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## (IN)HOSPITALITY / HOSTILITY IN URMUZ' LITERARY SPACE

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### (IN)OSPITALITATE/ OSTILITATE ÎN SPAȚIUL URMUZIAN



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**Abstract:** *The characters imagined by Urmuz in "Pagini Bizare" (Weird Pages) are hybrid creatures resulting from the grafting of animal or robotic elements onto a structure that vaguely resembles a human being. As mechanical beings that operate under the rule of automatism, they are captive in a never-ending present. The space in which they lead their larval existence is a reflection of their own corporeality: a place of perpetual imprisonment from which they can only escape through annihilation. This article aims to demonstrate, by applying Derrida's principle of hospitality, that beyond the overt hostility of display (grotesque beings, nightmare visions, thanatic obsession, to name just a few of the elements from Urmuz's arsenal of hostility), the textual space can be extremely welcoming, thanks to the levers employed by the author. Such levers are: humor, which captivates the reader, parody that undermines from within, but above all, the fact that the (non-)heroes are, as Nicolae Balotă saw them, essential, permanent personas of human destiny, suffering from Freudian complexes, experiencing existential dramas, caught in the grip of a petty, limited universe. When the host swaps roles with the guest through a translation-like process, the paradigm of hospitality is modified.*

**Key words:** spatiality, fractals, textual space, hostility, hospitality, Urmuz

#### (I)mundum concitant. Reprezentare fractalică

Toate celebrele manifeste ale avangardei românești sunt anticipate de notațiile unui scriitor care nu a simțit nevoia de a-și enunța explicit principiile care aveau să îi guverneze scrisul. Mai mult decât atât, poate din modestie sau dintr-o probabilă lipsă de credit acordat valorii proprii opere, pe care, de altfel, nu o considera compatibilă cu ideea înrădăcinată de literatură, ci doar un amalgam de jocuri de cuvinte și imagini menite să îi distreze puținii prieteni și familia (Sașa Pană vorbea de la Urmuz despre conștiința crizei conceptului de literatură) (Pană, 1969, p. 20), Dimitrie Dem. Demetrescu-Buzău a refuzat mult timp ca textele sale să vadă lumina



# OBJECTIVE AND SUBJECTIVE SPACES IN THE LOVE POETRY OF AMY LEVY



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**Abstract:** *As an Anglo-Jew with ambivalent views regarding her Jewish heritage, a free-thinking New Woman writer, and platonic lesbian, late Victorian authoress Amy Levy is the epitome of the outsider. Keenly aware of the judgment of Victorian society as well as having suffered the pangs of rejection multiple times, Levy portrays love essentially as a binary experience since it incites both joy and pain. Her meditations on the duality of love focus especially on visual contemplation of beauty as the incentive of love, while the unrequited desire to possess the beloved's physical beauty, a desire deemed unacceptable by Victorian society, leads the lover to an obsession with the beloved. This article deals with the problem of objectivity and subjectivity in the love poetry of Amy Levy as reflective of the poetess' ambivalent attitude towards romantic love. The main contention is that in these poems, we can isolate an objective space, which correlates roughly, with Gaston Bachelard's "dehors" and a subjective space (a space of subjective values), which is more or less the equivalent of Bachelard's "dedans". In Levy's poems, the "dehors" is presented by the evocation of the outside world and of those elements (society, social events, social conventions, etc.) that are part of it. The "dedans" is the evocation of the inner world of the speaker and her subjective imaginings.*

**Keywords:** love poetry, troubadour, Amy Levy, objective, subjective, spatial imagery, queer.

Queer New Woman writer Amy Levy is an Anglo-Jewish author acclaimed both for her social-realist novel *Reuben Sachs*, a novel which holds a faithful mirror to fin de siècle middle-class Anglo-Jewish society and for the feminism of many of her writings: the dramatic monologues *Xantippe* and *Magdalen*, the poem *A Ballad of Religion and Marriage*, her novel *The Romance of a Shop*, etc. Because of her innovative London-inspired poems included in the posthumous volume *A London Plane Tree and Other Verse*, she is also hailed as a poet of the fin de siècle modern metropolis. Curiously, her love poetry (about one-third of her poetic oeuvre) has received little scholarly attention so far, and even then, it was only the perceived queer and feminist elements in the poems that retained the interest of academics. In this article, I shall try to redress the lack of critical attention to the love poems of Amy Levy, a poetess who could rightfully be called one of the troubadours of the late 19<sup>th</sup> century. Throughout her short life, Amy Levy often fell in love. Her feelings

# ON INNER/OUTER SPACES WITHIN SALMAN RUSHDIE'S FICTIONAL WORLDS



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**Abstract:** *There are several types of spaces in Rushdie's fictional universe. We can talk about private spaces (such as houses, rooms, corridors or hiding places) vs. public ones, about inner worlds vs. outer ones, cities, spaces of art, seas of stories a.s.o. Our work aims to show how his fiction is built within these elements in three of his novels, The Moor's Last Sigh, Midnight's Children and Shame.*

**Keywords:** Rushdie, spaces, inner, outer, private, public, fiction.

## Perspectives on space

In postcolonial studies, space is viewed through territorial identity, intercultural contact, dispossession and displacement, exile and migration, the concept of border as a fluid zone. Feminist studies focus on concepts such as home and community, and women's role within them, while other researchers such as Sten Pultz Moslund speak about a topo-poetic reading. It examines the way in which language creates in the text the sensorial experience of the physical presence of space/place (Pultz Moslund, 2015:11), and sees place as emotional, imagined, remembered or experienced by the senses (in Tally Jr, 2011:30). Robert T. Tally Jr brings up the idea of the experience of space and place within ourselves (Tally Jr, 2011:8), following in the footsteps of Gaston Bachelard who, in *The Poetics of Space*, had studied the spaces of everyday life in the domestic sphere. Analyzing rooms and objects, Bachelard was also interested in the individual's reaction to the experience of the respective spaces, and thus in the inner spaces of the mind and imagination. For Kathy Mezei and Chiara Briganti, novels and houses furnish a dwelling place, a

# SMALL TOWNS AS PHYSICAL SPACE AND AS MENTALITY IN THE INTERWAR ROMANIAN DRAMA

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## TÂRGUL DE PROVINCIE CA SPAȚIU FIZIC ȘI PSIHOLOGIC ÎN DRAMATURGIA INTERBELICĂ



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**Abstract :** *Small towns did not enter the great literature until late, although they will prove to be an extremely generous source of specific typologies, situations, conflicts, being a frontier space between rural and urban, gathering specific reminiscences of the former and aspirations related to the latter. This results in colorful identities, often uncertain or contradictory, which lead either to tragic denouements or to irresistibly comic situations. It should be noted that in drama (as opposed to prose) the comic vision of this space predominates (beginning with Vasile Alecsandri with his *Chirița în provincie* (*Chirița in the Province*) - however, an eminently rural space in fact – continuing with Caragiale's "capital of a mountain county" / which has many explanations, psychological ones included. In the interwar drama things do not change much except in the sense of frequenting this space more often and in the sense of diversifying the source of conflict, the comic vision still giving birth to the most accomplished texts.*

**Keywords :** small towns, space, mentality, interwar, drama.

✱

### I. Provincia/ provincialul/ provincialismul

Într-un articol publicat în *Cuvântul*, în 1929 (parte a unui text mai amplu intitulat *Jurnal de roman*), Mihail Sebastian face interesante considerații referitoare la „romanul provinciei” care nu a dat încă mari opere, în opinia sa, abordând provincia doar în două maniere: fie tragică (rezumându-se la tipul veteranului și al inadaptablei), fie comică (aici confundându-se însă cu hazul

# VIRGINIE GRIMALDI'S POETICS OF MOTHERHOOD IN PRESENT-DAY SPACES

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## LA POÉTIQUE DE LA MATERNITÉ DANS L'ESPACE CONTEMPORAIN DANS LE ROMAN *ET QUE NE DURENT QUE LES MOMENTS* DOUX DE VIRGINIE GRIMALDI



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**Abstract:** *In the novel "Et que ne durent que les moments doux" (2020), the French writer Virginie Grimaldi creates a space in which motherhood is seen at different stages in a woman's life. The writer questions the values and cultural myths related to motherhood, while emphasizing the transformational dimension of the experience. If the concept of motherhood is usually correlated with notions such as giving birth, breastfeeding, the female body or raising children, the intertwined stories of Lili and Elise peel off some of the idyllic aura of motherhood and bring to light the emptiness felt once a woman becomes a mother. In the novel, the representations of motherhood are illustrated by two diametrically opposed experiences: the trauma of giving birth prematurely and the empty-nest syndrome. In this article, I will focus on analyzing two unexpected spaces: the neonatal incubator and the empty nest that forces the mother to start a journey towards her own self. The poetics of motherhood entails a discourse about identity, guilt, rediscovery, and new beginnings.*

**Keywords:** poetics of motherhood, premature birth, empty-nest syndrome, neonatal incubator, guilt, motherhood retirement, identity, journal.

Dans la littérature de l'extrême contemporain, nous retrouvons un nombre grandissant d'écrivaines qui explorent l'expérience de la maternité sous toutes ses facettes. Comme nous le montre Marie-Noëlle Huet dans sa thèse « Maternité, identité, écriture : discours de mères dans la littérature des femmes de l'extrême contemporain en France », il y a une présence plus marquée de la perspective et de la voix de la mère à partir de 1980. Depuis cette date, écrire sur les métamorphoses subies par la mère

# THE MATERNAL BODY AND ITS SPATIAL REPRESENTATIONS IN IOANA NICOLAIE'S NOVELS



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**Abstract:** *The body is seen today as an alter ego, fragmented in interchangeable pieces, emptied of imagery and separate from the self. Maternal body makes no exception. Mothers and children have become protheses and products, as David Le Breton puts it. The new medical discoveries explore motherhood (conception, pregnancy) as bodily experience and look for alternatives that exclude the mother's subjectivity and even the mother's body, ignoring the particular affective cohesion created between mother and infant in the womb and the consequences of its absence during pregnancy and in the child's life. The maternal body is not a vehicle, but a relational experience that define the child's subjectivity, identity and even sociability. The present study focuses on the metaphors of the maternal body in Ioana Nicolaie's trilogy. These representations of the maternal body belong to a spectacular imagery that restore the symbolic dimension of the maternal body, stolen by hyperreality. Moreover, drawing on Bracha Ettinger's matrixial paradigm, the study argues that maternity and the inner structure of the maternal body could offer a relational pattern able to substantiate our sociability.*  
**Key words:** body, corporeality, space, reification, gaze, imagery, matrixiality, ecclesia.

## Preliminaries

Ioana Nicolaie's three novels *Cartea Reghinei* (2019), *Pelinul negru* (2017) and *Tot înainte* (2021), bound together by the large literary theme of the family, are also three novels about motherhood as a subtheme. Particularly, the imaginary of the maternal body has got in Nicolaie's writings several spatial representations which are of direct interest for the present study.

Therefore, my enterprise also includes the intertwining subthemes such as: (feminine/ maternal) body, space and spatiality. In other words, my first deductible premise is that the human body, particularly feminine and especially maternal, is a form of space whose

# ETHEREAL WOMEN IN THE POETICS OF GELLU NAUM

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*Abstract: Even before 1920, avant-garde poetry in Romania was faster than Romanian novels in breaking the taboos on the image of women. The new hypostases of femininity reflected the emancipation of society and contributed to it. Gellu Naum (1915- 2001), one of the most prolific and influential writer among Romanian poets and novelists through his feminine archetypes, is a prime promoter of safeguarding the freedom of poetry. With his novel, "Zenobia" (1985), Gellu Naum creates a new realm where the ethereal and the familiar co-exist. Each of the chapters is dedicated to a peculiar space (the swamps, the city, the corridor, the ladder, the plank) where time is condensed in the 'athanor' of memory and rendered as an essential epiphany of the self.*

**Key words:** surrealism, Gellu Naum, women and the avant-garde, space psychology, the unconscious, art in fiction.

## **Gellu Naum's Surrealist Interfaces with Reality**

Gellu Naum had his debut in 1936 with a poetry book entitled *Drumețul incendiar* (*The Incendiary Wanderer*). The book appeared with three illustrations made by the painter Victor Brauner, who also created an original drawing for Naum's second volume, 1937, *Libertatea de a dormi pe o frunte* (*The Freedom to Sleep on a Forehead*).

The critic Nicolae Manolescu names Gellu Naum „singurul nostru suprarealist veritabil” (Manolescu:842) which translates as "the only bona fide surrealist" in the context of all avant-garde writers of Romanian language. Naum is also called „un nativ suprarealist” - a native surrealist, not only in his poetry, but also in his theatre plays and prose writing. (*Ibidem*:842).

Nicolae Manolescu carves out three distinct waves among the avant-garde writers of Romanian literature between 1912 and 1945 (Manolescu: 823). The first wave is that of Tristan Tzara, Ion Vinea, Ilarie Voroca, and Stephan Roll, with Urmuz as their forerunner, around the newly created literary magazines *Contimporanul*, *75HP* and *Punct*. (*Ibidem*:823). *75HP* was the magazine that showed the first fracture against the first more serious coagulation of the artistic and poetic avant-garde at *Contimporanul*. The second wave is more prolific before

# PHYSICAL AND METAPHORICAL PRISONS IN MARGARET ATWOOD'S *HAG-SEED*



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*Abstract: A rewriting of William Shakespeare's "The Tempest", Margaret Atwood's novel "Hag-Seed" starts, according to the author's confession, from the metaphorical prisons that she finds on Prospero's island. Thus, Atwood chooses a prison as the main setting of her novel, where the brilliant but self-exiled art director Felix becomes part of an educational programme. However, the Canadian writer underlines the idea that freedom has more to do with the attitude, perspective and capacity of the characters to forgive and to overcome their traumatic past than it has to do with an actual space. Moreover, Atwood reminds the reader that art has the capacity to liberate someone despite his or her physical circumstances. This paper takes a closer look at the physical and the metaphorical prisons that are depicted in Margaret Atwood's rewriting, focusing on the possible paths to freedom that the novelist suggests.*

**Key Words:** William Shakespeare, Margaret Atwood, rewriting, The Tempest, Hogarth Shakespeare series, prisons, trauma, art.

The year 2016 marked the 400<sup>th</sup> anniversary of the death of William Shakespeare, whose works still keep him alive. To support the idea of the Bard's immortality as well as his recognition throughout the world, the British Council together with the Great Britain campaign launched a one-year global programme entitled "Shakespeare Lives" that brought together more than 140 nations in various Shakespeare-related activities from school plays, exhibitions, festivals and films to academic symposiums and conferences. Romania was also part of this amazing programme, celebrating Shakespeare through film competitions, auditions, theatre festivals, a TVR series about Romanian theatrical productions of the Bard's plays, but also through "Re-Reading, Re-Writing, Re-Contextualizing Shakespeare Conference", an international conference held in Iasi that focused on Shakespearian adaptation.

The rewritings of Shakespeare are not something new. In fact, according to Brînzeu (30), they have started with John Dryden, who adapted *Troilus and Cressida*. This is not unusual, since Shakespeare

## GEORGES PEREC: *SPECIES OF SPACES* – A POETICS OF THE CITY

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## GEORGES PEREC: *ESPÈCES D'ESPACES* – UNE POÉTIQUE DE LA VILLE



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**Abstract:** *The street is the place that bridges the closed space to the open space, for the street is that territory which belongs to no one but belongs to everyone. G. Perec attempts to demonstrate to us that the city is constantly composed and recomposed, with every step of its inhabitants. The streets of Paris, all these visible spaces, tend to become stable under the systematic and poetic questioning of the writer, hinting at a broader inquiry about humanity.*

**Abstract:** *La rue est le lieu qui fait le passage de l'espace fermé à l'espace ouvert, car la rue est ce territoire qui n'appartient à personne mais qui appartient à tout le monde. Perec essaye de nous démontrer que la ville se compose et se recompose, à chaque instant, par les pas de ses habitants. Les rues de Paris, tous ces espaces visibles, tendent à devenir stables sous l'interrogation systématique et poétique de l'écrivain et laissent sous-entendre l'interrogation sur l'homme.*

**Key-words:** city, space, writer, street, visible and invisible, Georges Perec.

Si Perec abandonne la forme du « roman sociologique » après *Les Choses*, il n'en quitte pas pour autant ce champ d'investigation, il affirmera même en 1978 que « la première de ces



# MARIN SORESCU'S LESSON ON FLIGHT FROM CONVENTIONAL CONFINES

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## LECȚIA LUI MARIN SORESCU: EVADAREA DIN ORICE SPAȚIU CARCERAL



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**Abstract:** *"Where do we seek refuge away from home?" - Marin Sorescu, the poet, imparts this lesson not solely through his written question-book. Our aspiration is to emulate Sorescu's flight from conventional confines, stereotypical frameworks, and the manifold confinements of existence.*

**Key words:** Marin Sorescu, poetry, inner spaces, inner prisons, flight from conventions, homo ludens.

*Unde fugim de-acasă?* – lecția lui Marin Sorescu, predată nu doar în cartea-întrebare. Ne propunem să urmărim evadarea lui Marin Sorescu dincolo de constrângeri formale, de formule clișeizate, de spații carcerale multiple. Astfel, vom fugi chiar aici: în lumea cu *aproape* teatru, cu *aproape* poeme, cu *aproape* povești, cu istorie obiectivă și personală, urmărind modul fascinant al lui Sorescu de a schimba expresii, de a interveni asupra propriul text deja produs, de a face notații de redactor, de editor, de cititor participant la producerea actului scriitoricesc, de (ne)stăpân al unui text care se comentează pe sine. Aproape de farmecul obișnuitului, aproape de copilăria veșnică, aproape de frumos, de bine, de iluzia că toate au un scop, de faptul că nici măcar în vremuri cutremurătoare nu este nepotrivit să înveți să te joci, să te bucuri de o bazonie, să te miri fără încetare, să urmezi cursul lumii, fiind mereu contra ei. Ce să te și faci fără mirare ori fără joc? „Copilăria se termină în momentul în care lucrurile încetează să mai fie uluitoare. Atunci când lumea îți dă senzația de «déjà-vu», când ești rodat de existență, devii

# THE GOTHIC CATHEDRAL AS LITERARY SPACE IN EUROPEAN LITERATURE



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**Abstract:** *The article approaches the cathedral, respectively the Gothic monastery as a literary space. This space is delineated by the limits which circumvent the action of fiction, or as a space in which the characters go on with their life and study. For some other characters, this is a space designated for the connection with God during pilgrimages. The article refers to the gothic cathedrals in some European literary masterpieces. The gothic buildings become governing characters in literature and their perception can influence thoughts, actions and dreams. Gothic novelists must have been cognizant of the emotional resonance brought up by certain spaces favouring light in contrast with stone. The novelists might have wanted, first of all, to evoke an emotional response. They harnessed a dynamic interplay of elements and contrasts projected against the frame of reaching something unreachable.*

**Key words:** gothic literature, cathedral, pointed arch, mystery, religion, monasticism

Architecture, as an art, makes room for evolution.

Architecture was the most important and original art form during the Gothic period, as people wanted lighter, more soaring church buildings. Churches built in the Gothic style are higher and more compact than Romanesque churches, and they appear lighter even though they are not. The complicated ceiling vaults attracted other problems to be solved artistically and mathematically, and these problems were: the ribbed vault, the pointed arches and the flying buttresses. After their discovery, they became the subtle elements which made a difference and supported also a new frame of mind and new aspirations of the intellect.

The windows, also pointed, open up to give more light. Stained glass gives the light a jewel-like glow. (Wilson 30). The inside of a Gothic church looks delicate, with light shining through huge windows, it is a tender part of architecture.

**KÜNSTLER(FIGUR): THOMAS MANN'S ARTIST  
FIGURE(S) IN CONNECTION WITH THE  
AESTHETICS OF TUDOR VIANU. RECURRENCES  
AND CONCEPTUAL ANALYSES**

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**KÜNSTLER(FIGUR):  
FIGURA ARTISTULUI LA THOMAS MANN ȘI  
CONEXIUNI CU ESTETICA LUI TUDOR VIANU.  
RECURENȚE ȘI ANALOGII CONCEPTUALE**



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*Abstract: Building upon previous research on Tudor Vianu's aesthetics, the current article delves into the issue of art and the artist, a central theme in the aesthetic systems of the early 20<sup>th</sup> century (as exemplified by the Romanian critic T. Vianu) as well as in the literature of that epoch. The applied analysis concentrates on Thomas Mann, for whose work these issues were of major concern. The dialogue is explicit: the German author was of great interest for the Romanian theorist (Vianu was awarded his doctorate in Tübingen in 1923) and so we consider worth examining the common standpoints regarding art in their approaches and the European concern of the time for the artist. The Künstler(figur) is discussed here based on Vianu's aesthetics, but with an applied focus on Thomas Mann's ambivalent artist protagonists (Tonio Kröger, Gustav Aschenbach, Adrian Leverkühn etc.), their identity and symbolism.*

**Keywords:** Thomas Mann, artist, Künstler(figur), Buddenbrooks, Death in Venice, Tonio Kröger, Tudor Vianu, aesthetics.

În 1945, Vianu îi dedica lui Thomas Mann un articol în care îi discută meritele în contextul politic extrem de complicat „din rândurile acestor intelectuali curajoși, plini de grijă pentru viitorul culturii și plini de încredere în puterea spiritului de a reorganiza viața omenească după crimele ce au zguduit temeliile și i-au întunecat înțelesul, face parte și marele scriitor german Thomas Mann”<sup>1</sup>.

Analogia dintre opera lui Thomas Mann și cea a lui Tudor Vianu decurge, la nivel explicit, din componenta estetică a celui din urmă, în timp ce la nivel implicit componenta stilistică și, în special, problema metaforei și simbolului capătă dimensiuni interesante atunci când sunt discutate în contextul operei autorului german. Pe

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<sup>1</sup> Dumitru Hîncu, *Conexiuni cu „Vrăjitorul”. Thomas Mann în România*, Editura Kriterion, București, 1995, p. 27.

# SPACE IN THE TEACHING AND LEARNING PROCESS. TEACHING ROMANIAN AS A FOREIGN LANGUAGE

## SPAȚIUL ÎN PROCESUL DE PREDARE-ÎNVĂȚARE A LIMBII ROMÂNE CA LIMBĂ STRĂINĂ



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**Abstract:** *Expressing circumstances is a fundamental element of language learning. The notion of space, encompassing both philosophical and linguistic dimensions, frequently presents challenges in determining/selecting the most appropriate linguistic elements for articulating spatial information. The linguistic configuration of spatial framework involves different parts of speech, but also various semantic and syntactic relations. An overview of the main textbooks used in the field of Romanian as a foreign language reveals that most attention is currently paid to the adverb and preposition classes as ways of expressing space in Romanian. Our aim is to elaborate a useful tool for foreigners acquiring Romanian language: a list of nouns carrying spatial information that foreign students should know at different linguistic levels (A1, A2, B1, B2). Reliance on other word classes (nouns) for expressing space and location, in addition to adverb and preposition classes, aids the speaker in both oral and written communication contexts.*

**Key words:** spatial frame, adverbs of place, prepositions/place prepositional phrases, nouns designating spaces and places, Romanian as a foreign language

### I. Conceptul de spațiu

*Dicționarul explicativ al limbii române* (DEX, 2016: s.v. spațiu) surprinde accepțiunile conceptului de spațiu în termeni cât se poate de accesibili:

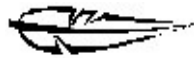
1. Formă obiectivă și universală a existenței materiei, inseparabilă de materie, care are aspectul unui întreg neîntrerupt cu trei dimensiuni și exprimă ordinea coexistenței obiectelor lumii reale, poziția, distanța, mărimea, forma, întinderea lor.
2. Întindere nemărginită care cuprinde corpurile cerești; văzduh; porțiuni din atmosferă; întinderea, locul care ne înconjoară.
3. Loc, suprafață, întindere limitată.
4. Loc (liber) între două obiecte.
5. Interval de timp.

Așadar, spațiul este, în primul rând, un concept filosofic adesea pus în relație cu timpul: „spațiul este o categorie filozofică desemnând, în corelație cu timpul, o formă obiectivă și universală a materiei în mișcare, indisolubil legată de aceasta” (*Mic dicționar enciclopedic*, 1986: 1642). Spațiul și timpul se intersectează prin intermediul omului

# BOOK REVIEWS

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***Medea***  
**by Chantal Maillard,**  
Tusquets, Barcelona, 2020.

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### MAILLARD'S MEDEA

**Abstract:** *In her latest book of poetry, Belgian-born Spanish writer Chantal Maillard offers an interpretation of the Greek myth of Medea that deconstructs guilt by merging its individual, exceptional dimension into the common, universal one. The book appears therefore as an extension aiming to explore the very areas of the myth that have remained untold, at the crossroads with Maillard's own poetics and cognisance.*

**Key words:** *Chantal Maillard; Medea; guilt, contemporary poetry, myth, deconstruction.*

Chantal Maillard's latest book of poetry, *Medea* (Tusquets, 2020), displays an interpretation of this mythological figure through forty-eight poems (called fragments) arranged in three parts (called books); each part is preceded by an introductory text and there is also a prologue and another accompanying text at the end.

The theatrical form is deeply forged into the book: its triadic architecture, its prologue-exodus frame, Medea's voice performing as a long dramatic monologue and introductory texts that sometimes bear resemblance to stage directions, among others.

The prologue shows Medea sitting on a boat at the Alboran Sea,

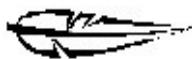
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### ***Traumă și modernitate. Identitatea locală a Salontei și cariera unui poet maghiar din secolul 19***

**by Gábor Vaderna,**

Presa Universitară Clujeană, 2022.

Cluj-Napoca University Press, 2022

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#### **GÁBOR VADERNA: TRAUMA AND MODERNITY. LOCAL AWARENESS OF SALONTA vs. THE CAREER OF A HUNGARIAN 19<sup>th</sup> CENTURY POET**

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#### **GÁBOR VADERNA: TRAUMĂ ȘI MODERNITATE. VIAȚA SALONTANĂ ȘI CARIERA LUI ARANY JÁNOS**

**Abstract:** *Modernity brings a reinterpretation of historical traumas. The volume written by Gabor Vaderna presents the intellectual life of the town of Salonta in the 19th century, marked by the activity of the poet Arany János, who moved to Budapest in the autumn of 1860 after his election to the Academy. A chapter deals with the poet's posterity, the reception of his work and his personality, under the title "Cult and Memory: Private and Public Images of Arany János". The study was conducted based on consulting 5 archival collections and 137 titles of primary and secondary literature, providing a reliable way to understand the life and works of the poet Arany János, as well as the history of his multicultural hometown.*

**Key words:** *Hungarian poets, modernity, trauma, memory, cross-cultural life, Arany Janos.*

La Editura Presa  
Universitară Clujeană a apărut în  
toamna anului 2022 volumul  
„Traumă și modernitate.  
Identitatea locală a Salontei și  
cariera unui poet maghiar din

secolul 19”, un studiu al conf.  
univ. dr. habil. Gábor Vaderna,  
director adjunct al Institutului de  
Literatură și Studii Culturale  
Maghiare al Universității ELTE  
din Budapesta. Volumul (263

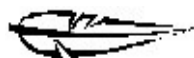
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***Bihorul poetic postbelic: O perspectivă critică asupra liricii româno-maghiare (Bihor's Postwar Poets: A Critical Perspective on Romanian-Hungarian Poetry)***

**by Mihók Tamás**

University of Oradea Publishing House 2021.

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## A CRITICAL PERSPECTIVE ON ROMANIAN-HUNGARIAN POETRY IN BIHOR COUNTY

**Abstract:** *Following the theoretical considerations in the introduction, the book "Bihorul poetic postbelic: O perspectivă critică asupra liricii româno-maghiare" (Bihor's Postwar Poets: A Critical Perspective on Romanian-Hungarian Poetry) presents the various stages of Romanian and Hungarian poetry in Bihor. They truly begin, in the author's opinion, with Iosif Vulcan and Ady Endre, although the Salonta native Arany János also lived and worked here. The volume covers the poets of the present and the poets of the past of a geographical area.*

**Key words:** *literature and borders, multicultural spaces, Bihor, Romanian poets, Hungarian poets, translations, ethnic diversity, cross-culturalism.*

Recently, the book *Bihorul poetic postbelic: O perspectivă critică asupra liricii româno-maghiare (Bihor's Postwar Poets: A Critical Perspective on Romanian-Hungarian Poetry)* was published by the University of Oradea

Publishing House. The book is based on the doctoral thesis undertaken by Mihók Tamás (born in 1991). A graduate of Oradea Philology (both bachelor's and master's degrees), he continued his studies with a PhD in Târgu



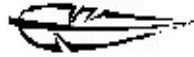
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***Hotel Modernity: Corporate Space in Literature and Film***

**by Robbie Moore,**

Edinburgh University Press. 2021.

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CORPORATE SPACES AS METAPHORS OF COMMUNICATION

**Abstract:** *Robbie Moore's book, "Hotel Modernity: Corporate Space in Literature and Film", aims at providing an in-depth analysis of the way in which corporate spaces, namely grand hotels, generated innovative literary and cultural experiences at the end of the 19<sup>th</sup> century and in the first almost four decades of the 20<sup>th</sup> century. The development of corporate hotels triggered the appearance of new cultural and social typologies that were imaginatively depicted in modern fiction and films.*

**Key words:** *space, hotel, communication, modernity, fiction, film.*

Robbie Moore's thought-provoking research focuses on aspects related to the close communication of man with the spaces represented by corporate hotels, each detail being intended to reveal both various stages in capitalism development and their impact on the creation of fictional and cultural typologies. The hotels analysed throughout the book are viewed as spaces where the

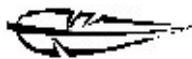
personal meets the impersonal, new forms of associations and interactions, new life experiences being thus generated. During the period to which the study refers, comprised between 1870 and 1939, the corporate spaces of hotels constituted the right environment for modernity to express its dynamic economic, political, and literary progress. Hotels were proper places for "gazing, lounging, publicity,

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***Topophrenia. Place, Narrative and The Spatial Imagination***

by Robert T. Tally, Jr.

Bloomington,

Indiana University Press, 2018.

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**NEW OUTLOOKS ON THEORIES OF SPACE**

**Abstract:** *The playful desire for mapping of the human mind may be stirred up by the desire for narrative, as suggested by Robert T. Tally in his complex, thought-provoking, interdisciplinary approach entitled "Topophrenia. Place, Narrative and the Spatial Imagination". Topophrenia is understood as "place-mindedness". It refers not only to the spatial imagination as to a specific place in some narrative but to the connectivity between conceptions and feelings about that place. We long for a feeling associated with a place, rather than for a place of neutral connotations. In reality, a space is rooted in its elements as well as in its impossibilities.*

**Key words:** *literature and geography, spatial constructs, storytelling, space in fiction, imaginary spaces*

The playful desire for mapping of the human mind may be stirred up by the desire for narrative, as suggested by Robert T. Tally in his complex, thought-provoking book, an impeccable interdisciplinary approach entitled *Topophrenia*.

*Place, Narrative and the Spatial Imagination*.

Topophrenia is seen as *place-mindedness*. It refers not only to the spatial imagination as to a specific place in some narrative. Actually, in Tally's terms, *topophrenia* also includes

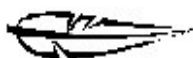
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*Traumă și modernitate. Identitate locală a Salontei și cariera  
unui poet maghiar din secolul 19*  
*(Trauma and Modernity – The Local Identity of Salonta and the  
Career of a 19th Century Hungarian Poet)*  
by Gábor Vaderna,  
Editura Presa Universitară Clujeană, 2022  
Cluj University Press, 2022.

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#### REVISITING TRAUMA AND MODERNITY

**Abstract:** *The book explores the intricate relationship between trauma and modernity, along the path of a 19<sup>th</sup> century Hungarian poet, navigating the societal progress that had changed the 19<sup>th</sup> century Salonta, by shaping the cultural identity of the place. Arany János was a role model even during his lifetime and remains a prominent figure in Hungarian culture to this day. Why is the poet Arany so important to Hungarians? What secrets did he possess that his contemporaries did not figure out?*

**Key words:** *19th century Transylvania, Hungarian poets, topos, ethos, trauma, modernity*