

Marius Conkan

Transgressive Spaces in Contemporary Romanian Poetry: A Geocritical Approach

Abstract: Transgressivity is a major geocritical principle that is fundamental for the morphology of global spaces. Following this theoretical frame, my paper will map out the images and states of transgressivity that arise in contemporary Romanian poetry. How does poetry create transgressive spaces in the context of a post-communist society? Which are the poetic cartographies involved in the process of cognitive, affective and heterotopic mapping of Romanian post-Communism? Finally, how does poetry become a territory of freedom that subverts a given socio-political geography? These are the starting points of my geocritical approach on transgressivity which can be characteristic to the “chronotopography” of post-communist spaces and their poetic representations.

Keywords: Geocriticism; Romanian Poetry; Transgressivity; Affective Mapping; Postmemory; Heterotopias; Rhizomatic Spaces.

MARIUS CONKAN

Babeş-Bolyai University, Cluj-Napoca, Romania
marisconkan@yahoo.com.sg

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Introduction

Influenced by the theories of F. Jameson, H. Lefebvre, M. Foucault, G. Deleuze, D. Harvey, E. W. Soja (and other philosophers), spatial analyses of literature have increased in the last decades, in the context of post-modernity, globality and posthumanism.¹ Human geography, geocriticism (B. Westphal),² literary cartography (R. T. Tally Jr.),³ literary geography, quantitative analysis and digital cartography (F. Moretti)⁴ attempt to define the relationship between real spaces and their aesthetic representations, following the paths of socio-political phenomena. For Westphal, “geocriticism will work to map possible worlds, to create plural and paradoxical maps, because it embraces space in its mobile heterogeneity,”⁵ while for Tally Jr. the process of “mapping narratives” involves two types of cartographers (the writer and the reader/ interpreter) who chart, in a dynamic and creative tension, “the real-and-imagined spaces of human experience.”⁶

In this sense, “transgressivity,” “multi-focalization,” “geocentered approach,” and “referentiality” (as translated from French by R. T. Tally Jr.) are the main theoretical

underpinnings of Westphal's geocriticism, used in his exploration of spatial heterogeneity that produces (and is produced by) social relations and literary representations. My paper will focus on transgressivity, a major geocritical principle that is fundamental for the morphology of global spaces. Related to mobility, movement, displacement and nomadism, to cognitive and affective mapping (Jameson and J. Flatley),⁷ to deterritorialization, to smooth and rhizomatic spaces (Deleuze and Guattari),⁸ to the fluidity and heterogeneity of space, to heterotopias and thirdspaces (Foucault and Soja),⁹ transgressivity creates a territory of freedom and heterarchy, of perpetual reconstruction and creativity, that undermines any sedentary condition and any static representation of space. Following this theoretical frame, my paper will map out the images and states of transgressivity that arise in contemporary Romanian poetry. How does poetry create transgressive spaces in the context of a post-communist society that, even if in transition, is controlled by static conditions? Which are the poetic cartographies involved in the process of cognitive, affective and heterotopic mapping of Romanian post-Communism? Finally, how does poetry become a territory of freedom that subverts a given socio-political geography? These are the starting points of my geocritical approach on transgressivity which can be characteristic to the "chronotopography" of post-communist spaces and their poetic representations.

Mapping Transgressive Spaces

We interact with the world and geographical space in two significant ways: through cognitive maps,

as understood by Fredric Jameson, and through affective maps. The latter is described by Jonathan Flatley as a method for literary analysis, but applied in the general context of geography "the term affective mapping has been used to indicate the affective aspects of the maps that guide us, in conjunction with our cognitive maps, through our spatial environment."¹⁰ Affective mapping describes, according to Flatley, the way in which the reader reacts and connects to spaces that emerge in literary works, with the purpose of attaining a different understanding of the world he or she lives in. Moreover, the reader seeks to acquire different skills of relating to the world he or she inhabits and act, including emotionally, inside of it: "In essence, the reader has an affective experience within the space of the text, one that repeats or recalls other experiences, and then is estranged from that experience, and by way of that estrangement told or taught something about it. This is the moment of affective mapping."¹¹

The term affective mapping is useful for this discussion, as it clarifies the relationship both readers and writers have with these geographies. There are two crucial elements, through which affective mapping operates: first, through the readers' self-estrangement and secondly, through the rhizomatic structure these maps seem to display. This refers to the manner in which such maps are in a permanent state of reconstruction, as they are being constantly reconnected, revised and reassembled. All these processes imply, on the aesthetic level, a sort of estrangement from certain ontological situations, enabling their perception in a completely new manner. The reader's self-estrangement, added to all

these elements, is a key moment in the emergence of affective maps. Authors create certain affective maps where readers rewrite, like in a palimpsest, their own maps. In this cycle new transgressive geographies will appear.

Affective mapping, while discussing literature in post-communist Romania, stands for a synthesis of spaces, elements that form an aesthetic heterotopia. Affective maps like these are made out of cultural settings reflecting a world in transition, but still very much connected to a major trauma. Contemporary Romanian writers constantly recreate these affective maps that have a rhizomatic structure and are grasped by readers through self-estrangement. My analysis uses two distinct study-cases as examples for how such a transgressive geography emerges. The first two examples are Angela Marinescu and Mariana Marin who, by living in communism and afterwards post-communism, manage to convert both worlds in a heterotopic manner in their poetry. They will draw one of the most poignant affective maps in Romanian literature of the last decades. The second example is a more recent one and deals with the poets of the 2000 Generation. Their works display a complete rewriting and erasure of past affective maps.

Post-Poetry and Heterotopias

After a decade since the fall of communism in Romania, we witness how a new poetic paradigm surfaces, illustrating the changes in culture and mentality for a society still in transition and built on the ruins of totalitarianism. After *The Fracturist Manifesto*, written in 1998 by Marius

Ianuș and Dumitru Crudu, Romanian poetry stands out due to its radical changes in style, setting out to capture identity and social tensions in post-Communist Romania. It is Mariana Marin and Angela Marinescu, poets of a previous generation, who have actually opened the path for new aesthetic models, through their incision-like poetics, frankness and visceral poetry.

Angela Marinescu (b. 1941) and her works¹² can be traced back to the two dark poets of the 20th century, Sylvia Plath (1932-1963) and Anne Sexton (1928-1974). We are dealing here with a pattern of confessional poetry, through which anguish and trauma take on a cathartic meaning. The grave and dramatic voices questioning and revealing a psychological intimacy represent the hallmark of this type of poetry. Anxiety, affective scars, distorted perceptions of a self and the world seen through the lens of imminent dissolution lay at the core of these authors' incisive language. A glimpse into a potential break with the usage of a dark language and the revealing of a *noir* imaginary came, in the case of Angela Marinescu, in the volume *Personal Matters (Probleme personale)*, (2009). The ultimate rupture with all that she had written before arrived with the publication of her volume, ironically entitled *Intimacy (Intimitate)*, (2013), as it showcases an undermined authenticity.

Backlash at the images of illness and indifference toward liminal states turn *Intimacy* into a poet's plea for a concept of living and writing called "post-poetry" and portrayed as: "ice poetry, that is what I did", "I am void/ I am nothing/ in capitals/ as you wish/ and pleases you/ I do not care", "wipe my mouth/ with a radioactive handkerchief,/ shove it down my throat,/ like

an abstract / utopian poem”, “the process of writing darkens/ and writing a poem/ that’s about to/ disappear”, “an impromptu surgeon forced/ to execute his innards on a ship/ adrift in the middle of the ocean”, “a non-place more isolated/[...]/ a non-poetry getting darker”, “this ice in my head has subdued restlessness/ and darkness”, “this is the place of all indifferent things”. Up until the publication of this particular volume Angela Marinescu’s poetic universe displayed a pulsating dynamic rendered by anguish and torment. The ritual of confession emerges on the edge of a possible extinction, as an organic implosion, while images of “blood”, in all its instances, reveal these edges and limits, suppressing any kind of resurrection. In *Intimacy* the representations of illness, devoid of its meanings that rendered depth and vitality before, cease to be a centrepiece in Marinescu’s poems. Nevertheless, these figures of malady turn into a poetic *anti-matter*, becoming a subject on which the poet is either unable to speak or has to expose it in radical terms. Angela Marinescu’s concept of post-poetry does not refer to what comes/remains after poetry. It is rather a term that comprises what poetry can be after its subject matter (trauma, neurosis, and suffering) has been transformed into anti-matter (indifference, a surgeon’s sensitivity, “sexual silence”).

Mariana Marin (1956–2003) was a poet during the communist period and also published outstanding volumes after 1989. Her works showcase how transgressive spaces emerge and combine existential frames with different axiological charges. In other words, her poetry exemplifies a literary heterotopia, as it deals with two worlds (the communist and post-communist) interfering with each other and

merging into a hybrid space, very much imprinted by both the trauma of the past and the anguish of the present. This would be, in general, the affective map the author delivers as a testimony of an unfortunate history. Going through Marin’s anthology *The Dowry of Gold* (*Zestrea de aur*), published in 2002 (the title ironically sums up Romania’s historical past and present misfortune), one can’t overlook how consistent she was throughout her poetic project. This project is, first and foremost, about a life capturing anxiety and the paroxysm of suffering with all its faces and forms. Mariana Marin’s style does not substantially change throughout her career and the obsessive states and ideas accelerate, from one book to another. Her debut, *A Hundred Year War* (*Un război de o sută de ani*, 1981), contains a poetry placed at the border between metaphor and cutting-edge simplicity, but gradually her poems gain the rhythm and clarity of verdicts, self-diagnosis and will eventually open up to the social dimension still very much stigmatized by communism. The political was for Marin a threshold in negotiating her own anguish of tremendous proportions. Her poetry, written during communism, deals with the existential and socio-political decline, but will apply allusive stylistic features, due to official censorship. After 1990, her tone shifts toward being vehement, while her clear syntax leads to manifest-like messages.

Mariana Marin’s universe is a vicious circle, returning to the roots of evil, as shown in her volume *Work Shops* (*Atelierele*, 1990) where an acute elegiac atmosphere prevails. The equation of existence could as well be based on the following: fiction-dream-utopia-truth, ontological dimensions depicting the author’s personal myth.

A more accurate description would actually point to an anti-myth, as it describes a complete dissolution, from which no soteriological elements can be recovered. What are Mariana Marin's fictions she constantly evokes in her poems, as they feature dreams, utopia and truth, all entangled in an unsolvable equation typical of her existence?

Fiction is for Mariana Marin reality in its translucid cruelty. The author attempted to define and understand this idea using, at times, tenderness and sometimes revolt (the oxymoron is at the core of this poetry of limits, as numerous verses showcase an interplay between the solar and the thanatological). Moreover, while internalising these contradictions in an abyssal manner, the poet was confronted with a mirror reflecting her identity, in which, like an anti-Narcissus, she will find her ultimate decay. Marin's fictions are her fantasies, anxieties and loneliness (in poetry or in life). She constantly explored these states and found every single time, through a crystal-cutting technique and language, a proper and favourite expression for them. Fiction is also personal and social utopia, translated into a funeral idealism that nurtured the departing from this world. This will reveal the relationship between the self and reality, which shows religious traits, now infused by dystopian elements. For Marin, who places dignity above all virtues, one major fiction is Anne Frank, her double and even the assumed "maternal" spectrum in the name of a hereditary trauma. She will enlighten everything that had been silenced before. From this point of view, it is interesting to observe how the same poems from *The Secret Annex* (*Aripa secretă*, 1986) are rekindled in *Work Shops* as notes to a

self. Marin unifies in a single "fiction" and in a singular and symbolic space two very similar traumas, caused by two extremist ideologies. Above all fantasies, anxieties and utopias, the ultimate and primary fiction of Mariana Marin rests: truth and her poetry. These two instances overlap in a tragic universe, despite the fact that writing poetry does not coincide with finding the truth. The personal, social and historical truths escape her, but this process sets the pathway for an inner and stylistic revolution.

Giorgio Agamben, in *Remnants of Auschwitz: The Witness and the Archive*, discusses the category of the impossible and its ontological value. For Agamben, the traumatic and funeral spaces in Auschwitz represent "the devastating experience in which the impossible is forced into the real."¹³ The philosopher's definition of "the existence of the impossible"¹⁴ linked to the acute presence of death leads to "the catastrophe of the subject."¹⁵ Such a parenthesis is supported by the fact that Mariana Marin's poetry accurately expresses the ontology of the impossible, as it archives and transcribes, through complex languages, realities in which the humane is completely eradicated. This could reveal the meaning of the "fictions" found in *The Dowry of Gold*, as they capture the impossibility in its existence and the poetic life on the brink between salvation/truth and dissolution. This is the point in which Mariana Marin comes very close to Herta Müller, as we find in her prose the description of the same weapons and effects of dispossession in a totalitarian society, but making use of a different symbolic order and other stylistic resources. What Herta Müller managed in prose¹⁶ has brilliantly come out for Mariana Marin in poetry.

Postmemory and Liminal Spaces

My second case-study revolves around the poets of the 2000 Generation, who have retraced, in a rhizomatic manner, the affective maps in contemporary Romanian literature. These poets reacted to the social distress of those times and attempted to depict, even using the autobiographical lens, the maladies of a ruined reality. Their attitude turned against the cultural system and was fed by a postmemory¹⁷ that constantly activates the possibility of historical trauma repeating itself. They managed, on the level of poetry, to create transgressive spaces consisting of the real post-communist space intertwined with the subjective/autobiographic one. The modified tone and liberalization of language, signs of a change in the aesthetic paradigm, was given by Marius Ianuș and Dumitru Crudu in 1998, with the publication in a local newspaper, *Monitorul de Brașov*, of *The Fracturist Manifesto*.

The paper, written by the two poets as a response to the socio-political turmoil of the 90ies, condemns “the eighties (post-modernist) poetry of the real and its derivation from culture,” by refusing the usage of “commonality of every-day language,” “conventionalism and conformism,” “existential tautology,” “the generalization and collectivization of intimacy and individuals.” This manifesto, in its authentic enthusiasm, offers an overlapping and even osmosis, on the level of senses and affects, between the fracturist poet and reality, between poetry and ontological states/reactions/contexts. In other words, the fracturist poet sees his or her writing in accordance to the world he or she inhabits and going beyond cultural-affiliated generalizations and conceptualizations.

From a larger historical perspective, the manifesto announces principles already found in the poetry of the Beat Generation or in the poetics of the Avant-garde, where these principles have been clearly formulated and theorized and some have even taken violent socio-political stances. The fracturist manifesto resorts, in order to end the crisis in literature, to ideas belonging to an already influent cultural past (peripheral or mainstream). Going beyond the neoavant-gardist perspective, visible in their attitude, the authors crusade for a new *mimesis* in poetry.

The essential part of the entire manifesto, entitled *The First Annex* and written by Dumitru Crudu, points to how fracturist poetry can be written. The most relevant aspects he draws upon are: “deconceptualizing the object of our reactions,” “defamiliarization of pre-existent situations,” “erasing limits between the object causing reactions and our responses,” “unity of senses and the mind.” Defamiliarization of states/situations becomes relevant as it originates in the famous concept introduced by Viktor Shklovsky, *ostranenie* (estrangement).¹⁸ The estrangement of ontological realities, enabling their perception in a completely different manner, made the redrawing of post-Communist Romania and its affective map possible.

Authors who made their debut in the 2000s discovered and refined, also by coming in contact with Western poetry, a language that could finally express the new cultural transformations. This can be observed in the stylistic variety of this period and is worth mentioning: the subversive biography found in the works of Marius Ianuș, Dan Sociu, Ruxandra Novac and Elena Vlădăreanu, the post-surrealistic

spaces in Dan Coman's poems or the postexpressionist geography of Claudiu Komartin's poetry.

Dan Sociu (b. 1978),¹⁹ as the most well-known poet of the 2000 generation, sheds light on the disillusioned and funeral surfaces of post-Communist Romania, but also plays upon the vital and erotic/sexual energy, breaking all taboos. This poetry captures the uncertainty of love and "utopia" (with all of its meanings) in a disenchanting world, whose paralysis does not manage to devoid all moments of organic enthusiasm and revelation. Sociu's specific topics can also be found in his most recent volume *Uau* (2019): from social and personal decadence to eroticism with a vital undertone, but with the difference that they are filtered by another sense of self-perception and an almost mystical realism. Next to a nostalgic look upon one's adolescent life and a melancholic perspective on aging, there are numerous poems depicting the conscience of being simultaneously present and absent, living and dead, included or excluded from a personal and social existence.

Along with these transgressive (self) projections that ultimately deal with liminal identity, the threshold between degradation or "falling into adjournment" (in Sociu's terms) and a potential reconfiguration of a self, the prose poems from the second part of the volume bring narratives with a mystical and even Faustian twist. These prose poems reflect, in a realist manner, a sort of quasi-religious enlightening. Moreover, death becomes the frame for meditation in some writings, as they depict a metaphysics of human fragility, without being (with the exception of few fragments) symbolically or metaphorically charged.

The author assembles a hybrid, post-ethylic world fuelled by personal and quasi-mystical "fictions" experienced through the eyes of a disillusioned Sociu, who seeks revelations in gestures and apparent random meetings (like the one with the homeless Florin). Many poems showcase the relationship between the material, organic and the affective (i)realities, translated either through a spectral eroticism, or an eschatological discourse about estrangement and dislocations. The alterations of one's known universe emerge under the conscience of a repetitive death. The mystical realism found in the volume *Uau* finds its expression in the hybridization of both biographical, social dimensions and those intuitive, ineffable and spiritualized (somewhat esoteric) spaces. The latter is a continuously present attribute of Sociu's poetry, but in *Uau* it finds a more prominent amplitude. This turn in stylistic and affective representation mark the quasi-prophetic features of some of Sociu's writings, as they trace the invisible and unutterable space of both a personal demise and deep enlightening.

Being a poet with a sensibility rooted in the writings of German-speaking expressionist poets (Georg Trakl or Gottfried Benn), the visionary imagination of poets like Arthur Rimbaud and Walt Whitman, but also inspired by the straightforward and tormented confessions of Sylvia Plath, Claudiu Komartin (b. 1983)²⁰ revisits and recovers in his volume *Cobalt* (2013) all the voices and manners through which both "the compulsion for beauty" and his plea for imagination can be poetically and existentially transposed ("don't be afraid/ they will not see the apocalypse/ just those who smashed their brains/ methodically/ out of a practical impulse,/ then the

schizophrenics and the inadequate/ those in delirium and the junkies, those who/ pull themselves into the marshes”). What kind of beauty and imagination resurface in *Cobalt*? What mechanisms expose, at times in a microscopic manner, the liminal and divergent anatomy of this poetic world?

While exploring violent landscapes, levelling their impact and spread by employing a stylistic refinement, Komartin writes, avoiding any sort of sentimentalism, about the demise of love, mankind and poetry. In fact, this extended and self-coherent trajectory of perspectives that forge this mutilated universe, tends to shrink and expand (without any sort of obvious fluctuations) in order to screen the mental body and the encounter with the other (in love, death and suffering), but also to retrace the world through the symptoms of its total collapse. Therefore, the volume is built on a subtle exchange between spaces catalysed by ailments. The poem suggesting an actual implosion of these spaces is the *Poem for those left behind* (*Poemul pentru cei de pe urmă*). Once the allusive and impenetrable rhetoric, found in the first two parts of the book, broke the world in small pieces and scrutinized them through the eyes of a mental body displaced by ruptures and disappearances. Now, in the *Poem for those left behind* this gaze is vanquished and the poem's language becomes abrupt, sharpened and clear. Komartin gradually crosses the psychological realms of his schizoid characters, in order to reveal a discourse that enables the depiction of an apocalyptic world. Inevitably, this discourse is contaminated by a liturgical-enchanting mysticism deeply rooted in the tradition of the great poets with visionary imagination, but also by the mechanics of a technological world taken under scrutiny.

On the other hand, the volume *Cobalt* displays an interesting feature through a set of “filmstrips” that graphically accompany the poems in the book. By resorting to these images, Komartin registers the dynamics of states and things. These filmstrips lay at the core of the entire universe reflected in the volume and are foreshadowed by the “cobalt”. The latter radiates a contrastive energy, oscillating between denial and acceptance, between the malign and benign and between uncovering a liminal-state and its suppression. “The cobalt sun” of this universe casts, through an unsettling *coincidentia oppositorum*, images of both a survival and of an apocalypse (“the cobalt sun rises from the body and shines/ over reefs/ on my battered brain it sets/ unknown birds of cobalt/ resisting compromise and helplessness/ was always cobalt/ and fear at night I wanted to hit/ like a stubborn animal/ it's cobalt”).

The compulsive search for beauty, starting in the depths of the underground and imagining scenarios for a total disappearance, links the nocturnal, corrosive realm, marred by claustrophobia and alienation from others and the self, to the world rebuilt through its own demise (“I do want to believe you when you say/ someone will come/[...]/ to push me towards tomorrow/ like a sad, broken horse/ at night on the road to the slaughterhouse”; “It is late for almost everything, even poetry/ as utopia is a disgrace”). In fact, in this volume Komartin takes on the entire poetic inheritance of the visionary poets of the last century and their particular manner of writing. As long as “imagination lasts the longest” and visions reclaim their main and central role, “taking refuge in beauty” is still possible.

In *Lullaby for my Generation* (*Cântec de leagăn pentru generația mea*, 2018), Cosmin Perța (b. 1982)²¹ writes “a poetry of trauma and obsession” (in the author’s own words) that is socially charged, a relevant feature of recent developments in the poetry of confession. As the younger generation of authors explore liminal and – including digitally – intermediated spaces of existence, the need for a renewed immersion into the socio-political becomes even more stringent, as this context in Romania is placed under the sign of a “country-based depression,” to use a diagnosis found in the volume *Letter to a Friend and back to the Country* (*Scrisoare către un prieten și înapoi către țară*, 2018) by Ruxandra Cesereanu (b. 1963), another important poet of the last decades.

From this point of view, *Lullaby for my Generation* can be seen as the manifesto of a generation. It is not necessarily a manifesto of a generation of writers-poets, but rather of a human generation, despite the fact that some poems capture the attitudes and aesthetics of the 2000 regarding failure, dissolution, delusion, depersonalisation and existential drift (“We all have tombs/ where we think and see clearly/ the depth.// All fear helplessness/ premeditated failure,/ the fine line between something and nothing.// I made an experiment on a mental map/ I drew small sections of the brain:/ here I learn to enjoy,// here I weep , here I want to die fast,/ here I think of survival,/ here I drink and smoke,// here the place I do not understand what I wrote,/ here the place I feel sorry, here the place/ I wanted to be something else,// here I have a home, here/ I have nothing, here I remember the first kiss,/ the place where I love, here’s the place, you are here./.../ I

wrote this part really small,/ unreadable,/ here is the place I will never go back to”). Cosmin Perța has actually written the manifesto of a generation of postmemory, a concept defined by Marianne Hirsch as “the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they ‘remember’ only by means of the stories, images, and behaviors among which they grew up. [...] Postmemory’s connection to the past is thus not actually mediated by recall but by imaginative investment, projection, and creation.”²² In this sense, the (post)dystopian representations in the book render a construct of postmemory. Such representations are part of the 2000 generation poetics, in which authors have dealt with the anxieties and precarious conditions of a post-communist society. Dealing with a Romanian society in transition, such authors unwittingly realize a critique on the communist Romania of their childhood, but also of the one depicted by collective and personal narratives of previous generations.

Even if my study only uncovered fragments and parts of the affective maps illustrating the image of Romanian post-Communism, it is clear that theories on space can deliver relevant methods of portraying such a complex and complicated period. Because space will always tell us who we were, who we are and, probably, who we will become.

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NOTES

1. See Marius Conkan, "Mapping Literature: Geocritical Thinking and Posthumanism," in *Caietele Echinoc*, vol. 24/2018, pp. 66-76.
2. Bertrand Westphal, *Geocriticism: Real and Fictional Spaces*, translated by Robert T. Tally Jr., New York, Palgrave Macmillan, 2011.
3. Robert T. Tally Jr., *Spatiality*, New York, Routledge, 2013.
4. Franco Moretti, *Atlas of the European Novel (1800-1900)*, London and New York, Verso, 1998.
5. Bertrand Westphal, *op. cit.*, p. 73
6. Robert T. Tally Jr. (ed.), *Literary Cartographies: Spatiality, Representation, and Narrative*, New York, Palgrave Macmillan, 2014, p. 3.
7. See Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism*, Durham, Duke University Press, 1991; Jonathan Flatley, *Affective Mapping: Melancholia and the Politics of Modernism*, Cambridge, Harvard University Press, 2008.
8. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, translated by Brian Massumi, Minneapolis, The University of Minnesota Press, 2005. For Deleuze and Guattari, a rhizome is the cartographic model of nomadism, multiplicity, hybridization and smooth spaces.
9. See Michel Foucault, "Different Spaces," translated by Robert Hurley, in *Essential Works of Foucault (Vol. II): Aesthetics, Method, and Epistemology*, edited by James D. Faubion, translated by Robert Hurley and others, New York, The New Press, 1988; Edward W. Soja, *Thirdspace*, Cambridge, Blackwell, 1996. For Foucault, heterotopias "have the curious property of being connected to all the other emplacements, but in such a way that they suspend, neutralize, or reverse the set of relations that are designated, reflected, or represented [réfléchis] by them" (p. 178), while for Soja a thirdspace merges "subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the

- unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious” (pp. 56-57).
10. Jonathan Flatley, *op. cit.*, p. 77.
 11. *Ibidem*, p. 7
 12. A selection of volumes written by Angela Marinescu: *The rooster in the wound* (*Cocoșul s-a ascuns în tăietură*, 1996), *Postmodern fugues* (*Fugi postmoderne*, 2000), *I eat my verses* (*Îmi mănânc versurile*, 2003), *Language of demise* (*Limbajul dispariției*, 2006), *Futile happenings of an end* (*Întâmplări derizorii de sfârșit*, 2006).
 13. Giorgio Agamben, *Remnants of Auschwitz: The Witness and the Archive*, translated by Daniel Heller-Roazen, New York, Zone Books, 1999, p. 148.
 14. *Ibidem*.
 15. *Ibidem*.
 16. See Dana Bizuleanu and Marius Conkan, “Post-communist Truths: Understanding Herta Müller in Romania,” in *German Life and Letters*, Vol. 73, Issue 1/2020, pp. 34-51.
 17. Marianne Hirsch, “The Generation of Postmemory,” in *Poetics Today*, no. 29(1)/2008, pp. 103-128.
 18. Viktor Shklovsky, “Art as Technique,” in *The Critical Tradition: Classic Texts and Contemporary Trends*, edited by David H. Richter, Boston and New York, Bedford/St. Martin’s, 2006, pp. 775-784.
 19. A selection of volumes written by Dan Sociu: *Well-fixed jars, money for one more week* (*borcane bine legate, bani pentru încă o săptămână*, 2002), *Lice brother* (*fratele păduche*, 2004), *eXcessive songs* (*cîntece eXcesive*, 2005), *Mouths dry with hatred* (Longleaf Press, University of Virginia, 2012), *Come with me. I know where we are going* (*Vino cu mine știu exact unde mergem*, 2013).
 20. A selection of volumes written by Claudiu Komartin: *The Puppeteer and other Insomnias* (*Păpușarul și alte insomnii*, 2003, 2007), *Domestic cirques* (*Cercul domestic*, 2005), *A season in Berceni* (*Un anotimp în Berceni*, 2009, 2010), *Masters of a dying art. Selected poems* (*Maestrii unei arte muribunde. Poeme alese*, 2017, 2018).
 21. A selection of volumes written by Cosmin Perța: *Zorovavel* (2002), *Sentinel of clay* (*Santinela de lut*, 2005), *Song for Mary* (*Cântec pentru Maria* 2007), *Untitled* (*Fără titlu*, 2011).
 22. Marianne Hirsch, *op. cit.*, pp. 106-107.