space* from Homi Bhabha's post-structuralist perspective, the *Third Culture* is heterogenous and dynamic, "a popular culture"[33] that mixes and reshapes under the sign of the *bricolage* the personal cultural resources of the language learners with the new cultural inserts. In between the double bind of the assumed values and beliefs of the *First Culture* and the pressures of integrating in a different system of norms and conventions, that of a *Second Culture*, the *Third Place* appears as a buffer zone where meanings are negotiated and reorganized in a personal manner. Thus, the *Third Culture* becomes an "oppositional place

where the learner creates meaning on the margins or in the interstices of official meanings,"[34] a tactical and often subversive way of overcoming the duality *our space/ their space* by subtly reshaping the latter under the cultural moulds of the first. Moreover, the *Third Place* represents "a critical culture", as it encourages students to filter the cultural information they receive from the input of the lessons, from textbooks, grammar and vocabulary exercises or other resources, and to question their inherent values, beliefs, and worldviews.

Reaching a *Third Place* implies critical (inter)cultural awareness, as it "actively promotes comparisons between L1 and L2 categorizations,"[35] and it encourages the students to make connections between their own cultural filter and the attitudes, behaviours, beliefs, meanings, symbols, and values corresponding to the different cultural systems they encounter. Through these contrastive challenges, students become aware of the similarities and differences between cultural representations, the cultural load of words and phrases, the various cultural lenses of interpretation, the hidden prejudices, and the misleading cultural stereotypes. The *Third Place* is conceived as a symbolic mirror where the reflections of various cultural spaces meet and blend in hybrid projections. It becomes in this way "an ecological culture" which promotes a large diversity of methods, tasks, and materials as long as they are "highly context-sensitive and adapted to the demands of the environment,"[36] challenging the cultural habits and expectations of the students and determining them to transgress both linguistic and cultural boundaries.

As Claire Kramsch recognizes, her attempt to conceptualize the *Third Culture* "was meant to capture the experience of the boundary between NS and NNS,"[37] as this middle realm of multiple possibilities creates the occasion to assume a hybrid linguistic and cultural identity that goes beyond the distinction between the expert native speaker (NS) and the hesitant or inaccurate non-native one (NNS). Since the 1970s, the standards of the *communicative competence* have been conceived as a scale towards achieving the ideal and idealized performance of a perfect native speaker, which is invested in this way with an "authority and prestige that the non-native lacks."[38] Nevertheless, "the sociocultural turn in second language acquisition research" from the middle of the 1980s started "to raise doubts about the validity of the native speaker model in foreign language study"[39] shattering the privileged position of the native speaker in a twist which places the multilingual and multicultural non-native in clear advantage.

Following the doubts raised by Claire Kramsch regarding the assumption that "the native speaker is 'always right'" in linguistic norms as well as in cultural issues, Michael Byram questions, in turn, the dominant

yardstick of the native speaker in the evaluation of the proficiency of the non-native one, which would condemn the latter to a clear disadvantage and even to failure.[40] Instead, the model of the *intercultural communicative competence* developed by Michael Byram places the non-native speaker "in a position of power at least equal to that of the native speaker", as it proposes an alternative standard for its evaluation, that of the *intercultural speaker*.[41] *Intercultural speakers* are not expected to imitate the performance of those belonging to a particular linguistic and cultural space, but to create a *third place* of their own, assuming the role of intercultural mediators in between the linguistic and cultural frames they master. They become *cosmopolitan speakers*, blending multiple cultural identities and thus "creating their own road-maps and cartographies of the world that transcend national boundaries and cultural dichotomies."[42]

Creating Third Places in teaching Romanian as a second language

The shift from focusing on the linguistic and cultural innate competence of the native speaker to the light shed on the acquired abilities of the *intercultural speaker* situates the non-native learner of a second language in the auspicious position of a third perspective, in between and beyond the cultural frames of the native speaker and the non-native one. Involvement in the intercultural interaction "is neither a question of maintaining one's own cultural frame nor of assimilating to one's interactant's cultural frame", but "of finding an intermediary place between these two positions – of adopting a third place."[43] Assuming an intercultural perspective while entering into dialogue with exponents who have other cultural backgrounds, the second language learner gains "the ability to find this third place" which represents "the core of the intercultural competence"[44] and which transforms any interaction into a fascinating intercultural encounter. The multilingual and multicultural classroom of Romanian as a second language offer fruitful occasions for such intercultural encounters, and teachers can creatively activate the cross-cultural potential of the situations, materials and topics implied in the lessons by exploring the cultural diversity of the students and by stimulating them to build together, through challenging tasks and interactive practices, a *Third Place* of intercultural dialogue.

The construction of a teaching model that aims to develop proficiency in Romanian language as a second language from an intercultural perspective – according to the complex model from the *Complementary Volume with New Descriptors* published in 2020, an enriched version of the descriptors developed in 2001 in the *Common European Framework of Reference for*

Languages: Learning, Teaching, Assessment – involves the adjustment of the teaching activities and strategies in order to develop the plurilingual and pluricultural competences of learners. Even if the descriptors for this purpose were published only in the extended version of the 2020 *Companion Volume*, in the initial version of the CEFR from 2001 it is already specified that it promotes an educational perspective beyond the limited objective "to achieve 'mastery' of one or two, or even three languages, each taken in isolation, with the 'ideal native speaker' as the ultimate model", aiming instead "to develop a linguistic repertory, in which all linguistic abilities have a place."[45]

This pedagogical goal to encourage a comparative approach to learning new languages by using the previous linguistic knowledge of the students lead to the development of a scale of descriptors for "Building on plurilingual repertoire", which aims at putting languages in connection and thus using all the plurilingual resources of students in order to understand or to convey a message. With the premises that "languages are interrelated and interconnected, especially at the level of the individual"[46], teachers of Romanian as a second language can design various tasks in which students become aware of these linguistic alliances, while trying to discover surprising etymologies and unexpected cognate words from the other languages they know. In this way, students are motivated to emotionally involve in configuring their personal *plurilingual repertoire*, to capitalize the international vocabulary they already possess and the resembling words from their plurilingual baggage to be able to comprehend and to communicate effectively. This plurilingual *Third Place* of commonly shared words and phrases can encompass similarities as well as differences in structure or in meaning, as students gain the awareness of the misleading traps represented, for example, by the *false friends*. Moreover, students can be encouraged to a certain extent to use translanguaging techniques and deliberate code switching in "purposefully blending, embedding and alternating languages"[47] in order to fill in the gaps in communication, but, on the other hand, these plurilingual strategies can lead to a personal *interlanguage* repertoire, as it is understood by Larry Selinker, as the "language produced by a non-native speaker of a language,"[48] with all its linguistic inventions and deviations from the norms. Up to one point, the creative use of the *plurilinguistic repertoires* can boost the second language acquisition process, but the main condition is to accordingly expand the plurilingual awareness of the students regarding the possibilities and the limits of building *Third Place* bridges between different languages.

In close relation with the development of the *plurilingual repertoire*, the complementary and more subtle *pluricultural repertoire* is configured, as

learning a new language implies a cultural immersion, "an encounter between different worlds of meaning, meaning that travels well beyond the dictionary, meaning that tells you who you are, whom you're dealing with, the kind of situation you're in, how life works and what's important in it – meaning that ties language *inside* the circle, grammar and the dictionary, to the world *outside*"[49]In teaching Romanian as a second language, the cultural inserts disseminated during the didactic process and their implicit values, meanings and beliefs become an opportunity for reflection and comparative challenges for students, if they are oriented through innovative tasks to relate them to their own cultural projections, but also to those of their colleagues from multicultural classes. Almost any topic – from the configuration of public and private space to the complex relationships between family members, from eating and clothing habits to specific celebrations, holidays, traditions, and rituals – can be adapted to stimulate students to discover the meeting points as well as the discrepancies between various cultural representations in a *Third Place* of openness, curiosity, and mutual respect. These intercultural mirroring exercises develop the students' "capacity to deal with 'otherness', to identify similarities and differences, to build on known and unknown cultural features"[50] as well as the pluricultural awareness that makes them able to accept different and even contradictory perspectives and to avoid misinterpretation, stereotypes and biased assumptions.

In strong connection with the configuration and the exploration of their *pluricultural repertoire*, students should gain the ability of "facilitating pluricultural space" during the mediation process, which implies the capacity of "creating a shared space between linguistically and culturally different interlocutors,"[51] a neutral *Third Place* of mutual trust and acceptance. In teaching Romanian as a second language, these skills are developed by including in the didactic scenario sequences of authentic intercultural dialogue, in which students discover, explain, compare, and interpret together their attitudes, values, beliefs and behaviours. Keeping a critical distance from both their own cultural frames and those of the others involved in the intercultural interaction, students become familiar with a series of strategies of confrontation and acceptance of different points of view, often contradictory, in disagreement with their own habits of thought and action. Mediation tasks can challenge the students to explain to the others involved in the intercultural interaction inside the multilingual classroom of Romanian as a second language the cultural load of different words and phrases, the attitudes, values and norms of behaviour conveyed by various proverbs, the symbolic meanings of names, colours, objects or gestures, the culturally specific implications of such qualities as punctuality,

hospitality, politeness, generosity or sincerity, as well as of their opposite flaws, the sociocultural conventions involved in particular situations, etc. Besides the communicative competences developed in these interactive circumstances, this kind of intercultural mirroring teaches students how to initiate and sustain an intercultural dialogue, how to stimulate the interlocutors to express themselves and even to become aware of their own perspectives, without inhibiting them and avoiding misinterpretations that could degenerate into misunderstandings and even conflicts.

Conclusions

One of the achievements of "the 'intercultural turn' in the late eighties and nineties of the last century"[52] represents the fact that the intercultural speakers are conceived "as independent of both their native culture (and language) and the new culture (and language) which they are trying to link, mediate, reconciliate", as they are assuming in the mediation process a "new and autonomous in-between, hybrid, third way."[53] Occurring at the fertile border zones described by Yuri Lotman and establishing the "dialogic concordance" of the Self and the Others described by Mikhail Bakhtin, in the *Third Spaces / Cultures / Places* built in between and beyond different and even conflictual cultural spheres, the intercultural experiences of the second language learners enhance the efficacy of their language acquisition and, at the same time, prepare them to cope with versatile cultural identities and often contradictory cultural frames. The development of the *plurilingual* and *pluricultural competences* of students learning Romanian as a second language in multilingual and multicultural classrooms implies a systematic and integrative teaching approach, through appropriate materials, tasks, and contexts which can activate the intercultural potentialities of the activities and topics proposed. The *plurilingual* and *pluricultural repertoires* of the students are capitalized in facilitating a *pluricultural space*, in convergence with an *intercultural perspective*, in which "learners themselves can become the resource" of the educational process,[54] the main actors in the multilingual and multicultural classrooms of Romanian as a second language, as they collaborate in building *Third Places* of intercultural dialogue.

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PERFORMANCE SPACE

THE OCEAN AS THE OTHER — A READING OF *SOLARIS*

ANA CARVALHO

"Contact means the exchange of specific knowledge, ideas, or at least of findings, definite facts. But what if no exchange is possible?"
(Lem, 2003, 152)

Introduction

In the end, and above all, there is our human glance, our study and our quest for knowing. Humanity as the measure of all things is a rather limited vision of ourselves as well as of others. Culture, Western culture at least, is unveiled to be a tragic process of adaptation that gradually became a process of domination over the different.

For a long time, a passage from Stanislaw Lem's novel *Solaris* (1961), a part of a dialogue between two characters, has been echoing in my mind[1]. In the passage, scientist Snow is explaining to the new-comer to the *Solaris* Station, Kris Kelvin, the singular way the alien that inhabits the planet *Solaris* manifests itself by affecting the life of the scientists. Its manifestation takes incomprehensible turns, which would be unbelievable if described in a scientific report.

The alien is a scient ocean. "(...) [A] study was made of the planet's surface, which is covered by an ocean dotted with innumerable flat, low-lying islands whose combined area is less than that of Europe, although the diameter of *Solaris* is a fifth greater than Earth's."[1] This ocean-alien has been studied by generations of scientists who have tried to establish contact unsuccessfully. The novel tells the story of human curiosity, even obsession, throughout more than a century, invested into knowing this planet, its inhabitant and the two suns on its orbit. It tells us as well about the personal lives of a small group of *solarists* and in particular the moral conflict of the psychologist-*solarist* Kris Kelvin.

Although film adaptations of the novel focus on the love story of Kris Kelvin and his visitor-wife, the ocean as an entity-landscape-character is

present. This presence is particularly interesting in the film directed by Andrei Tarkovsky. My interest in the novel *Solaris* goes beyond its belonging to the science fiction genre. I understand it as a fictional text that deals with ethical and philosophical questions about the Other as radically different. If Lem's use of words is useful to describe in detail the process of knowing the planet, the film by Tarkovsky, given its visual nature, uses images to highlight other messages such as Kelvin's connection with the ocean and his inner ethical struggle. The expression of Otherness in *Solaris* lays in the visual construction of landscape as a character and in further exploring the visual forms of the distant and unachievable.

Planetary otherness

As we approach a new summer, we see the temperatures raise year by year in a crescendo towards unliveable future environments. We witness ambition and interest in the need for immediate economic growth in our everyday life, from food production and distribution; to our clothes and its cyclical renovation according to a constantly changing fashion; to our equipment, domestic machines and personal devices, to quote but a few examples.

We do not want to be left behind, to be outdated, but the movement forward in accordance to the modernity plan is neither desired nor possible any longer.[2] The globe, as in a cartographic definition, as viewed from a place of nowhere in space, says Latour, does not serve us because it is not the world that we, humans and non-humans, inhabit. We inhabit Gaia, as part of it, every day. We feel the heat of the fires and the furious winds of hurricanes and their catastrophic impact. Gaia has been updated by Latour from James Lovelock's concept of Earth as a living organism, constituted by all beings and their interactions, reactions, and where each individual, human and nonhuman, has an impact and is affected by change.

Earth as Gaia, that is, as a living organism, is no different from *Solaris*. On Earth, we can see the details of the greens of the forests, the night lights of the cities, the blues of the oceans, because we are part of it, as inhabitants, at a microscale. Within ourselves, our cells tell its history.[3] The vision of *Solaris* is the vision of science, from the outside, from nowhere in space. In spite of all efforts, this is a vision we are not part of, and for that reason we cannot understand it at all. To understand *Solaris* would possibly require to stay there, to live in it, to examine it on a microscale.

Solaris *by Lem*

Human attempts to contact the alien have proven useless, and different scientific fields divided scientists' opinions: "On the basis of the analyses, it has been accepted that the ocean was an organic formation (at that time, no one had yet dared to call it living). But, while the biologists considered it as a primitive formation - a sort of a gigantic entity, a fluid cell, unique and monstrous (which they called 'prebiological'), surrounding the globe with colloidal envelope several miles thick in places - the astronomers and physicists asserted that it must be an organic structure, extraordinarily evolved. According to them, the ocean possibly exceeded terrestrial organic structures in complexity, since it was capable of exerting an active influence on the planet's orbital path."[4]

The ocean is not concerned with building cities or machinery or attempting to conquer space. "But it was engaged in a never-ending process of transformation, an 'ontological autometamorphosis.'"[5] Generations of scientists, also known as *Solarists*, dedicated their lives to the study of the planet accessible through vast compendiums. The ocean's reactions to the variety of *stimuli* were never consistent. Its surface was constantly moulding, if only momentarily, to mimic forms. No scientific method was ever applied consistently and no conclusion about the significance of the forms, other than gradual sophistication in mimicking, was reached.

The scientists that inhabit the *Solaris* research station keep secret a particularity of the ocean. It retrieves the scientist's more intense thoughts in the form of beings by reconstructing their memories. As a result, the retrieved beings are limited, sometimes dysmorphic, as only a reconstitution from memory and fantasy can be: for example, Gilbarian's, a *solarist* that was found dead in the space station, "Negress," described as a "monstrous Aphrodite"[6] [7]. Kris Kelving's visitor is no less than his deceased wife, Hari. The Hari-alien takes the shape of Hari-the wife from Kelvin's memories. Kelvin falls in love with Hari and this relationship is fundamental to his moral conflict and to the relationship between Kelvin and the alien ocean.

The other - the alien

Concerning the indigenous peoples of Brazil, the anthropologist Viveiros de Castro[8] says that to be indigenous requires a cultural relationship with the land inhabited by previous generations. It also requires a feeling of belonging, that is, of protection and responsibility for a community. Indigenous are not only the peoples originating from the Amazon, indigenous are also inhabitants of other places, from North America to Europe. In different

indigenous peoples we may find profound differences. A major difference between Western culture and indigenous cultures of the Amazonia is the way each group of people perceive themselves and others. In the native peoples of Amazonia, a close connection between humans and animals is common. Being humans is seen as a part of the animal kingdom, while Western thought, generically, sees the human being as different, as a separate category. This hierarchical vision of humans, different from the rest of the animals, is of course the main reason for dominance and the subjugation of the others, who are perceived as similar, but still different.

With this definition of indigenous in mind, we can state that an alien is its opposite. The ultimate outsider is an alien, a people or a person, that has no connection through its roots with a given place. The alien is more of an outsider than the foreigner. Among the many possibilities of alien life and the world of aliens presented in science-fiction, the novel *The Word for the World is Forest* (1972), by Ursula Le Guin, brings an interesting perspective.

In the novel, we meet a group of humans who set up a colony on the planet Athshe. They are interested in the wood from the dense forests of this planet, a rarity more precious than gold on Earth. The devastation of the forests of Athshe is on its course, extraction being the main purpose of human presence there. In the novel, the colonizers, who see themselves as more developed as a species, and the indigenous people, have a common origin: "The humanoids on Hain-Davenant, of course, claimed they'd done it at the same time as they colonized Earth, but if you listened to those ETs, you'd find they claimed to have settled every planet in the Galaxy and invented everything from sex to thumbtacks."[9] As a result, in Athshe, things can be recognized: "All the stuff here had come from Earth, about a million years ago, and the evolution had followed so close a path that you recognized things at once: pine, oak, walnut, chestnut, fir, holly, apple, ash; deer, bird, mouse, cat squirrel, monkey."[10]

The intimate relation Athsheans have with the land and the trees is gradually broken by the ongoing devastation. Humans impose their dominating presence by violence, subjugation and rape of the native peaceful people. The Athsheans learned to kill because of humans coming from Earth. This is their manner of revolting. While reading the novel, a connection is established with colonialism and its problems of subjugation of the other, who is essentially the same but is perceived as inferior. What the novel highlights is not violence, but instead understanding through a pacifist vision of living in close connection with nature and our inner self (Natives know how to read dreams and learn the use of dreams as a part of living. To be asleep is also to live, and not a break from living).

The inhabitant of *Solaris*, the alien ocean, is of another nature. While humans and Athsheans share a common ancestor represented by the Hain-Davenant humanoids, for the alien ocean it is impossible to establish any sort of communality, in origin or in any other respect.

It is, however, not necessary to have a common origin in order to establish contact. In the film *Arrival* (2016), directed by Denis Villeneuve, the starting point for possible knowledge sharing between humans and aliens lies in the possibility offered by language. As the main character Louise learns to communicate with the aliens after many attempts, she understands the complexity of the alien language that comprises not only space, but also bridges the gap between present, past and future. As with *Solaris*, the impenetrable Other is on the verge of being killed by humans. In this film, the American forces are ready to attack because they do not understand the nature of the Other. For these aliens, time is part of writing. "The film's message is that difference is not about body shape or colour but language, culture and ways of thinking. It's not about erasing that difference but communicating through it."[11] There is hope in the movie *Arrival* and there is a sort of reward in the attempt to know what difference is.

Landscape in film

Cinema has been a means of experiencing the far away, the distant, the different. Lefebvre states, in the introduction of the book *Landscape and Film* (2006), that the public interest in cinema has followed the 19th century perception of space: through the "nineteenth century colonialism; the development of ethnography in the context of Darwinism; the emergence of a travelling leisure class and tourism (...); new and faster means of locomotion; and the "discovery" and aesthetic appreciation of novel locations such as mountainous terrains, ocean shores, etc."[12] This is especially important in travel movies which became a way to provide a more immersive experience than painting or photography to those who could not afford the real travel experience. The landscape is central in order to situate the narrative as the spectator travels through the places depicted.

Our limited field of vision constructs the landscape we see at a given moment. When watching a movie, we do not take in the whole environment as such, but in portions. By landscape we mean a framed environment (urban, natural, abstract) seen from a specific point of view. "Depictions of landscapes, as complex combinations of found or chosen features, emphasize the incredible variety of possible interrelations that make up the world."[13] In film, for reading a landscape, we rely on movement and on the frame to suggest and to limit the possibility of interpretations. The frame

implies movement within and a continuum to a space outside. The environment depicted can either exist in the world or be a constructed world in itself. Producing and experiencing a landscape requires agreements. These can be about what we commonly perceive as outside and inside, proportions, distance, duration, among others. These agreements make meaning consensual and are useful as a starting point in order to create a historical landscape; the feeling of a remote, culturally different location; or as a set of references for an out of this planet, imaginary, location. Landscape, in cinema, provides information fundamental for the understanding of the narrative, by using other means than acting and speech. Landscape is presented in close connection to reality: we perceive the location where the action takes place by reading the landscape. In itself, landscape cinema is not a genre, but an important element to identify genres, such as the western, gangster or sci-fi genre. Landscape is an element free and independent from the narrative and therefore an element of emotional intensity.

By resorting to a reading of philosopher Anne Cauquelin, Lefebvre presents a distinction between setting and landscape. In narrative cinema, "the setting, according to Cauquelin, is above all else the space of story and event: it is the scenery of and the theatre for what will happen."[14] All actions that constitute the narrative imply a setting, constructed by the spectator from a series of cues, with the purpose of representing the space or environment of the narrative. On the other hand, landscape, as different from the setting, is separated from events. "Freedom *landscape-as-setting* in favour of *autonomous landscape* is what made landscape painting as we know it today."[15] Landscape comprises a narrative that relates and informs the setting. For the viewer's gaze, the film comprises narrative modes as well as contemplation modes, which Lefebvre refers to as story and spectacle. Both exist in each film and function in tension. The spectator pauses the attention on the narrative in order to, even if for seconds, look around. That is, to experience the ambience depicted. Cinematic landscape depends on the spectator's attention to the contemplation of the visual spectacle to which landscape contributes. "The interruption of the narrative by contemplation has the effect of *isolating* the object of the gaze, of momentarily freeing it from its narrative function."[16] This gaze, set on the landscape, frees the setting from its narrative function - with the sole purpose of contemplation, and through contemplation it leads to the creation of meaning by other means than the action of the narrative, and this is what makes possible the transition of a setting into landscape.

The film, for Tarkovsky, aims at being perceived by the audience as a second, emotional, reality. To create this reality that exists only in the projected film, the director uses nature, whereas the writer uses words.[17] As

means of creating moments of contemplation in the sequence of the movie we can mention the recurrent use of outdoor spaces, such as the countryside and the *dacha* (the traditional Russian country house). These are visual aesthetic features that define Tarkovsky's films. Generally, depiction of nature in Soviet films expresses two opposed forces. As part of history, human activity is imbedded in images of nature. It also presents nature as a far greater force, much more immense and uncontrollable than that of humanity. "Situating the intensely personal landscape of the dacha, and of memory, alongside a picture of nature as a vast and indifferent force, Tarkovsky constructs a vision of the natural world which is explicitly non-political, and which cannot be appropriated to the cause of state of collective. His landscapes create a dual image of the natural world, at once protective, private and subjective, and vast, intractable and impersonal."[18]

In the film *Mirror* (1974), says Emma Widdis, Tarkovsky presents two principles of landscape images and expresses the significance of natural imagery as a feature of Soviet cinema. Firstly, "the pastoral, wooden space that surrounds the family's country house (dacha)"[19] and secondly, the vast extension of the Russian territory using documentary footage of soldiers during the Second World War. We find the continuous use of the Russian countryside landscape as contemplation across much of Tarkovsky's filmography. If in *Mirror*, landscape is essential for the narrative, it still points to the real Russia. In other films, such as *Solaris* or *Stalker* (1979), landscape expresses something else, transcending the real. *Stalker* is an adaptation of the novel *Roadside Picnic* (1972) by Arkady and Boris Strugatsky. The narrative takes place in a territory on Earth affected by alien presence. As a result, the affected territories are natural, but not totally. They act differently. In *Stalker*, as in *Solaris*, the natural places depicted are interpreted through framing, signifying something else. In both movies, the landscape escapes its reality to become a territory to be interpreted according to the narrative.

The ocean of Solaris - landscape and character

The radical conflict in the novel, which is simultaneously collective - the place of humanity in the cosmos - and individual - facing moral dilemmas - are elements for its adaptation by Tarkovsky. The film is not a classic example of the science-fiction genre because it is devoid of its traditional features, such as the presentation of futuristic technology, it is not a prophetic exercise, on the contrary, the film is visually familiar, recurring to familiar cinematic codes and interrelations. It does not present

cosmic landscapes, rather, it is understandable in human terms, while presenting human concerns.

In the novel, the ocean is always described in terms of its reactions to the scientist's experiments that happened previously. Instead, the atmosphere created by the blue and the red light from each of the two suns that rotate around the planet is more often part of the actual events that constitute the narrative. Taking a different approach, in the film, the ocean is participating in the narrative as it unfolds. The description of its study is diminished in its importance and circumscribed to one of the first scenes.

While in the novel the narrative starts with the arrival of Kelvin at the space station, the film has an introductory scene prior to the arrival of Kelvin. This introductory scene places Kelvin in his father's house. It is in there that the audience learns about the scientific research activity regarding the planet, its lack of credibility and vagueness. As part of this research, the ocean is represented for the first time as a vast area of fog. Kelvin's arrival at the station is the ultimate effort to learn and understand the planet and its inhabitant before the completion of the research project.

Throughout the movie, the ocean is depicted as an area of water, without borders, extending beyond the frame, infinitely. Sometimes, by means of close-ups, the ocean is transformed into abstract shapes that take over the whole screen. Texture and colour become expressions of calmness or agitation. Using wider angles, in other scenes, the ocean shares its frame with the sky, expressing its limits above, but also its vastness. Following Lefebvre's ideas, the ocean is a landscape, a spectacle for contemplation. But these images also inform, mirror or precede advances in the narrative happening inside the space station. The *Solaris* Ocean, a landscape-as-entity, is neither juxtaposed nor superimposed with human characters,[20] it is never the background of the action. As a result, the images of the ocean enter a visual dialogue with the action and, as such, the ocean is also a character: one that lives outside the space station with which, literally, connection, not least dialogue, is not possible. Human characters and the ocean-character do not share the screen.

The narrative is constructed, therefore, inside and outside the station with the visual forms as expression of the ocean's changes, from the calm foggy ambient and the movement of a white texture (the foam) over a grey-blue colour at the beginning (before Kelvin receives the visit of Hari for the first time), to a more agitated movement (after he is asked to take a blood sample from Hari by Snow to prove her non-human nature). These moods of the ocean are not external expressions of the actor's moods, but expressions of the ocean as character as it is responsible for the events taking place inside the station.[21]

Throughout the movie, Kelvin faces a conflict: if he agrees with the experiments to beam the ocean with radiation – leading to the extinction of the planet – he is in accordance with other *solarists* (who find it useless to report their experiences since they would not be taken seriously), but such a decision will also mean "killing" Hari. The scenario of conflict, where the internal fight of the character with himself takes place,[22] is the interior of the space station. Another action takes place between what is inside the space station and what is outside of it, that is, between humans and the alien. Kelvin is aware of the impossibility of contact with the alien form. The film emphasizes that the apparent distance is also the intimate closeness expressed in the form of the relationship between Kelvin and the ocean and Kelvin and Hari.

The novel ends with Kelvin, alone in the spaceship, contemplating the surface of *Solaris*. He understands there is no bad intention in the ocean, in fact, there is no possibility to understand any intention. The ocean's possible intentions are beyond human comprehension. Kelvin accepts. Maintaining his moral principles, he awaits the return of Hari, even if impossible, by staying in *Solaris*. The final scene of the film shows the nostalgic and perhaps painful separation between Kelvin and his roots on Earth. In it we find Kelvin near a lake with current water at first, and then frozen. It may for a moment be interpreted as a return home to Earth. In fact, he comes closer to his father's house. Rain is falling. His father is inside the house, the water falling on his back, hot. Both look at each other and meet at the door. Here the camera zooms out to the sky, until fog and clouds take over the screen. On an aerial view, through the clouds, we see that the house and surrounding area is in fact an island circulated by the ocean. The ocean takes over the screen and any possibility of return is abolished. Return is desired but not possible.

Other landscape-characters in science-fiction

Science-fiction, as a cultural genre that overcomes specificities of media and disciplines, propose exercises of the imagination, "thought experiments", to use a definition by Le Guin (1997), to think about the present without the constraints of the possible. In literature, as much as in film, landscapes change and move, alive and active. The freedom from anthropomorphically proportional character construction emphasizes landscapes as non-human agents of action, participating actively in the narrative. Two examples from science fiction literature where landscapes play an active role in the narrative can be found in Brian Aldiss's *Hothouse* (1974) and J.G. Ballard's *The Crystal World* (1966). The tree-jungle is the scenery of Hothouse's

story. This immense tree, as big as a continent, is constituted by an immense variety of symbiotic animal-plants. In *The Crystal World*, the dense jungle is gradually and mysteriously being crystallized transforming life into quietness and stillness. While in the first example, resulting from the evolution of the planet, the forest is alive in diversity, movement, a place inhabited but dangerous for humans, in the second case the landscape is in transformation by an inexplicable event. A third example is the film *Annihilation* (2018), directed by Alex Garland. The film, an adaptation of the novel with the same name by Jeff VenderMeer, depicts a landscape that is visually real and unreal. The narrative unveils the strangeness of a territory and seeks to explain the reasons of its uniqueness. The separation is not between "us" and the "other", between humans and aliens, but between the "here", the outside, and the "there", the territory as we know and the unknown as the inside of the territory affected by incomprehensible events. In times of special effects, the images are descriptive. The landscape as we know it is already transformed for the spectator instead of suggested through the frame and camera movements as in *Solaris*.

Conclusion

In both novel and film, the planet *Solaris* is in danger because it resists scientific study. Kelvin visits the ground of the planet *Solaris* in the end of the novel. This can only be done for brief moments at a high risk. To inhabit this planet and to know it through the experience of living in it is an impossibility as much as its study with scientific methods. Let us consider Earth a living organism. We would like to advance an exercise of thought: looking at *Solaris* and at Earth, both in the same reality, from a point of nowhere situated in space. Seen from a distance, from somewhere in space, both are distinct living organisms and similar in their planetary features. Here we find a common ground of departure. Let us now return to our scale, to Earth, to the contemporary ecological concerns and the limitations in accepting difference, with the knowledge of a radical different Other that still has a sparkle of familiarity – is the cosmos not ultimately made of the same chemical matter? This exercise is a further possible hypothesis for provoking other ways of learning about and living with other beings, as different as the ocean. A different way of thinking about understanding the ocean's nature would be constituted. Perhaps with this different approach *Solarists* would be more open to express what was happening to them. The same way we left Kelvin in *Solaris*, nostalgic for his homeland to which he will never return, or hopeful, longing to meet Hari again, perhaps also other

s*olarists* would live without shame of their visitors, without perceiving them as weird or monstruous in their imagination.

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[5] *Ibidem*, p. 24.

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[7] "We think of ourselves as the Knights of the Holy Contact. This is another lie. We are only seeking Man. We have no need of other worlds. A single world, our own, suffices us; but we can't accept it for what it is. We are searching for an ideal image of our own world: we go in quest of a planet, of a civilization superior to our own but developed on the basis of a prototype of our primeval past. At the same time, there is something inside us which we don't like to face up to, from which we try to protect ourselves, but which nevertheless remains, since we don't leave Earth in a state of primal innocence. We arrive here as we are in reality, and when the page is turned and that reality is revealed to us – that part of our reality which we would prefer to pass over in silence – then we don't like it anymore." (Lem, [1961] 2003, pp. 75 - 76).

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ROMEO CASTELLUCCI'S *INFERNO*: FROM DANTE TO MODERN REPRESENTATIONS OF THEATRICAL SPACE

DIANA NECHIT & ANDREI C. ȘERBAN

Romeo Castellucci questions the idea of theatrical representation in contemporary spectacle: this director is the creator of a visual, "image"[1] theatre, from which the text is either absent or subjected to different treatments. We can find the same kind of aesthetics with other creators, such as Tadeusz Kantor, Bon Wilson, Jan Fabre. The critical reception of this type of theatre and of the creators who initiated it tackles the concept of "vacancy", in the sense of vacuum or "evasion operations", identifying a new form of representation which is not only related to the textual interventions, but also to a questioning of the role given to the actor and the spectator. In representations of this kind, the text no longer has the same valences as in Aristotelian poetics; the theatrical text and its narrative logic are no longer at the centre of the creative process, these being reduced to the role of material and acquiring the same value as the other components of the spectacular representation: light, space, corporality, sound. This new aesthetic – promoted by post-dramatic theatre – removes the preestablished hierarchies between the forms of artistic expression. We are no longer talking about a text-centrist vision, nor focused on the actor / performer, but about a "democratization" of the elements that make up the spectacular ensemble.[2] In the same direction, Bruno Tackels talks about "set writing"[3] where the text is no longer intended for speech, but for being performed on stage; the scene, in this case, can replace the literary and poetic text. Textual constructions are thus replaced by scenic image, apparently leaving room for a theatre that has lost its "skeleton" (the meaning established by the text). The fiction of the character materialized on stage through the actor's play was replaced by the fiction of a theatrical situation in which the actor is no longer the index of a role, but the index of a performative situation. All this new theatre is presented as a disorder of the representation's codes, where the visible material is more important than the fable, than the textual material.

"We perform a pilgrimage in matter. Our theatre is a theatre of elements. The elements are not the purest form of communication, and that is exactly what interests me: to communicate as little as possible." [4] It is obvious that Romeo Castellucci gives priority to the scenic materiality that becomes the engine of the representation in an aesthetic of a plasticity of the scenic elements generating theatrical images. The Italian director refuses the text and verbal communication, substituting the language in favour of the actor's body and of sensations, creating a theatre that, following Artaud's theory, drills into the very heart of the matter, to reveal sounds, noises, screams, reactions, sensations. Thus, there is a plastic theatre in which, most of the time, the text is not audible on stage, even if the textual references are as clear as possible: Shakespeare, Dante, or the Greek tragedy. Without any defamatory intentions, these illustrious authors and their texts become "ruins of language"[5], the only point of interest for Castellucci being the historical and cultural perennity of their themes. Likewise, "The whole force of the actor's body is based on the impossibility of uttering or representing."[6]

The Italian creator, as evinced in the 1985 manifesto of the Societas Raffaello Sanzio (a company founded by him, his wife and sister), placed at the heart of his work the notion of "iconoclasm", which generated an "iconoclastic theatre", a theatre that refuses representation. Claudia Castellucci defines this term as follows: "Iconoclasm doesn't show a white wall, nor rupture of something about which we no longer know exactly what it was, but an image that bears the sign of this rupture which is in a relationship of strong competition with the *previous* one."[7] Likewise, director Romeo Castellucci thematizes the conflict between an "iconoclastic" and an "iconographic" theatre. While the first puts together different "icons" to question them, to regroup and recontextualize them, the second is based on the religious symbolism of iconography: "The icon is not a simple image, it is a sacred image, chosen by the people, whose effectiveness is recognized by any church and considered a symbol for any group concerned with the speed of the initiative that certain figures have."[8] Castellucci questions exactly this efficiency of cause and effect, related to the iconographic image.

Consequently, the Italian creator rejects art that reproduces the impression of reality, implicitly placing himself in the sphere of non-mimetic artists. What Castellucci brings to the stage is not a mimetic form of theatre, but a creation of a reality; the director has no intention of imitating the outer one. Through this dynamic of the stage, Castellucci seems to adopt the phrase proposed by Lyotard, that of "energetic theatre", in the sense that the artist doesn't impose a rigid pattern of the stage elements that compose his performances, placing both the actor and the spectator in front of a sensory challenge generated precisely by the

coherence of an "iconoclasty" in action. In such an aesthetic, the actor's body must be emotional and convinced by everything that happens around them; the actor becomes for Romeo Castellucci an "*acteur-monstration.*"[9] For the Italian artist, actors no longer represent a role, a social function, a typology, or an emotion that does not belong to them. They are on stage "for their appearance, for how much they weigh, for their life experience, their age, their waist circumference, for their scars, for their technical ability, their degree of amazement, their shoe number, if they are happy or depressed."[10]
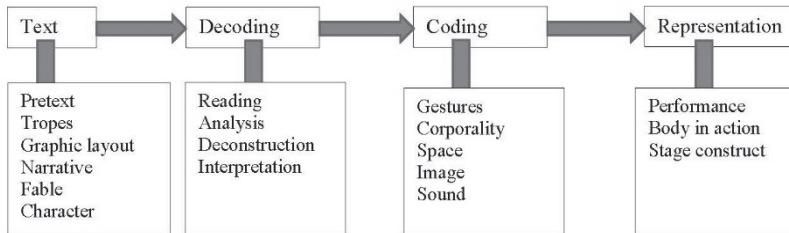
Furthermore, in the performance promoted by the creator, the images must not be staged to be appreciated, but must "attack" the viewer. Castellucci thus operates changes not only in terms of representation, but also in terms of reception – the public must have certain interpretive filters that allow the access to the proposed spectacular convention. A rather relationship of "aggression", of "assault" is established between the stage and the public space, the creator addressing the spectator in a visceral, organic way, and not in a sensitive, reflective, or critical one. All Aristotelian conventions of the code of representation are in a process of disorder, thus preparing the aesthetics of shock.

Castellucci's theatre is a total theatre, and the text, as stated above, is rarely present in his performances or appears only as a sound material. The refusal of the fable, the refusal to "tell a story" on stage, opens the way for suites of images that incite the audience to give them a meaning. All those parables, charades, visual enigmas transform the action of looking, of passively contemplating the unfolding of a stage narrative – typical of a certain type of theatre – into an active relationship of the spectator with the seen object which, in Castellucci's theatre, haunts, crosses, interrogates. We are in front of a sometimes-disturbing effect that this amalgam of visual, sonorous shrillness has on the audience: "Art poses problems and doesn't solve them, it is a question and not a key to interpretation. Of course, the relationship with reality doesn't cease to be present on stage, but it is hidden, veiled, masked."[11] This type of theatre involves a shift in the role of the spectator, a rethinking of the valences of the "gaze". Not infrequently, the director insisted on the fact that the meaning of a show is in the hands of the spectators, they have the role to decipher it, to build it. In fact, Castellucci states that he is the one seen by the oeuvre, and not the other way around. Theatre is rethought as an extreme experience, and the moment of the representation becomes a shock, in the sense that the spectator is "touched" and feels emotions that can oscillate between fear and physical harm. Castellucci's stage is populated by disturbing images that either depict violence, or tackle taboo subjects in theatre, or physically "aggress" the

viewer's body by using stroboscopic lights. But we must not be deceived, it is never about gratuitous, provocative violence, but only about bringing the viewer to a form of total, physical, emotional, and aesthetic participation.

Inferno. From the literary to the theatrical space

When analysing performances by Castellucci, we can see that the representation of a literary work tends to involve a recoding action, as a consequence of a preliminary decoding of the text. The text-representation relationship can be transposed schematically in terms of a semiotic process:

Text	Decoding	Coding	Representation
Pretext Tropes Graphic layout Narrative Fable Character	Reading Analysis Deconstruction Interpretation	Gestures Corporality Space Image Sound	Performance Body in action Stage construct

From this perspective, the adaptation for the stage of a literary work becomes a questioning of the representation beyond the text. The elements related to the area of the text as a transmitter are transformed through this process of scenic conversion into visual, auditory, sensory indices, in general, subjected by the receiver to a recontextualization as natural as possible.

If we look at Romeo Castellucci's representations as a network of stage images in which literary material is captured in a non-illustrative way, leaving room for anachronisms, polysemy, gap, and substitution, we could associate them with the oneiric "phantasmagorias" that dreams create, starting from disparate fragments of memories and visions. Like the way the subconscious operates, the artist is inside a process of condensation, displacement and metaphorization through symbols of a "plastic thinking" that melts all this material in the image. The spatiality of Castellucci's stage images is not one that operates through the linearity and logical succession of coherent images, but through a juxtaposition and random overlap of seemingly irreconcilable tableaux. Through this stage automatism, the coherence of Aristotelian textual dramaturgy is shattered, in favour of a puzzle-type aesthetic, in which visions, images, plastic installations and performative situations are apparently articulated without a clearly predetermined intention. Thus, we become aware of the foundations of a

"visual dramaturgy" that bears the spectacular imprint of Castellucci. The Castelluccian plastic installations are included in the sensory stage materiality: sounds, lights, voices, the actor's body, stage props, the theatrical place itself, natural elements, to which are added the mental elements related to certain literary, philosophical, historical, aesthetic constructs. For Cathy Turner and Synne K. Behrndt, this open dramaturgy moves away from linear narratives, and it rather builds sets of fragmented actions that unfold in parallel, intersecting and overlapping. Deconstructed narratives are mixed with performative situations and a random use of visual images.[12]

Castellucci thus becomes an architect of stage space and time who assembles these components through juxtaposition and alternation within the representation. The iconoclastic dynamics of these immobile, plastic elements, in essence, is given by the performative element, by the performative situations in which Castellucci intervenes with the human and the animal element. Between these two planes, the viewer's gaze comes to operate changes of perspective, variations in speed, ruptures, discontinuities, displacements, effects of distancing and, sometimes, selections, cuts. The result of altering these three dimensions (image – performative situation – reception) creates that visual dramaturgy that operates as a code line in all the Italian creator's representations.

Loosely inspired by Dante's *Divine Comedy*, Romeo Castellucci's *Inferno* is part of a triptych presented at the Avignon Festival in 2008: *Purgatorio*, *Inferno* and *Paradiso*. If the first two can be unequivocally called theatrical performances, the third part of the triptych is an installation. From the Court of Honour of the Papal Palace to the other two locations (the Palace of the Celestines and the Chateaublanc Exhibition Park), the three works will be confronted not only with three distinct spaces, but also with different relationships with the idea of creation. In the case of the show *Inferno*, the parallels between the Dantean and the spectacular referent are quite fragile, and the use of elements that refer to certain sequences in the text are, rather, false clues. These are involuntarily filled with meaning by the spectators who, aware that they are witnessing a show called *Inferno*, "force" the links with Dante's text. In this sense, the chain of actions is not established according to a given logic, the spectator being the one who gives the coherence of a homogeneous whole to the stage device in its entirety. Bernard Dort, in this context of the mutations of the contemporary stage, insists on "reversing the priority between text and scene, in the sense of transforming the stage into a generalized relativization of the factors of theatrical representation, in relation to each other. We can no longer talk about the idea of an organic unity, a priori related to the essence of a

theatrical act (that mysterious theatricality), but about conceiving it rather under the aura of a *signifier-ing* polyphony that returns to the spectator."[13]

For Romeo Castellucci, the aim is not to provide viewer new readings of a literary work. The classical idea of "adaptation" becomes inapplicable, the goal being precisely the systematic avoidance of the literary premise. More specifically, for *Inferno*, Castellucci took only a few episodes from Dante's work and, with the help of the plastic theatre's resources, offered us strong images that violate the habits of a conventional (tele)spectator. The Italian director has accustomed his audience to a radical and controversial theatre that rejects the taboos and conventions of the "state of representability". Castellucci's theatre is nourished and built following a close relationship with the great texts of humanity, but the director ingests, digests, and expels them as eclectic as possible on stage. From the raw material of the texts, he extracts those tableaux that represent their stage transposition and to the realization of which the director summons all the means of stage expression: the actors' bodies, lights, sounds, gestures. Thus, the tension between the text / stage reality is thought in terms of a life / death opposition in which the text, the "livresque" matter is inert, amorphous, dead, while the concrete reality of the stage comes to resurrect it. In this logic, the textual referent seems to self-destruct, to self-vitiate, and Brunella Erurli considers this type of theatre like a theatrical form prior to the Aristotelian tragedy, which is more related to the area of archaic rituals or Dionysian worship: "It is a stage word who thinks its metaphor through the body and not through writing."[14]

Ever since the audience entered the performance space, as shown by watching the performance filmed by TV Arte in 2008, we can notice that the director did not build any fictionalization of the literary space by creating a setting that would represent Hell. We, the viewers, do not perceive any indication that would recreate the epoch or the context of the literary referent. We are confronted with the immediacy and the stage concreteness in a very direct, almost aggressive way. We can conclude that the "fiction" maintained by the literary referent leaves room for the "fiction" of the stage device and the visual dramaturgy we mentioned above. The theatrical place where the performance takes place thus becomes a constitutive element *per se* of the stage materiality, giving it all the attributes of a performative situation. Castellucci even uses natural elements, insisting that the show begin after sunset; the darkness of the night becomes, in turn, a constitutive element of the stage materiality.

We cannot penetrate the theatrical matter from which *Inferno* was built without making this preamble through Castellucci's theatrical aesthetics. One of the eccentricities or originalities of this unique performance is the

presence on stage of the director himself who confessed that he wanted this to assume the presence of Dante as a "passeur" of his work, wanting to somehow relive the experience of Dante's journey during the performance. The catalytic element of the apparently divergent dramatic units presented on stage is the effect of amazement created for the viewer – in addition to the originality of the depicted episodes, the viewer also faces a breath-taking scenography: flaming piano, actors who seem to float in the air, the appearance of a veil covering the entire audience, viscous matter that leaks onto the stage, the casing of a car, televisions falling crushing against the floor, etc. The choice of the venue of the performance – the mythical space of the Court of Honour – gives the viewer the opportunity to physically feel the presence of the crowd, its number, an important element in Dante's text. In fact, Castellucci has stated countless times that the Palace of the Popes appears in Dante's text, because Pope Clement V, who built it, is in Hell. The Gothic architecture, the imposing presence of the silhouette of this building installs the spectator in the Dantean atmosphere. From here on, the immersive journey through Hell begins with the human and their fears. Castelluccian Inferno is not only made up of terror, fear, it is especially that form of nostalgia for life that continues to pulsate in all those shadows that flood the stage.

Inferno. *Spatial metaphors of stage representation*

Romeo Castellucci notices the "irrepresentability" of Hell by Dante himself who insists, in his work, on the inability to truly describe what he sees, to describe absolute Evil: "It would be dangerous to show evil, because hell is something different. Watch the banal representation of hell on TV. It is stupid to present an attack in Baghdad as if it were hell. It's too simplistic. Hell is much subtler. It is something that touches us every minute of the day, not something external, not a catastrophe."[15]

The narrator in Dante's text begins the *Divine Comedy* in the first person, putting himself "on stage" in front of the entrance to Inferno: "In the middle of the journey of our life, I came to myself in a dark wood"[16]. In the same way, Castellucci begins his performance with the words "Je m'appelle Romeo Castellucci" ("My name is Romeo Castellucci"), spoken by himself, facing the audience, as a performer. We are not in front of a universal version of Hell, but in front of a present reality, shared by both the director and the spectators. This statement is also reinforced by the first tableau. The spectators are confronted with an "iconoclasm" as contemporary as possible when they see a lot of tourists who cross the stage, eating, drinking, taking pictures, while the speakers tell the history of the Palace of

the Popes and Dante's contemporaries. In the background we can hear the barking of dogs. Thus, the next image is announced loudly, when six black dogs and one white dog barking deafeningly enter the stage. Castellucci appears again, dressed in a protective suit, with his hands and head uncovered; he puts an animal skin on his back and is attacked by three dogs. He loses his balance, falls to the ground, and, under the effect of the dogs' fangs, his body is subjected to convulsive movements. For the conformist spectator, this episode is both aggressive and surprising. The theatrical convention is completely shattered, and instead of a standard performance whose title evokes a text and an author of the fourteenth century, the viewer is absorbed by the concreteness and immediacy of a present situation that evokes, by violence, the possible "aggression" of Hell, but in a contemporary context. The spectators are brought by the director to the gates of Hell through an experience of the present. The situation recreated on stage by Castellucci also appears in the Dantean literary reference through the successive references in Canto 1 where three beasts appear to terrorize him when entering Hell: "And behold, almost at the beginning of the steep, a leopard, light and very swift, covered with spotted fur,"[17] "I did not fear the sight of a lion that appeared to me. / He appeared to be coming against me with his head high and with raging hunger, so that the air appeared to tremble at him."[18], "And a she-wolf, that seemed laden with all cravings in her leanness and has caused many peoples to live in wretchedness."[19] The anguished episode, unusual in the space of the Palace of the Popes of Avignon, through its strong visual refers to another description from the *Divine Comedy*, more precisely to the Cerberus's description that Dante makes in Canto 6, the three-headed dog, the guardian of the third circle of Inferno: "Cerberus, cruel, monstrous beast, with three throats barks doglike over the people submerged there. / His eyes are red, his beard greasy and black, his belly large, and his hands have talons; he claws the spirits, flays and quarters them. / The rain makes them howl like dogs; they make a shield for one of their sides with the other; castout wretches, they turn over frequently. / When Cerberus, the great worm, caught sight of us, he opened his mouths and showed his fangs; not one of his members held still."[20]

After this initial episode, Castellucci leaves the stage, and in his place enters a man who, in turn, covers himself with the animal's skin and begins to climb the walls of the palace with his bare arms, imitating, in some places, the Christian posture of the crucifixion. The difficulty of this climber faces (he is a European champion in climbing) can evoke Virgil and Dante's winding route in Hell. Through this performative element, the director proposes a vertical exploration of the theatrical place, giving depth to this represented Hell, while suggesting to the spectators the idea of an abyss on

the bottom of which they are all. The reaction of the spectators is terror and suspense; they follow this ascent in total silence, and the eye of the camera creates effects of proximity and distance through which the man's body becomes more and more tiny, compared to the architectural monumentalism of Gothic details (window arches, gargoyles, cornices, etc.). Once at the end of his path, the climber foreshadows the idea of falling, throwing on the stage a basketball and the animal skin that covered his shoulders. Although terrified, the spectator is aware that the performer has the safety rope attached to his body and that at no time is his life in danger. However, the effect of "live" terror remains intact and is enhanced by the physical sensations that the viewer feels, as a silent witness to this vertical exploratory action. Matthieu Mével observes that: "Attention is directed to what, starting with matter, is present here and now, the presence of the body and the relation of the stage bodies ensemble (word, body, sound, light, object) with the bodies of the spectators."[21] The time necessary for the escalation, its slowness, the jerky breathing generated by the immense effort dilute the spectators' perception, further strengthening the shock aesthetics of Castellucci's artwork. The spectator eager to draw parallels with the source text can "force" the decryption and find a connexion with the details that mark the difficult path of Dante and Virgil in the eighth circle of Hell, more precisely the seventh bolge. This eighth circle is described by Dante as a huge circular area that suggests the walls of an extremely deep well. In turn, this area is divided into ten concentric pits, the bolges that can be similar to the portals that surround the castle: "«Pull yourself up to that one next, but first test whether it will hold your weight. » / It was not a path for anyone wearing a cloak, since only with difficulty, though he was light and I was pushed from below, were we able to climb from outcrop to outcrop."[22]

In this description we find the physical, technical detail of the actual escalation that Castellucci transposes through contemporary means. The following verses capture the moment of "respite" of Dante who takes a deep breath the first stage. This moment can be easily assimilated with the moments of respite that the performer takes during the climb marked by the whistling noises of the breath resonating in the court of the Popes: "My breath was so milked from my lungs when I arrived there that I could go no further, but rather sat down as soon as we arrived."[23], "I stood up then, pretending to be better furnished with breath than I felt, and said: «Go, for I am strong and bold»."[24] This performative situation in Castellucci's representation seems to be an extremely precise rendering of the details in the source text. Certain elements are taken by the director from the textual material and decoded into dramatic, stage material. Their dramatic transfer through both the body and the gestures of the performer are almost mimetic,

but recreated in a space that is not artificial, but as real as possible. The qualities of the theatrical space, through its configuration and materiality, generate the naturalness and, at the same time, the danger of such an ascent. The performative act of climbing the Palace of the Popes gives the spectator access to a completely unique perception of the theatrical space. The Palace of the Popes, in all its complexity (the stage space, the public space, the theatrical space), reconfigures in a fictitious way the space of Hell. Thus, the fictional element becomes a substitute for fiction, and the viewer doesn't witness a mimetic reconfiguration of the space described by Dante, but through this aesthetic of shock is led to make the connections between the source text and the performative situation created by the performers. Castellucci's theatre does not completely give up representative (imitative) procedures, but rather relates to what Chiel Kattenbelt describes by the term "radicalization" the performative aspect of the arts: "I consider the performative turn in the contemporary arts literally as a radicalisation of the performative aspects of art in order to reinforce the materiality or expressive qualities of the aesthetic utterance, to emphasis the aesthetic situation as a staging, and world-making event taking place in the presence of the here and now, and to intensify the aesthetic experience as an embodied experience."[25] Kattenbelt's theory is fully found in Castellucci's spectacular conception, because, by using the means that the theatre provides, Castellucci himself denounces them by an exacerbation of their materiality: the artificiality of the event is emphasized, while inserting elements that imitate an existing referent in concrete reality. For Mathieu Mével, Castellucci's performances fall within the liminal area between the representative and the performative gesture: "It is proper to the performance to be outside the field of representation. What is interesting about Castellucci is that the refusal of representation is accompanied by an intact trust in the power of illusion."[26]

The following tableau shows a lonely child on stage wearing the same animal skin and writing "JEAN" using a graffiti tube on the wall. He dribbles the basketball through the stage, and the movement is doubled by louder and louder sounds that mimic broken shards. At the same time, the windows of the palace seem to catch fire in a crescendo frightening noise that evokes the stereotypical images of Hell. A large crowd enters the stage, like a compact block moving simultaneously. The bodies fall to the ground and roll synchronously. The image quickly changes, and on a tender musical background people give each other the ball, until it reaches the hands of an old woman who bites it angrily. The word "INFERNO" is written backwards in bright letters, while a little girl stares at the audience. The images created by these performative situations produce an effect of gap

between the source text and the representation that Castellucci does not try to recover through surrogates of costumes and scenery; there are several centuries between the referential space in Dante's work and the fictional one created at the Palace of the Popes from Avignon. If Dante tried through poetic and literary expression to create the "impossible" representation of Hell, Castellucci creates an analogical situation, an "iconoclasm" achieved by a sensory and visual transfer, by juxtaposing real materials the scene from Avignon contains.

Thus, a black veil reveals a cube that has moved in the centre of the stage and lets us see a group of children playing inside. We hear their voices. Another threatening black veil covers the cube. On the same nostalgic but violent musical background, sounds suggesting car accidents and bird screams, children play with their parents mimicking the gesture of strangling them. More and more violent sounds alternate with voices whispering "I love you". Bodies fall non-stop from the height of the black cube, and titles of Andy Warhol's work are projected on the wall, while the rest of the stage is plunged into darkness. A white veil covers the audience, changing the stage / audience perspective. After this moment of calm appearance, a piano is set on fire, while some of the characters perform a bizarre choreography. During this time, the names of the company's dead actors are projected on the wall. Inert bodies slide violently on stage. All the characters that make up the crowd mimic bloody scenes in which they cut their necks, after which they collapse like a human domino. In the end, there is only one old man left who is also killed by the boy with the ball. After this sequence, the body of a crashed car is brought on stage. A Warhol-looking man appears and repeatedly drops off the car. Televisions transcribing the word "étoiles" ("stars" - a word that ends each of the three parts of the *Divine Comedy*) are thrown from the windows, and then crush the stage. After their fall, the word "toi" ("you") appears. On the stage are present those whom the director designates by the generic term of "crowd" and who represent humanity in all that is more mundane. There are no great offenders called to atone for their crimes, but only a group of people, a crowd in which individuals remain anonymous, without names, without personal histories. All that remains of their traumas is their generic function or the role they represent in the hierarchy of human life: father, mother, lovers, son, daughter, babies, teenagers, adults, the elderly. Castellucci proposes to us, as we said above, a reinvention of the function of the gaze on which any act of spectacular representation is postulated. We all become "voyeurs" in his Hell. The spectator feels this emotion most acutely in the tableau of the glass cube populated by children - the stage device presents this image, giving us the impression that we are looking at something we

should not be looking at. Our gaze is staged by Castellucci, and the cube thus becomes a *mise en abyme* of the stage. The same "voyeurism" is felt by the fact that we see some children who are not on stage as actors, who are not aware of what acting means, nor of the fact that they are watched or locked in a cube.

All these tableaux do nothing but recompose the infernal bolges, the whole representation mixing symbols and encrypted meanings of the Dantean Hell, such as the number seven (seven dogs, seven TVs, seven letters composing the word *Inferno*). Instead, none of the characters in the *Divine Comedy* are represented in Castellucci's show. The suppression of the text spoken on stage, of the actors' play, of the relations established between the actors gives supremacy to the visual image that produces in the spectator a type of plastic thinking, rather than a conventional, rational one. This type of "vacancy" brings the viewers back into the position of finding other levers for recoding visual and sensory stimuli at the level of their consciousness. Thus, the abstract concept of "Inferno" reproduced poetically and sensitively by Dante is reconfigured spatially, and sensorially through images of contemporaneity and through a permanent connection to the stage immanence. As Matthieu Mével explains: "Castellucci's performances destroy the instruments of the theatre, at the same time as they recover its foundations (and / or remnants) and give life to the words «performances» or «effect». In his theatre, the effect is reinvested by the performer's gesture or by the supremacy of technology. Castellucci did not give up the pleasure for fascinating, the taste for the magical illusion that plunges the viewers into a state of stupor, helplessness and deprives them of themselves."[27]

Inferno thus forces the viewer to step out of their traditional position, reversing the viewer / viewed relationship. In several moments, the show is not visible from the audience, but from the stage. At the beginning of the performance, the letters that make up the word "INFERNO" can be read only from the stage. It becomes visible to us when a little girl reads the word and looks at us; the word becomes the legend of the image we represent for it. We are introduced into Hell. Warhol gets out of the crashed car and takes a picture of the audience, applauding and thus reversing the conventional spectator / stage relationship. This gesture also reminds us that we are viewed by the artwork the same way we look at it, and the entire performance invites us to experience the value of the work's gaze on us as well.

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How Do You (Still) Like Shakespeare? Romanian Playwrights Under the Sign of the Bard: Marin Sorescu, Matei Vişniec, Olivia Negrean

Ioana Petcu

Introduction

Uncomfortable questions, even if seemingly launched out of rhetorical pleasure, sometimes open new avenues in our research. An essential gesture. How could we breathe differently as humanists? Sometimes, by virtue of inertia, we walk on cliches, approaching classical authors from perspectives through which we believe we would be able to see them again with fresh nuances. Contextualization, comparative studies, hermeneutic or semiotic exercises - but not only these - are still solid methods of approach. Used singularly or in conjunction, these tools necessary in order to detect the vitality of an author, for example, or, in general, in the process of literary analysis, provide us with valid results. But maybe, for example, the intertextual exercise, because it will represent the red thread of our essay, will be enough, in order not to exhaust its resources? Even more so as we apply it to a major landmark of universal literature - what is it like in this case to return to the figure of William Shakespeare? Rhetorically, awkwardly, and restlessly, we wonder if the method of intertextuality regarding the British playwright was not eroded to saturation. On the other hand, we know that the answers are verified by arguments. Some of them stand the test, others do not. But it is a welcome thing to place within the calm and lucidity of literary analysis, our intention of proving the correctness of this approach, but also the creativity of the researcher. Thus, returning to definitions, to basic elements, we will take as a reference the opinion of Patrice Pavis in relation to the functions of the intertext, the theoretician stating that "the search for intertext transforms the original text on the level of both signifier

and signified; it explodes the linear fabula and theatrical illusion, contrasts two often opposing rhythms and writings, and places the text at a distance by stressing its materiality."[1] Therefore, if the process reaches the roots and cellular structures of the text, as well as those of the author, it is obvious that something authentic can always be found in terms of meaning. And because "this phenome-non forces us to seek links between two texts, to make thematic comparisons, and to expand the horizons of our reading,"[2] we will in turn look at the theme of our essay from a double perspective: 1. how is the work of William Shakespeare received in contemporary Romanian drama, what emulations emerge in our dramatic literature from the meeting with Will, and, 2. how can we draw the profiles of the authors we had in mind, who are among the few visitors of Shakespearean drama during the last decades in the field of theatre.

Marin Sorescu, Matei Vişniec and Olivia Negrean line up on the road of intertextuality and playfulness. If the first two names we brought up belong to the '80-'90s generation, evincing common features both in terms of a surrealist-absurd discourse, and as far as common themes are concerned, which ultimately speak of a wider horizon of reference, literary, then, as a first impression, Olivia Negrean detaches herself from the line thus prefigured. However, along with the rewritings of *Vărul Shakespeare / Cousin Shakespeare*, *Richard al III lea se interzice / Richard III Is Forbidden*, and *FEAST (A Play in One Cooking)* interference happens either by describing an artist's self-portrait, or by gravitating on the orbit of postmodernism. Returning to the universals of literature or off-centring the great themes, the three plays and their authors tell us between the lines, in fact, that they wish to open their eyes to their own cultural identity. And readers or spectators do it with them, because if the great theatre did not talk about our interior, then the intertexts would prove to be poor and abandonable. The better one can understand oneself, the more meaning and substance one's quest acquires.

A few words regarding the publication of the three texts are not only useful, but also give relate to the subject of the study more clearly, in a literary as well as a performance context. *Cousin Shakespeare* was written between 1987 and 1988, but sees the light of print only in excerpts published in various literary magazines in 1988, while in 1990 it appears in the *Basarabia* magazine (no. 12) in Chişinău. Affected by the instruments of censorship, the text will be published in full in volume only in 1992, at the Cartea Românească Publishing House. The premiere took place on March 15th, 1990, at the National Theatre of Craiova, directed by Mircea Cornişteanu. Then follows a long pause in the play's existence. Only in 2018 it was featured as part of a reading show, an event dedicated to the memory of

Marin Sorescu at the National Museum of Romanian Literature. As previously shown, the very short history of the text, between the written page and the scene, evinces a common situation in Romanian theatre from before December 1989: texts left in the drawer, intended for reading in small circles, truncated by the censorship apparatus, and which appeared in specialized magazines, were common before the 1990s. Evincing rather the aspect of a literary toy, *Cousin Shakespeare* was not approached too many times after the Revolution, which makes it be perceived as a niche play, containing numerous directorial challenges. More recently, *Richard III Is Forbidden or Scenes from the Life of Meyerhold* was published in France, at the Lansman Publishing House, in 2005, then in Romania at the Humanitas Publishing House. The text aroused the curiosity of directors from Romania and abroad: it was staged at the Reșița Theatre in 2005 directed by Michel Vivier, at the Bulandra Theatre in 2006, by director Cătălina Buzoianu; at the Hungarian State Theatre of Cluj staged by Eva Patko in 2011, and at the Hungarian Theatre of Novi Sad directed by Anca Bradu, in 2014; also, at the National Theatre of Cluj, the play was staged by Răzvan Murșan in 2015. Belonging to a different generation, Olivia Negrean wrote *FEAST (A Play in One Cooking)* for a project unfolding at the Romanian Culture Institute of London in 2019. The production belongs to the Parrabbola Theatre Company, and the director was Philip Parr, the cast being Sara Barison, Charlie Coletta, Lucy Ford, Hannah Lucas, Marie Rabe and Olivia Negrean. We had the pleasure of engaging in a dialogue with the author via email, so we found it useful to provide a brief history of the text and the project, by means of her own explanations: "The initial idea, the reason or rather the motivation which prompted me to write this play, was the artist's inner world. Because I've loved Shakespeare's language since I started reading him in English, the rhythm, the meaning of the words, the characters. I had the experience of starring in his plays while studying acting, but then in the "real world" after auditions I didn't get the role because they didn't like that I'm not British and I don't have a 100% English accent. That's how the idea to create a play where I and other non-British actresses play the characters we love on stage, appeared. Let's show them that it is possible, especially because most of the characters in his plays are not even British. The inspiration for the song, another layer of the song's creation, perhaps the most important, came after I read *Top Girls* by Caryl Churchill a few years ago. The first act of the play brings together famous female characters in history, who are invited to dinner and tell stories. That's where the idea started, I thought, "What would happen if some female characters of Shakespeare's came together? What would they talk about? Would they argue, would they understand each other? Who would be

friends with whom?" That sense of a community / tribe / gang of girls in *Top Girls* was what I wanted for the women in Shakespeare. Let them also have a voice, uninterrupted by men!" We notice in the already outlined triptych, different moments, different cultural spaces and intentions that, at least on a surface level, leave one under the impression that they are on different levels. Is it just a matter of trends which continue to dictate the rules of writing? From a witty and inventive Shakespeare, to the figure of nightmarish times and to Shakespeare commented on (and contested) by women, how many barriers must be crossed? It seems that in this preamble more questions have gradually arisen than we expected. In fact, these are just the starting points of a road with various paths, stops and meeting spots, built out of the lines and echoes of the vast Shakespearean intertext.

Part and whole: rewriting and hypertext

The rewriting process is the first common bridge between the three playwrights. In *Cousin Shakespeare*, this aspect is evident even from the first lines, in the words of the character Prologue who creates the poetic image of a dynamic universe (to the point of dizziness) precisely due to the construction-deconstruction-reconstruction relationship: "Together intertwined, / We stumble as if in the same play / That we keep trying to rewrite, / But the lines are always whispered to us / And breathed in the chest by past generations / And the wind that rotates the earth forever / It blows up our souls ... and mixes them together."[3] As in a vast moment when the writer understands that he is but one of the countless threads of the rhizome of literature, the statement of the character (and of the playwright hidden under his mask) is, in miniature, a definition of postmodernism.

The rewriting process also includes an in-depth discussion of the artist's status. There is in a way an inner understanding, but also a continuous one between hypo- and hyper-text. The source is empowering and, even if it is sometimes oppositional (in message, style, or tone), it represents the vigour, the drop of sap that the contemporary text desperately needs in order to breathe freely. The exchange of energy is reciprocal, and, if we were to refer solely to our subject, Shakespeare proves to be a modular pedestal on which the writing of the present is repositioned, changing its perspective and enriching the structure of the palimpsest. This is how, in the scene where Sorescu improvises with Shakespeare, the author of Hamlet defines the relationship between the classical canon and the artist of the present in the following way: "I'm rewriting and that's it! / Pleasure there is none greater than rewriting / When friendly hands reach out to you (...) / What times / Foolish receptive nature, / What is the artist! A sponge, which / Waits for

you to soak it, to squeeze it again, / Through all its pores to absorb suggestions, hints."[4] There is no subordination, but a close relationship, a mirror that results in the deepening of meanings and the annulment of the fixed character of classical literature, and an internalization that becomes essential.

In the same postmodern vein, Shakespeare's work, through the character of Richard III, is described as part of a matrix-like whole - a frame that contains a smaller frame and so on, in an infinite perspective. In addition, thus inscribed in the intertextual fabric, the work becomes captive, the character is no longer a prisoner in the Tower of London, but in the director's head, and the response is relevant: "RICHARD III (*running after them*) - Don't leave me here ... Don't leave me in this monster's head ... Help me get out of this cage … He's holding me captive in his head ... *Darkness. A huge rat is crossing the stage.*"[5] In fact, we notice that in Vişniec's play the rewriting process also refers to a director's rewriting, to a translation (using Anne Ubersfeld's term). This is how Richard III transforms, under Meyerhold's directorial wand, into a positive character. The actor is not lame and does not wear a hump, he is dressed in ordinary clothes, the costumes used in the performance are no longer Elizabethan, but everyday ones. Meyerhold undertakes a stage update, changes the code, knowing full well that the result contradicts the rules of Stalinist artistic censorship. In the subtext, the reader can also find a reference to the chapter about the performance *The Government Inspector* directed by Lucian Pintilie. For the Romanian scene, the staging at the Bulandra Theatre in 1972 is an important landmark in the history of the communist period, it is also "the staging that set the whole Romanian ideological apparatus on fire", as Miruna Runcan states in her article *Scandalul Revizorul – o recontextualizare politica / The Government Inspector Scandal – A Political Recontextualization*, published in the *Obervatorul Cultural* magazine. But the reference to the case of *The Government Inspector* resonated in the Romanian critical world, being a hidden sign that only some of the readers noticed, with the line of reception consequently.

Why does Vişniec make Vsevolod Meyerhold intersect with William Shakespeare? Because, in keeping with the metaphor, the characters of the Globe actor are often in the situation of being locked in the head of a director, producing both anguish and creative effervescence. But also because the biography of the Russian director is a clear example in terms of the image of the artist who, under conditions of an oppressive system, transforms from the spoiled child of the regime into an "enemy of the people", on account of the freedom of expression he allows himself partially, and through his approaches to texts belonging to universal

literature. Last but not least, because Meyerhold is one of the first stage directors to outrage the opinion of the nomenclature through his adaptations of the works of canonical authors, causing great literature to be embedded in a theatre of convention. Glimpsing at the dawn of updates and stage re-enactment, writing pages of theory, he states: "the director is free from the author. The author's stage indication is for the director only a necessity, required by the technique of the time when the play was written. After listening to the inner dialogue, the director emphasizes it according to the rhythm of the actor's diction and plasticity. (...) Conventional theatre proposes a staging that forces the spectator to complete creatively, with his imagination, the allusions provided by the stage."[6] And we will see how this idea from the beginning of the 20th century will change semantically through the metaphor of the nourishing which Olivia Neagrean uses in her play. If something really mattered for the defender of the Conventional Theatre in the whole metamorphosis of the classical text on its way to the stage realization, it was the essence of the text, "its architectural peculiarities" (Meyerhold 101). After all, this is what all three playwrights brought together here under the magnifying glass of intertextuality are talking about, using Shakespeare as a mouthpiece.

Nevertheless, such escapist visions were not perceived as valid either in Russia in the 1930s and 1940s, or later on, when, for example, they germinated in performances such as the already mentioned *The Government Inspector*, a unique moment in the history of Romanian communist theatre. Following the repressive policies targeting artistic innovation, returning also to his own eighties experiences as a poet in Romania, Vişniec speaks about the exercise of rewriting in the case of Meyerhold as an inhibited act comparable to a caesarean section; the rewriting process being like a perpetual absurd repetition in which neither the value of the Shakespearean text nor the fluctuations in the relationship between historical reality and stage fiction fit together. The oppressed artist, strangely condemned even by his imagination, has neither the strength, nor the pleasure, nor the possibility to rewrite. He is drained of inspiration and creative force. The dialogue between Meyerhold's imaginary child and the protagonist of the Vişniec play is relevant, merging the absurd with a slice of brutal reality.

> "THE CHILD - I want a story!
> TANIA - Volodea, tell your son a story.
> MEYERHOLD - A story… yes… well… there was once a king…
> THE CHILD - I want the story of the two assassins sent by King Richard to kill the two child princes imprisoned in the Tower of London
> MEYERHOLD - Yes, sure… so… As I said, once upon a time there was a king… and…

CHILD - Why are you trying, Daddy, to make fun of the security services of our country in this scene?"[7]

At other times, the stories overlap and, as a consequence, the writing of the play *Hamlet* is contextualized with the difficult situation faced by Shakespeare in London, when he is considered by some to be a conspirator with the Earl of Essex, and is supported by Porcius, an informant. As the text was written between 1987 and 1988, Sorescu does not shy away from questioning the relationship between intellectuals and the files on them established by the Secret Police. Obviously, subversive literature is also one of the topics directly related to the main topic. But Sorescu still uses the code of poetics, he still slips the high notes through puns and polysemy, as evidenced by Shakespeare's reply to a secondary character, Hold-Horse – "Poor Hold-Horse, do not write theatre"[8] or even by Sorescu's words, a few pages later, spoken almost like a separate voice: "There is a lot of theft in the theatre today! Speak slowly!"[9] In this respect, with Vişniec the theme of censorship and the state of the artist in an upside-down world of communism, become the main trajectories of the play. Sorescu's black humour and ironies are replaced in Vişniec's case with grotesque scenes and powerful symbols (the hump, the rat, the typewriter that sounds like a machine gun, etc.), some of which are recurring in his drama. However, the idea of narrating silence is also introduced, because Meyerhold speaks at a certain moment about a show composed only of silences that speak to the spectators. Starting from the functions of pauses, of unspoken words, non-verbally expressed by the actors, Vişniec deviates from the meaning originally provided in the theoretical work and adds the idea that disturbing truths can only materialize in an oppressive system when subtly suggested by nonverbal signs. Unspoken words reinvent a subversive language that could be understood only by versed theatregoers. Likewise, observed from a distance, *Cousin Shakespeare* is a text that fits into the artist's games because of its multitude of signs which carry meaning for the informed audience. Using sometimes semantic punctuation, and sometimes a denotative edge, Sorescu's play features a file prepared for Shakespeare, but which, in order not to upset the eyes of censorship, is classified. Around this file, the playwright is not shy to say that many enemies have gathered, and we can notice here a sort of self-referential obsession. For a moment, when learning of the existence of the file, Shakespeare self-victimizes, states that he knows that he was wrong in his plays, and that he will correct his vision out of the desire to be an approved author. In the end, slightly artificially, the file disappears. But fear does not. This theme returns to Vişniec in the play in which the censorship apparatus prepared a file which shows that Shakespeare is a bourgeois from Elizabethan England and therefore, even if

it is propagandistically presented through books, the directors should have avoided staging it. Meyerhold is left almost speechless in the face of these repressive directions - eloquent silences, scattered, stunned words that speak of nothing more than how the thrill of fear has just crept in.

For Sorescu, the meeting with Shakespeare is a reason for a warm intellectual friendship, a joke, sometimes acidic or harmless, an inexhaustible lexical game and improvisation. Humour is lively, irony and self-irony do not go to the point where the spectator's smile freezes. The impression of haphazard construction removes the text from any suspicion of gravity. On the other hand, in *Richard III Is Forbidden*, humour is replaced by the absurd, a painful absurd, and the theme of censorship, doubled by that of the artist's self-censorship, acquires dramatic connotations. "MEYERHOLD: The show got out of hand even before I was born. And this is because the art of theatre is made to be this way. A show is often like a goldfish slipping through your fingers… (*Suddenly ashamed of his own self-criticism.*) No, it can't be, I refuse all this masquerade… What is happening at the moment cannot be true. Inside my head I am a free man. Still, still, still, no one can get inside my own head like that. TANIA BECAME THE VOICE OF SELF-CENSORSHIP - Yes. The working class can."[10] A bitter taste is also present in the episodes that mimic humour born out of naivety, such as the discussion between the already imprisoned director and the prison guard:

> "MEYERHOLD - And if you can, tell my wife to send me Shakespeare's plays, too.
> THE CHIEF GUARDIAN - But who is this Kechspeare?
> MEYERHOLD - A snitch. He sold me ...
> CHIEF GUARDIAN - Here we go! To trust people…"[11]

The characters from *FEAST (A Play in One Cooking)* aim to rewrite Shakespearean texts as a common, almost programmatic, desideratum. Not because they feel wronged, although at some point, they also talk about this issue, but rather because they need to be understood. The female figures in *FEAST* cannot be silent, they have been silent for too long in the pages of the Shakespearean editions anyway. Now is their time. In addition, they want (and here I recall the speech of Aristophanes' Praxagoras) a rebalancing in literature between female and male discourse, a right to reply, a common note in the law of great literature. Rewriting (and, at the same time, the formula found by Olivia Negrean) is, the characters say, "more than literature." It is performativity, it is the voice of "togetherness," it is history made of fragments, but everyone's history, not only a history of the winners.

"IMOGEN: We do. But we don't want just a different kind of dominance. What we want is...well it's more complicated. Not about power, but

balance... and it's not easy bringing balance into the world. Rewriting history is...
LADY M: ...rewriting the past. But we'd be rewriting literature.
OPHELIA: We'd be rewriting Shakespeare. That is more than just literature.
EMILIA: So, all the more reason. Unless you think we wouldn't be capable."[12]

It is good to see that the characters - bearers of contemporary drama - do not get angry, but instead comment on the marginalized and sometimes almost stubbornly flutter their confessional-explanatory monologues as important achievements, intelligent remarks on the texts, like miniatures drawn around medieval texts. Lady Macbeth questions, while the audience might answer, each as she sees fit. Being able to revisit history or masterpieces in the palimpsest is almost a duty: "LADY M: Is it not? To this day they are still debating whether Shakespeare has indeed written all our destinies. He might well be made up ... and I am not - just thinking of myself, honestly. Yes, small things can have big consequences: but the world would be better. That's the consequence. To be given this chance and do nothing. Not to take it. Isn't that cowardice? You assume the world would be a worse place than it is now. I think that's hardly possible, isn't it?"[13]

The pen cuts out the words which had just been written on paper, then reformulates them, makes notes on the edge, writes another story, in parallel, so that the body of the text changes from one moment to another, hybridized, impure, oscillating between centre and periphery. We are around inter- and metatextuality. The characters' comments have the function of dismantling the convention, of breaking the line of the usual, they break the rules and recreate them. Here what is relevant is the exchange of remarks between Shakespeare and Sorescu when they are approaching the end of *Hamlet*: "SORESCU: I'm going to the fair, to look for comparisons / Metaphors, and tomorrow we read the play ... / We stuff it, straighten it and let it go ... / But before that, however, Hamlet / It's good to read it and he ... SHAKESPEARE: God, / Since when does the author-character / Control and give his opinion? SORESCU: That's the rule in this play."[14] In this manner, characters replace critics, invade the author's mind, oppose each other and, by coming out of the womb, do nothing but continue, on a postmodern line, to weave the incomprehensible surface of the text. As in a kitchen (in the case of *FEAST* this is exactly where the action is placed), ingredients are mixed in the same bowl while the characters borrow something from each other, and the spectator needs dexterity, but also experiences pleasure as he lifts the masks and observes the complex identities, resulting in an inter- and metatextual process. The character

Sorescu borrowed Horatio's features, he is a true friend of Shakespeare and will help him tell the story of the unfortunate Danish prince. On the other hand, with a dose of self-irony, the Romanian playwright insinuates that unfavourable and envious voices suspect him to be Marlowe himself. Although it makes us smile, the speculation of the Shakespeare-Marlowe enigma, as it is used in the play, serves as a hidden message about falsified truths, history and portraits rigged or truncated by the communist system. And as Shakespeare's cousin's subversiveness increases from page to page, his lack of popularity before the Revolution (and even in the years immediately following) becomes more and more explicable. The fruit of improvisation, when different universes overlap and the characters substitute, in new fictional planes, Hamlet takes the place of Polonius, acquiring a traitor's characteristics. He is born through the constant movement of expansion of the text, a state of confusion, when vertigo takes over the characters, sometimes inhibitory, sometimes productive. Nothing seems to be in its place, in a Pirandellian manner. In Sorescu's play, Mrs. Brown confesses and admits that she is actually blonde, like Ofelia, but that she colours her hair for Will's sake. The whole universe is diluted as an effect of the lack of limits and landmarks, and the characters, both tormented and impressed by the force of the postmodern "apocalypse," rise from history to legend, from real to fiction. A storm, aroused by a Prospero never seen, inhibits some (Meyerhold in Vişniec's play), stimulates others, while the author's big, comprehensive eye, becomes omnipresent.

Devouring, recycling, and refreshing the classics

We have already mentioned that the combination of styles, as well as the meeting of several texts, open the door of a kitchen in which intrusively, but driven by curiosity, the receivers (readers or spectators) can taste, smell, or look closely at the freshly extracted matter from the "oven" of literary creation. The author's laboratory and the reception process have in common an enzymatic process, of consumption and transformation of the text into imaginative energy. This is a theme that also appears in Sorescu's play and is central to the one written by Olivia Negrean. Shakespeare explains to his friends that he writes poems as if he were playing the role of a chef who receives various orders. The menu is ample, and you cannot resist the demand. The pub table turns into a cooking island where women sit down and ask the bard to dedicate either a ballad, a gloss or a sonnet to them. And after he spends time trying to honour all the wishes as well as possible, some crooked young ladies complain, when the plate is placed in front of them, either that the dishes are too cold or that they lack spice, in Sorescu's plays.

Finding himself in the uncomfortable situation of being criticized by his very muses, the poet feels that he is tired of pleasing his clients, that the internal resources have become thinner in front of such an eager and pretentious public. Of course, Sorescu's play retains, through this episode, a comic nuance, the poignant tone that brings a friendly smile to the corners of our mouth. The image of a Shakespeare chef sweating over the pot with style figures and pentameters, shivering from the voraciousness of the customers at the reading tables, is as plastic as it is expressive.[15]

Differently, in *Richard III Is Forbidden*, there is only one detail that refers to the consumption process, a suggestive detail, nonetheless. Meyerhold sees, during the endless night in prison, a rat eating freely from the volume of Shakespeare's works. Evil is present symbolically, but the grotesque dimension is also involved. Great literature is attacked and consumed, without a bit of consciousness, the book now entering the sign of nocturnal imaginary, the one that destroys and sends literature into oblivion. It is also worrying that Vişniec's character cannot act, he is already in a paralyzed state, and his figure merges tragically with that of artists in oppressive systems. Not just a threat, the rat that gnaws impassively at our cultural heritage, is also a reality and a question about the results that anxiety has on people.

In the case of *FEAST* - this warm invitation to the Shakespearean "gluten" remake ceremony, performed by famous "priestesses" - the characters cook in real time on stage. The author motivates her option to place Shakespeare among the steam, moulded on the kitchen stage, as follows: "I think Shakespeare ate with great appetite and public confidence. This means that if you trust that the audience will join you for the play's journey- and will attend - then you should offer them something special. The productions of his plays, which had an impact on me, always had a very specific concept, an authentic aroma - of a certain place, of a certain style of theatre, of a new and bold idea. Otherwise, you stay greedy and get bored. To continue the allegory with food, we need new ingredients to update Shakespeare's recipes and place him, as an author, and his work, in today's context (email correspondence with the author). The writer's message is, from our point of view, fair in relation to the current reception of the classical playwright. As we have seen, influenced by the feminist themes and post-dramatic formulas of Caryl Churchill, Olivia Negrean invites us to an ongoing feast in which the female characters initially meet like the witches in Hecate's grotto: Emilia, Lady Macbeth, who are then joined by Lady Anne, Ophelia, Imogen and Isabela (the first four appear from the other realm, the last two are still alive). In this *no women's land*, situated between nowhere and everywhere, the characters pour wine into glasses,

spur in a feminine pleasure to tell of their past, spicing up their accounts with short bursts of enthusiasm, passages of lament or dramatizing.

> "ANNE: (*over Lady M*) Exactly. Let's eat drink and be merry. For Tomorrow!
> *They raise their glasses.*
> ALL: For tomorrow!
> *They take their plates with food and join the audience.*"[16]

So, what happens to this feeling of "Shakespeare in the stomach," that marks a continuous process of digesting a text placed on different sets in different ways? Sprinkled with various flavours, featuring various textures and displays meant to stimulate the appetite, curiosity or cravings of the spectators? Beyond the pleasure of experiments, the novelty of a Shakespeare that we find inside another Shakespeare, according to the Rabelaisian principle of dishes that camouflage other dishes or smaller scenes from larger scenes, remains the taste we wear on the palatine veil and in our mind of a line, of an emotion, of the way in which, in the end, Shakespeare rewrites himself for each reader or spectator. Each of those who are in the audience or those who perform the reading, under the sign of an individual or collective experience, rewrites the British playwright. Thomas Leitch argues: "texts remain alive only to the extent that they can be rewritten and to experience a text to all its power requires each reader to rewrite it."[17] But – and here we raise our eyebrows critically - the notion of consumption appears in the landscape of discussion, because the act of Shakespeare's symbolic offering to the audience or the scene of the rat gnawing at the thick volume of his works, in many forms, speak, from distinct perspectives, of consumption. One is an assimilation of nutrients; the other example is just destructive consumption. Received in the key of destruction or insatiability, the consumption of Shakespearean dramatic material, as well as its wear, bring us to the point where we clearly perceive that intimate assimilation brings the myth closer to our world, and - more importantly - makes it appear to us in its fullness, with all its astonishing nuances, new, old, full of meaning. Shakespeare and his theatre are within us, belong to us and reflect us, or - as Olivia Negrean's character would say - the two entities become "more than literature." Thus, the act of interpretation (or reinterpretation) returns the author to us, recomposes him as if he were a salad, brings him inside us and reveals him to us with a clearer glance. Jean Starobinski observes how the interiority of essential texts works: "Interpretation must ultimately be recognized as what suddenly enlivens the choice of object and the work of restitution."[18]

Does Roland Barthes not also talk about the closeness between the human body and the body of the text? The author asks in the essay *Bodies*: "Does the text have human form, is it a figure, an anagram of the body? Yes, but of our erotic body. The pleasure of the text is irreducible to physiological need." And he adds: "The pleasure of the text is that moment when my body pursues its own ideas - for my body does not have the same ideas I do."[19]

Conclusions

It is obvious that in the great world book of literature, Shakespeare is the right food for the brains of theatre and poetry lovers, having inscribed in his genetic fragments, the vital substances, the organic combinations necessary for our mind and body. Alongside him we can also think of other important authors. The measuring devices are the moment of reading or the moment of watching the performance. The buttons are those of subjectivity, fascination, but also that of critical spirit and lucidity. To weigh what or to demonstrate what? Among other things, that this canonical writer stood the test of diversified literary and theatrical horizons. That he responds to the stimuli of our Romanian society, either at home, or abroad, pre-, or post-December '89, or in 2020. And it also tells us not only that, in a generic way, theatre is our mirror, but, more individualized, that Shakespeare is the reflection of our contemporary world. And he is ours not only because textbooks or dictionaries say so, but also because he causes reactions, feelings, questions. We can innovate and regenerate apparently exhausted dramatic instruments. In this manner, the texts of the reborn playwright could come back to us. In this sense, a valid explanation is offered by the *FEAST* characters:

> "EMILIA: We go back to our destinies that have already been written.
> LADY M: To Hell! …well, some of us.
> OPHELIA: To libraries, bookshelves and coffee tables; to school desks, exam papers and dinner conversations...and to the STAGE. As what we are: mad, lonely, hurt, in love, desperate, angry, ignored, hopeful… bare on a theatre stage."[20]

Entire libraries, many terabytes dedicated to the analysis of the plays, the eternal question marks related to the status of the masterpieces, countless performances and impossible to quantify volumes of acclaim, are meant to show us how these characters belong to us, how we find ourselves in them and how we carry them throughout history within us.

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4 *Ibidem,* p. 181.

5 Matei Vișniec, *Procesul comunismului prin teatru / A Trial of Communism through Theatre*. Bucharest, Humanitas, 2012, p. 100.

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7 Vișniec, p.122.

8 Sorescu, p. 177.

9 *Ibidem,* p. 182.

10 Vișniec, p. 90.

11 *Ibidem,* p. 132.

12 Olivia Negrean, *FEAST (A Play in One Cooking)*. Manuscript, 2019, p. 24.

13 Negrean, p.23.

14 Sorescu, p. 227

15 See also the play authored by Aldo Nicolaj, *Amleto in salsa piccante*, in turn a rewriting of the well-known tragedy in Elsinore, the action of which takes place primarily in the palace kitchen. With invented characters alongside the main ones descended from the Shakespearean text, the action imagined by the Italian playwright indicates a turn towards comedy, a pantagruelist vision, a caricature and absurd analysis of what the classic text means and its interiority where alert metabolism has the role of demonstrating the vivacity of the masterpiece.

16 Negrean, p. 31.

17 Leitch, Thomas. *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*. Baltimore: Johns Hopkins UP, 2007, p.12-13.

18 Jean Starobinski, *Textul și interpretul.* Translated by Ion Pop. Bucharest, Univers, 1985, p. 54).

19 Roland Barthes, *The Pleasure of the Text*. Translated by Richard Miller. New York, Hill and Wang, 1975, p. 17.

20 Negrean, pp. 30-31.