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Bogdan Popoveniuc; Sorin-Tudor Maxim; Marius Cucu;

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Bogdan Popoveniuc; Sorin-Tudor Maxim; Marius Cucu;

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PHILOSOPHY, SOCIAL AND HUMAN DISCIPLINES SERIES

**The Reality in Literature,
Architecture and Language**

2014

Volume I

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RESEARCH PAPERS

The altruism of Dona Benigna in Benito Perez Galdós's *Misericordia* Religious Morality, Cultural Predisposition or Genetic Inheritance

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Abstract

In the novel Misericordia (2004) by Benito Perez Galdós there is a character, Doña Benigna, who has developed an altruistic behavior in favor of other characters. What is certain is that the origin of this cooperative behavior is unclear. We would think that it emanates either from an acquired moral religious education, or from a cultural predisposition or a genetic inheritance. The moral development of the individual is one of the foundations for the birth of man as free individual during this period of Spanish history. Benito Perez Galdós's narrative raises a debate about the issue of morality as solidarity action in this critical period of Spain's evolution.

Keywords: *Altruism, religious moral learned, cultural predisposition, genetic inheritance, conception of the individual.*

In the novel *Misericordia* by Benito Perez Galdoós, *there* is a character, Doña Benigna, who represents an altruistic behavior in favor of other characters: Doña Paca and her family, the poor who live in slums and a blind, one of her misfortunate companions. Throughout the story, Doña Benigna has sacrificed the family's scarce material goods and has turned into the provider of daily food to the Doña Paca family, in addition to solidarity actions with the rest of the characters previously appointed. This character takes a moral responsibility through altruism in her behavior as she expects nothing in return for the sacrifices and work done to maintain the economic and moral conditions of the Doña Paca family and the other characters that she helps. This work aims to look into the solidarity behaviour where the protagonist is engaged towards a group of people who is not by any means related to her by blood. The origin of this cooperative behaviour seems

unclear. We would think that it comes from moral commitment acquired from religious education, or from a cultural predisposition or even from a genetic inheritance. We consider the origin of altruism in Benign's case as a discussion forum according Jo Labanyi who presented it as an element of the realistic novel: "The realistic novel is not crudely prescriptive, but neither is it descriptive. Rather than copying reality, it functions as a forum for critical debate, giving rise to issues of contemporary concern."¹ Doña Benigna's behaviour is the trigger that generates that discussion in which we seek the origin of this character's altruism and make the reader think about its origin, its positive and negative consequences. Morality is a crucial element in the formation of the subject. The nineteenth century produced social changes and democratization of society that are still prevailing today. After the old regime - *Antiguo Regimen* - a change is made in the conception of the individual. The values that bonded people together started to disappear giving way to a free and independent man with ideas about the notion of being and self-formation.

Within this framework of individual formation, moral identity is a crucial part in the formation of subjects, as suggested by Luciano García in the introduction to *Misericordia* "Society in the novel is in decline and people have lost their social privileges. The protagonists struggle to survive and maintain the same social and economic status. The Spanish society is transforming the old regime and has evolved into the creation of «Spanish man», as free individual."²

Galdós proposes altruistic and selfish behaviors as a topic of debate in the construction of the subject. Benigna's behaviour is integral (altruist). Doña Paca takes advantage of Doña Benigna solidarity. The origin of altruism (Benigna's solidarity) is difficult to determine given the multiplicity of its possible origins. There are few references in the novel that tell us about its religious origins; this appears in paragraphs where Doña Benigna's behaviour is compared to that of a holy state of perpetual penance, suffering inflicted on the body for the sake of helping others: "looked like a Santa Rita of Casia who walked through the world of penance... Only the crucifix and the wound in the forehead."³ Within this vein, we can find other religious references. When Doña Paca rebukes Doña Benigna for her techniques to get money, Doña Paca believes Benigna has no dignity to resort to "entangle/truck people" in order to get money. Doña Benigna makes reference

¹ Jo Labanyi, *Gender and Modernization in the Spanish Realist Novel* (Oxford University Press: New York, 2000), 4.

² Luciano García, "Introduction to *Misericordia*," in Benito Pérez Galdós, *Misericordia* (Cátedra: Madrid, 2004), 29

³ Pérez Galdós, *Misericordia*, 77.

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to God in which she explains that she was created by Him, but does not speak of whether God made her behave that way. She is also compared to animals, since she is referred to as a sparrow that forages to survive: “Yo no sé si tengo eso; pero tengo boca y estómago natural, y sé también que Dios me ha puesto en el mundo para que viva, y no para que me deje morir de hambre. Los gorriones tienen pico.”⁴ (I do not know if I have that; but I have a mouth and a natural stomach, and I know that God has placed me in the world to live, not to let me starve. Sparrows have beaks). But on the other hand, at the end of the novel, Doña Paca fires Doña Benigna, although she had remained economically sufficient as she has received an inheritance and no longer needs her as a source of livelihood. At this time she was already rich when she discovers that the money that came from Doña Benigna resulted from begging, so she dismisses her and treats her with *scorn*. Doña Benigna's indignity makes a religious reference to scripture (Bible), which says that doing well has a divine origin. This appears only she makes a comment which clearly alludes to the divine origin of generosity in Doña Benigna's behaviour. However, later in the story there appears a character named Doña Guillermina, who helps the poor, and she is compared to Doña Benigna although in this case the negative aspects are mentioned as being poor and sinful, while the virtues are highlighted in Doña Guillermina's behaviour who has been neither poor nor sinful. According to García Lorenzo, in his introduction to *Misericordia*, Doña Benigna has a duty towards others, and their selfless actions are an act of Christianity, in which morality is based on the act of understanding that you will not get anything back.⁵ According to the same author Ignacio Correa considers solidarity from Doña Benigna's point of view as “a journey into the ultimate goal of the imitation of Jesus Christ [...] the path of begging followed by Doña Benigna is a path that leads to sanctification and becomes an angel that makes her superior to other people.”⁶

These few religious references on the origin of altruism in Benigna's behaviour are not conclusive about the origin of the characters' altruistic behavior. Therefore, we can consider the animal-biological aspect of Doña Benigna and the rest of the characters which states that this behaviour is a genetic inheritance. We might add that it could also be due to cultural background, moral values and standards of behavior that come from society. The behavior of Doña Paca is the opposite of Doña Benigna's who shows interest, selfishness, without moral

⁴ Pérez Galdós, *Misericordia*, 100.

⁵ García, “Introduction to *Misericordia*,” 46.

⁶ *Ibidem*, 46.

standards in order to get her debts paid and take advantage of the “weakness” of Doña Benigna to get all the money, while even knowing that she is a maid and with limited financial resources.

But why is morality abundant in Doña Benigna’s case and very scarce in Doña Paca’s? Morality is a set of standards and values that govern a society. According to Durkheim, individual morality is determined by society. For him solidarity is a moral fact and arises from collective consciousness; but with the modernization of the nineteenth century this social solidarity has disappeared. Individuals of that society accept these rules and implement them and even institutionalize them by including them in the legal system of the community. But also the acceptance of these standards by the members of this group has to be done; they apply them to their personal lives and to other issues. In addition, moral subjects decide about arising disputes producing official morality and personal morality and rejecting them when the need arises. The modern individual is no longer subjected to nobleness and needs to enjoy his freedom. As a result seeking maximum possible happiness in life and trying to reduce sufferings is what counts most. It seems that the behavior of Doña Benigna expresses no explicit statement about morality of actions, and simply acts as if these actions were already given by the character. Doña Benigna is a poor woman, she works as a maid for families as is the case at hand. Right from the first moment in the novel, she is defined as different from the others in the group of beggars, begging every day in the churches of Madrid. She is respectful of the rules and very submissive. She accepts the rules established by the beggars on the distribution of alms that are set hierarchically according to seniority in the job. It seems that this gentleness is part of her simple character, with no conjectures or depth of thoughts throughout the novel, as she wins the respect of her fellow traders and only seems to be showing “informal” but not bordering rudeness, with blind confidence.

Doña Benigna moves within various human groups. The first is the poor begging in front of the churches of Madrid and set rules on the distribution of alms given by the parishioners leaving the church. There is a group behaviour towards competition for the best alms but within established hierarchy for the deal; so that the oldest get the lion’s share. Benigna belongs to this group and maintains compliance with the ruling hierarchy. It provides a moral; “a tacit authority” that older youth is strong and weak. When the young rebel, conflicts appear in the group. According to Galdós, characters are involved in hierarchy that is reversed and remains altered, as we see two characters: Casiana is a harsh character, that is one of the oldest in the group *La Burlada*, unruly and criminal that belongs to the

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group of rookies. In addition, group members have a competitive behavior while Doña Benigna has a non-combative nature with respect to the group structure, but fighting for survival or to help people.

But what is the origin of the good character of Doña Benigna and why is it different from other poor ones? In the narrative description of the character appears through external signs such as voice, hands, good manners and facial expression.

While this paragraph refers to Doña Benigna's education, there appear no clear explanations about her education, or how it was acquired. Doña Benigna moves heaven and earth in their first action for her mistress, hard to get this "duro" (the money of the time) to pay multiple debts of hers. Doña Benigna is desperately seeking this and after a thousand adventures she gets it, to have it act like an animal protecting its prey / food from other predators: "Y salió disparada, las monedas metidas en el seno, temerosa de que alguien se las quitara por el camino, o de que se le escaparan volando."⁷ (And shot out, coins tucked within, afraid that someone are wiped down the road, or that he escaped flying). And although it will be verbally reprimanded by her mistress Doña Benigna seems to support these humiliations and yet to receive nothing in return.

Science offers us several hypotheses regarding this cooperative behavior. Sociobiology is a science that draws parallel affinities between animal and human behaviour and studies the biological function of social behaviour which establishes an individual relation to other congeners, among these behaviors are: aggression, territoriality, altruism and mate selection. Edward O. Wilson, the founder of sociobiology, stated in an interview that altruistic behaviour is due to our biology, our brain is made this way. Our biology makes us feel satisfied when we perform an altruistic act:

*Certainly that but also you just feel good when you do something that is right... when you do something brave, when you take care of others, when you are honest... you feel good whether you are a devout Christian or secular humanist, it's because your brain is wired that way.*⁸

There is controversy about the genetic origin of morality. Authors such as Edward O. Wilson considered that altruism is an evolution through natural selection.⁹ Gómez Caminero presents sociobiology as a discipline that claims that

⁷ Pérez Galdós, *Misericordia*, 94.

⁸ Robert Wright, "Interview to Edward O. Wilson" (Meaningoflife.tv., 24 Feb. 2007).

⁹ Edward O. Wilson, "The morality of the Gene," in *Issues in Evolutionary Ethics*, ed. Paul Thompson (Albany: State University of New York, 1995), 154.

altruism exists because it nourishes the genes of social issues. Natural selection acts on the individual and not on the group: reproductive success is something that gets an individual who is able to pass on their genes to the next generation. Humans spend a lot of energy in getting their goals and in the case at hand; altruism has no other purpose than reproduction and perpetuation of our species.¹⁰

On the other hand, M. Ruse tells us that, as the famous scientist Charles Darwin, author of *The Origin of Species* in 1895 said that our morals, our altruistic nature, is a feature that helps us in the struggle for survival and reproduction. Moreover, Richard Dawkins in his famous and controversial book *The Selfish Gene* (1976) studied the biology of selfishness and altruistic behaviour. He first argues that although traditionally for the theory of evolution, an important thing was the good of the species (group) currently is not, since what matters in evolution is the good individual (the gene). Also, he does not intend to argue that morality is based on evolution, just shows how things have evolved.¹¹ The basis of his ideas is that altruism is not given for the sake of the species, the group, which would be sacrificed for the sake of this group, but there is an outstanding selection, in which the individual's acting selflessly goes against what genetics dictate and that culture plays a very important role passed from one generation to another.

Among the Doña Benigna altruistic acts we can notice the childcare of Doña Paca, when children are seriously ill. After this sacrifice Doña Paca does not thank her and this causes a rift in their relationship. In here we can notice that there is more than an altruistic behavior by Doña Benigna. The sacrifice that she makes is not only to help children but to help her emotionally. Doña Benign is lonely and needs love that is supposed to be provided by the children.

On the other hand, Doña Benigna seems to hold the whims and scorns Doña Paca for emotional issues. It seems that self-deception occurs to maintain their self-esteem in what is called relationship of "reciprocal altruism." According to the scientist Robert Trivers reciprocal altruism is based on individual cooperation, hoping that the other does the same too.¹² Trivers also posits the idea of the logic of self-deception. According to him, the "self-deception evolves in the service of deceit. Self-deception provides at least two benefits to deceive another. It is more effective, because the truth is hidden deeper and more efficient, because

¹⁰ A. A. Caminero Gómez, "Fundamentos biológicos de la conducta" (Departamento de Psicobiología, UNED. April 2004), <http://www.uned.es/psico-1-fundamentos-biologicos-conducta-I/orientaciones/cap012.htm>, 1.

¹¹ Richard Dawkins, *The Selfish Gene* (Oxford University Press: England, 1989), 2.

¹² Ginés López Puerte, "Sobre el altruismo biológico," *La caverna de Platón* (April 2007) <http://www.lacavernadeplaton.com>, 1.

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consciously lying is cognitively expensive, and has at least part of the contradiction is less unconscious mental energy.”¹³ But to avoid self-deception risks lower self-esteem.¹⁴ Therefore we can conclude that from the genetic point of view of altruism, it seems that Doña Benigna sacrifices for the good of the group but cannot preserve their species because she has not had children. On the other hand, the sacrifice for the good of others makes the group (the family of Doña Paca) survive until another source of survival (the inheritance of a family) appears. Doña Paca survives on two things: caring by someone outside the group (Doña Benigna), and also other solidarity by someone who belongs to the group by blood filiation (family).

It might be added that perhaps altruism of Doña Benigna, besides having an emotional character, is also “reciprocal altruism.” Although she never says she expects no material gain in return, Doña Paca shows all the money to Doña Benigna to pay her debts. She promises that she will return her money with benefits when she receives the money out of inheritance: “Give me, give me everything you have, Benigna, and God will grant you everlasting glory, I’ll refund you when cousins from Ronda pay me the... you know... it’s a matter of days.”¹⁵ Giving money is said to be a relationship between two states; it is a community of interests.

At the end we can notice that Doña Paca does not return the money nor does she thank Doña Benigna for what she has done to her and to her family. Doña Benigna expected cooperation from Doña Paca but this has not contributed in “reciprocity”; so personal interests have prevailed.

So far, we have seen how altruism in Doña Benigna’s case could have a religious or biological configuration, but it is not clear that these might be the causes behind her behaviour, clearly noticeable in her acts. Her altruism can yield emotional or material benefits, which are higher in terms of the degree of delivery, without expecting anything in return, and could provide an explanation beyond biology or religion; a cultural explanation for their moral actions. According to Francisco J. Ayala culture is one possibility, and that moral norms are not determined by a biological process but by cultural tradition and principles that are products of human history. The assessment of moral codes or human actions must

¹³ J.P.M. Camacho, “Entrevista a Robert L. Trivers,” *Evolución, Revista de la Sociedad Española de Biología Evolutiva* (Universidad de Granada. April 2007) www.sesbe.org, 7.

¹⁴ Camacho, “Entrevista a Robert L. Trivers,” 8.

¹⁵ Pérez Galdós, *Misericordia*, 108.

take into account biological knowledge. And to decide what should be accepted as moral codes, biology alone is insufficient:

*Moral norms are not determined by biological processes, but by cultural traditions and principles that are products of human history. The evaluation of moral codes or human actions must take into account biological knowledge. But to decide which moral codes should be accepted, biology alone is palpably insufficient.*¹⁶

The moral code of Doña Benigna is a contradiction: On the one hand, it is sacrificed and is deeply concerned and affected by the situation of Doña Paca's family, specifically in terms of concerns about her daughter: "All this was the occasion of new desires and musings for Doña Benigna, who loved dearly the owner of the house, and could not see her hungry or in need without trying to help her instantly according to her means."¹⁷ But on the other hand, the morals wobble as she has developed the habit of a "pilfer" the money that gets your love handles when making the purchase. Here readers notice a contradiction between virtue of her altruistic acts and the armholes of vice of the pilfers.

It means that the author in the story uses the word "pilfer" as a synonym for stealing. The term "pilfers" is less guilty and carries a connotation about stealing as a term. So, it could be inferred that the selection of this particular word is used to lessen the severity of the theft inviting the readers not to give much importance to her acts, and not to produce a contradiction with her altruistic nature. It would be a great failure and a loss of credibility in her solidarity actions. In contrast to the use of this word, the negative acts are justified because they have to help others, which in this case seem to be not of much merit, as Doña Paca is ruined by poverty in managing her own economy.

As we have mentioned, perhaps altruism of Doña Benigna is a consequence of culture. In all cultures, there are different moral systems that determine society. In the case we are referring to, we must take into account that the moral system is changing in the society in which the novel was set. The punishment that was previously considered as normal and accepted by all is now turning into a violation of "human rights." Culturally, altruistic or selfish behavior can be explained by different moral or philosophical conceptions. Psychological egoism, ethical egoism and utilitarianism are some of these philosophies about human behavior. Psychological egoism is based on a theory of human nature by individual acts; ethical egoism is a theory that is about how humans should behave. In both

¹⁶ F. J. Ayala, "The Biological Roots of Morality," in *Issues in Evolutionary Ethics*, ed. Paul Thompson (Albany: State University of New York, 1995), 314.

¹⁷ Pérez Galdós, *Misericordia*, 118.

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Cultural Predisposition or Genetic Inheritance*

theories, human beings seek their personal interests.¹⁸ Therefore, we can apply these theories to the behavior of both benign and Doña Paca. In Doña Paca's case, we clearly see this personal interest, while in Doña Benigna's case two levels of interest arise: the money, to pilfer and beg to have an economic livelihood and this one is deeper than helping Doña Paca and her family. But perhaps "utilitarianism" is what Doña Benigna practices. This is practiced to achieve the greatest happiness for the greatest possible number of people. At the same time, she is altruistic as she seeks the good of a community based on the approval or disapproval of the actions which rely on the increase or decrease happiness about the party concerned. "We should judge actions right or wrong depending on whether they cause more happiness or unhappiness."¹⁹ We can say that Doña Benigna is seeking happiness for others, but she also seeks her own happiness. Solidarity actions are giving happiness to these people, not only a material one, but also a spiritual one. Doña Benigna helps the poor living in slums. She moves in search of her companion's alms Almudena blind and sees a very poor family and helps with the little she has. She is also supportive of her blind friend Almudena who lives in very bad condition.

She also helps people in poor conditions: this looks like if Doña Benigna were a utilitarian cream that turn the poor to be happy for a moment in an animal community defined as "hive". The narrator introduces us to the poor as animal groups who have to live in community structure of an animal society due to their economic condition. Moreover, their solidarity actions seem to follow the precepts by which utilitarian goodness of Doña Benigna is a natural property of her character. Furthermore, Doña Benigna is offering her actions for several people to benefit from: Doña Paca and her family, the blind Almudena, and the poor of the slums.

She is helping species and society. The benefit of the species and society are part of the principles of naturalistic ethics: biological naturalism occurs when helping their own kind, and sociological naturalism when helping and thus making benefits for society.

The story introduces us to a feisty benign, positive, relentless humane character in quest for livelihood, sacrifice of her few assets for the benefit of others. The character is considered as an angel sent to help those who benefit from her. She is almost perfect except for her poor condition.

¹⁸ James Rachels, *The Elements of Moral Philosophy* (McGraw-Hill: New York, 1999), 82.

¹⁹ Rachels, *The Elements of Moral Philosophy*, 105.

In conclusion we can say that altruism of solidarity actions for Doña Benigna hinder Doña Paca selfishness that dominates in a decadent society that has lost its social privileges while struggling to survive and maintain the same social and economic status. Both Doña Benigna actions and Doña Paca's disrupt the expected social behavior. The Spanish society is transforming the old regime to evolve into the creation of "Spanish man" with free and equal individual opportunities. The moral development of the individual is one of the foundations of his birth and Benito Perez Galdós's narrative raises a debate about the morality of solidarity actions in Doña Benigna's case, as opposed to the selfishness of the other characters struggling to survive.

In this debate there are three positions at the origin of altruism: the religious origins: the will of God and the pursuit of biological holiness: altruism and conservation of the species from perishing while ruled by our biology and genetics benefit interest; moral or cultural in which happiness is the end of this altruism. There is no clear conclusion but the intersection of these points with the three suggestions. Clearly, the controversy continues to have been raised after more than one hundred years when the story was first written. This novel has always provoked controversy and debate, without unanimously clear and satisfactory answers.

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The Hero-Heroine as Image and Representation of the Androgyne

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Abstract

Starting as a fabulous bisexual human being, the Androgyne was soon punished by the gods when trying to place itself above them. Plato describes the Androgyne as a perfect roundness: a single body having four arms, four legs and one head with two opposed faces. Because of its pride, the Androgyne was cut in the middle and the face was turned backwards. Considering this definition, the myth of the Androgyne was used by Plato to sustain his thesis upon love: the two halves left alone in the world are trying desperately to find each other in order to recreate the initial form. The same myth was also found in the early religions, reflecting the unity between the Earth and the Sky. This study follows the Plato's tradition and identifies the modern Androgyne in different literary characters in few of the very well known literary masterpieces.

Keywords: *Androgyne, hero-heroine, Self, other, representation.*

The Myth of the Androgyne – the Starting Point

One of the most interesting figures in mythology could be considered the Androgyne, because of its intriguing shape, because of its story, because of the fact that it is always contemporary with the present understanding of the human soul, or maybe because it is a metaphorical explanation of human wondering on Earth in the attempt of finding the other half and recreating the whole again. There were not so many figures in mythology that inspired the writers as the Androgyne.

One of the first philosophers that referred to the myth of the Androgyne was Plato, in the essay *The Symposium*. He considered the Androgyne as a bisexual being, made of two halves: one male and one female. The male half may symbolize the Sun while the female half stands for the Earth. For the Platonic philosophy, it is common to use the image of the Androgyne as a micro-universe

in a permanent relationship with the whole universe. Because of their round shape¹ and of the symbols they represent – the macro-universe and the micro-universe, the Sun and the Androgyne reflect each other's images, but on a different scale. Thus, the Androgyne becomes a small representation on Earth of the immense Sun, standing as a symbol of perfection.

*The original human nature was not like the present one, but different. The sexes were not two, as they are now, but originally three in number, there was man, woman and a union of the two, having a name corresponding to this double nature, which one had a real existence, but is now lost, and the word Androgynous is only preserved as a term of reproach.*²

The Androgyne is described as a strange creature, with his back and sides forming a circle, having “a head with two faces looking in opposite ways and set on a round neck”.³

According to Plato, the Androgyne is a very powerful being, having a strong pride that, as it considered, allows it to aspire to the statute of the God. This was the reason why the Gods decided to cut the Androgyne in half and to let it wondering in the world during its entire life. In order to destroy its pride, the Androgyne is now meant to find the other half and to reunite with it; but all its attempts are never put to an end, it continues to search for its destined half and will never find it.

*The Androgynes dared to scale the heavens and they made an attack to the Gods. Thus the Gods took council and discovered a way to humble their pride and improve their manner. They continue to exist but they cut them in two like an apple which he halved for pickling. After the division, the two parts of man (the Androgyne) each desiring his other half, come together and throwing their arms around one another, longing to grow into one.*⁴

The cutting decided by the Gods should be understood as an imposition of the moral norms. Most of the Ancient literary works that deal with the myth of the Androgyne are concentrated upon the nostalgia developed after the moment of cutting under the erotic interpretation. Philosophers such Empedocles, Protagoras or Plato refer to the myth of the Androgyne as to an opportunity of staging in an allegorical manner the old legends. Considering the myths as huge amounts of old

¹ The round shape is considered in Ancient philosophy to be the shape that stands for perfection.

² Platon, *Banchetul* (The Symposium) (Timișoara: de Vest, 1992), 37 / online translation: trans. Benjamin Jowet, *Great Books of the Western World*, Chapter 7, 157, classics.mit.edu/Plato/symposium.html.

³ Platon, *Banchetul*, 38 / online translation, 158.

⁴ Platon, *Banchetul*, 39 / online translation, 161.

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symbols, most of the Ancient philosophers used them in order to veil the moral and philosophical ideas, in order to make their philosophy more approachable.⁵

The permanent possibility of re-creating the whole Androgyne is considered to be the only opportunity of finding true happiness, of starting the process of re-integration of the two halves into the initial state. From the psychological point of view, this initial state was identified to be the bliss generated by the origin of the human being. For Gustav Jung the Self represents a wholeness of a double nature (conscious and unconscious); the psychological process of individuation is explained as being a real absorption of both the consciousness and the unconsciousness. The human Self is in search for the initial bliss when there was a perfect harmony between the two parts involved in the process of re-creating the primordial unity.⁶

The same bliss is very often found in the archaic religions from India, Greece and in the Judeo-Christian legends. Even if the theory of Gustav Jung places the bliss, previously introduced, at the beginning of a person's life, this does not mean that the science of psychology has a mythical structure and neither that it assumes a mythical and archaic theme.⁷ The only similar approach between the psychoanalysis and the archaic conception regarding the bliss and origin of the human being stands in the decisive influence of the primordial time that governs the first years of any person's childhood, upon each individual life.⁸

The Myth of the Androgyne in Different Cultures

The idea of primordial unity of the human being could be identified in most of the Ancient culture including the well-known Indian, the Greek and the Judeo-Christian myths and legends. The same idea could be found in the old Japanese mythology. In this case, it is introduced the primordial pair of Izanagy and Izanamy who represent the two principles of the Japanese cosmogony. Starting as a primordial bi-unity, the Androgyne experiments a series of dramatic hierophanies and in the end it suffers a symbolic cutting that stands for the separation

⁵ For fear not to lose the meaning of the moral and philosophical ideas, some of the Ancient philosophers considered to be more appropriate to stage most of their discourses. Coming in the form of a dialogue, the philosophical debate became easier to be understood and assumed. Furthermore, using the mythological symbols the debate could be accessed by anyone.

⁶ Gustav Jung, "Die Psychologie der Ubertragung" (Psychology of the Transference), in *The Practice of Psychotherapy: The Collected Works of C.G. Jung*, vol. 16, trans. R.F.C. Hull (New York: Princeton University Press, 1966), 163-182.

⁷ The science of psychology must not be related to the Judeo-Christian mythology based on the concept of Paradise and on the concept of Falling.

⁸ The psychological analysis refers to the bliss that belongs to the period before the cutting, when time was not lived yet.

between the Earth and the Sky, between Life and Death. The Japanese myth refers to the primordial bliss as a “coincidentia oppositorum”.⁹ The phenomenon of Androgyny becomes more complex, meaning the coexistence of both sexes in the same divinity and also the universal and archaic pattern that stands for the idea of totality. More than a state of wholeness, the Androgyny symbolises the accomplishment of the unconditioned and primordial state. According to this myth, the cosmogony starts with the separation between the Earth and the Sky, then the primordial Androgyne changes into a reed from which a great number of Gods will be born. Only after the separation between the two principles, there could begin the search, the wondering on Earth in the attempt to find the other half, the other part of the unity. The myth ends with an expected hiero-gamy that coincides with the re-creation of the whole again. The Mother-Earth dies in order to give birth to the Fire (the counterpart of the Sun) and to other telluric Gods.¹⁰ Thus, the legend of creation ends with the hiero-gamy followed by death that, in its turn, is followed by birth and so on, exemplifying the circle of life and death and its meaning.¹¹

Another example of the existence of the myth of the Androgyne is present in the Jewish Ancient texts, such as *Kabala*. In the archaic civilizations the Androgyne is considered the perfect type of man. The Ancient scholars consider that in order to accomplish the human status, a person needs to fulfil the Androgyne condition. Even if this condition seems a regression, it represents a return to the primordial time, to an undetermined and pre-formal state, similar to the bliss already discussed. In the Jewish tradition, this state could be identified with the archetypal image of the first man on Earth, Adam, who has no self-conscience. The episode of Eve’s birth from Adam’s rib, gave the opportunity of theological and philosophical debates. If Eve was created from Adam’s rib, it presupposes that Adam was an Androgyne. Eve’s birth may be considered as the splitting the whole in two parts: male and female. This time is not the Gods who did the cutting but God, but because of the same reason: the pride.¹²

The Indian mythology refers to Yama,¹³ the first man on Earth. According to this legend Yama had a sister, Yami, from whom he was brutally separated. The same primordial couple appears also in the Iranian mythology, this time embodied

⁹ Mircea Eliade, *Arta de a muri* (The Art of Dying) (Iași: Moldova, 1993), 178.

¹⁰ The last motif refers to the moment of creation of the vegetal world. The birth of plants coincides with the death of Izanamy, seen as a sacrifice in the name of any life form.

¹¹ Eliade, *Arta de a muri*, 178.

¹² Mircea Eliade, *Aspecte ale mitului* (Aspects of Myth) (Bucharest: Univers, 1978), 124.

¹³ The translation of the term Yama is *twin*.

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by Yima, the male figure, and Yimal, the female figure. Both these pairs represent another version of the Androgyne parted in two primordial figures.

There are also Ancient cultures that consider the Androgyne to be the nature of gods. The mythology of the Ancient Egypt describes such a divine fire embodied by Huh, the God of Eternity. The same type of Androgynous divine figure was imagined by the Abenaki, a native American tribe. They used to pray to the Tabalak, the supreme God, the creator of the entire world.¹⁴

The concept of the Androgyne could also be understood as a merger of the opposites into the same human being. Most of the ceremonies of initiation developed by the primitive societies have the only purpose of re-uniting the opposites, of re-creating the primordial Androginic state. For example, a native Australian was not considered of having any human dignity before the ceremony of initiation. He is treated as a masculine virtual being. In order to become a man, he has to pass a specific ceremony that reveals himself the cosmology and the theology of his tribe in relation to his Androgyny and sexuality. He has to deal with several rituals of apparently opposite meaning that are meant to unify him with the opposite sex. The meaning of these ceremonies is the following: no one can become a man or woman if he or she did not reach before the Androginic state. The human condition itself is considered to be tragic because of its polarity and it is impossible to be assumed if the next human being did not find the primordial state of perfection and bliss that the ancestors fulfilled at the moment when they were not Adams or Eves, but Adam-Eve.¹⁵ Only after these preliminary transformations of re-uniting the whole and halving it again, a human being will be able to experiment life as it is.

The Myth of the Androgyne in Literature

In the Ancient texts as well as in the medieval ones, the figure of the Androgyne is to be found in the human being that is capable to harmonize the contraries. The most representative character in the Ancient literature is Hermaphroditus. Taken from Ovidiu's *Metamorphosis*, this Androgyne is close to the image of a human being. As opposed to the Ancient Androgyne, Hermaphroditus felt the primordial harmony and bliss as an infirmity. He was born after the union between the nymph Salmacis and a young shepherd, offspring of Aphrodite and Hermes.¹⁶ Having a divine and an earthly nature, he is neither man

¹⁴ Mircea Eliade, *Mitul reînegrării* (The Myth of Reinstatement) (Bucharest: Vremea, 1942), 67.

¹⁵ Eliade, *Mitul reînegrării*, 98.

¹⁶ Ovidius, *Metamorfoze* (Metamorphosis) (Bucharest: Științifică, 1972), 32.

nor god. He also lacks the possibility of choosing one of the alternatives – that is being a male or a female, because he is neither of them but both of them. He regards his particular identity as a form of uniqueness. He curses the water in which he has bathed and which has transformed him entirely and his pray was fulfilled.

Another representative literary figure is Dante's character from *The Divine Comedy*. The same act of union between the nymph Salmacis and the young shepherd is now considered a sin.¹⁷ The perspective is totally changed. The Androgyne becomes now a character in an unnatural state, far from the original bliss. As any sin must be punished, the same thing will happen with this Androginic figure. The medieval mentality does not approve the possibility of existence of such a character, nor of unnatural relationships. For the Ancient version of the Androgyne, it was the Hermaphroditus the one to be blamed, but now all those involved are to be punished. On the seventh stage of the Purgatory, Dante and his guide find those who suffer because of the same sin, the one of unnatural relationships. The image of the Androgyne is changed completely: from the Ancient figure of God, then of the human being, then of one particular figure into a sin.

Continuing the search into the literary field the image and/or the concept of the Androgyne turn into a manner of artistic thinking. It is now the artistic imagination that needs to explore and revise the traditional Androgyne that is no more an outside figure but a part of the mind, a part of the inner self. Thus, the artistic imagination is to be considered a bipolar gender, containing the male and the female way of thinking and creating.

During the Romantic period, the writers tended to assume the other gender as a source of imagination. The two genders influence each other, fear and love each other, both are trying to mirror the other's image but not as they are but deformed by each creative mind. The *other* is no longer, the one that is different but the one that is similar and even more that is the same as the self image. This process could be possible because of the self projection into the other and because of the assuming the other's image into one's self.

Going further, the Modern period represents an opportunity of co-existence of the two genders into the same self. It is no longer a self-projection into the *other*, but the self and the *other* in the same Androgynous creative mind. The *other*

¹⁷ Dante Alighieri, *Divina Comedie* (The Divine Comedy) (Bucharest: pentru Literatura Universală, 1965), 317.

is integrated into the same self, creating a unity that is meant to become identical.¹⁸ In their literary works, the writers fantasized about a relationship between the two sides of the same self, sometimes in a perfect symbiosis, sometimes in an agony over the loss of the self-identity.

A good example in this respect could be the fantastic novel *Séraphita* written by Balzac. In this case, the Androgyne is considered the image of the perfect human being. Living in a castle near Jarvis, the main character seems to hide a secret which does not belong to his/her past, but to the structure of his/her own existence. Being in love with Minni, for whom he appears as Séraphitus, a young man; he is also beloved by Wilfred, for whom he is Séraphita, a beautiful woman. Being both a man and a woman, Séraphitus / Séraphita experiences a terrestrial life as well as a divine life at the same time. The last perfect deed that he/she needs to do in order to become perfect is to love, at the same time, two other persons, a man and a woman. Balzac's character was destined to become a perfect human being and very soon an angel; his/her gender stands only in the eyes of the other, the one who gaze at him / her. This character is able to recognize himself/herself as a "total human being,"¹⁹ but the others still continue to distinguish the two sides of the same whole.

If it is to exemplify this symbiosis of the two selves, it is Virginia Woolf's *Orlando* the best choice to be made. The main character of the story is Orlando, a young man, born in England during the reign of Elizabeth the first. After a series of love affairs that lasted from the sixteenth century to the twentieth and that took him to Russia, back to England, then to Constantinople, and again to England, Orlando finds himself metamorphosed into a woman.²⁰ Opposed to Kafka's *Metamorphosis* or to Ionesco's *The Rhinos*, Orlando's metamorphosis did not take him by surprise in fact he/she felt no difference. In this novel Virginia Woolf suggested that gender roles are not biological but societal and psychological. Furthermore, Orlando's change was reflected in his single writing which was the poem *The Oak Tree*. Started as a mythological drama, to the end of the novel, it turned into an epic poem. Here Orlando developed his/her own selves as a hero/heroine, realizing the he / she is made of hundreds of selves and experiences that are combined in order to form the present s/he at the present moment. The historical periods represent for the modern hero-heroine images of the personal

¹⁸ Tzvetlan Todorov, *Cucerirea Americii. Problema celuilalt* (The Conquest of America. The Problem of the Other) (Iași: Institutul European, 1994), 173.

¹⁹ Mircea Eliade, *Mefistofel și Androginul* (Mephistopheles and the Androgyne) (Bucharest: Humanitas, 1995), 92.

²⁰ Virginia Woolf, *Orlando* (London: Hogarth Press, 1928), 213-227.

consciousness, but these images are reflected by the same mind, the mind of the Androgyne. Using the myth in discussion, Virginia Woolf follows the character's free thoughts in a perfect stream-of-consciousness literary technique, unifying two different perspectives into one actor/actant image that is a perfect representation of the modern Androgyne.

If the Modern literary period represented an opportunity to develop the artistic imagination of the self, the Contemporary literary period revealed itself as a dialogue between the whole gender identities of male gender and female gender inter-connected one another. From the psychological point of view it is a double-voiced discourse. The self no longer communicates his / her thoughts, ideas, concepts, etc., but also it includes the other selves in his / her acts of speech. This new type of discourse that no longer aims only to communicate something but to self-communicate, is sustained by the embracing the rhetorical, epistemological and ontological differences between the genders. It reveals all the voices that are engaged in the discourse. According to Derrida's point of view, developed in his *Of Grammatology*,²¹ everything is now a discourse or comes into a discourse form, there could be said that the Ancient Androgyne after suffering a series of dramatic changes, turned into a form of a discourse that is destined to communicate itself and also to include the other's discourse that communicate itself, that, in its turn, includes the other's discourse too, and so on.

The purpose of this study is to briefly notice the evolution of the concept of the Androgyne, from the status of a myth and legend to the status of a psychological and literary theme. The literary works selected are few of the very well known. Except the writers mentioned, there were others who wrote literary pieces inspired from the idea of the Androgyne, such as Sar Péladan, Swinburne, Baudelaire, Huysmans. Their Androgyne is more sensual, changing the metaphysical meaning of the perfect human beings into morbid hermaphrodites. It is the moment when the Androgyne as a symbol started to downgrade. Each literary period contains different representations of the Androgyne.

Before becoming philosophical concepts, the idea of the One, of the Unity or of the Totality represented cultural forms that revealed themselves through myths and legends fulfilled in rituals and mystic incantations. Belonging to the pre-systemic way of thinking, the mystery of Totality was meant to reflect the necessity of any human being to accede to a new perspective which cancels the contraries.²² The fact that the Androgyne represents an archaic myth and legend

²¹ Jacques Derrida, *Of Grammatology* (New York: John Hopkins University Press, 1974), 213.

²² Eliade, *Mefistofel și Androginul*, 116.

later developed into a literary motif and theme, shows that it is part of the human drama. It could still be found under different aspects – mystic theology, philosophy, mythology, folklore and literature.

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“A Late Encounter with the Enemy”: The “Hyperreality” of the Civil War in Southern Mentality*

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Abstract

In the United States, Southerners have created a simulated reality of the Civil War and of the Old South. They focus on the bravery and resilience of the soldiers and disregard the actual horrors of the war.

The genuine perspective on the war can no longer be retrieved – “never again will the real have the chance to produce itself.” It is irreversibly lost on account of forgetfulness and overproduction of copies (motion pictures, books, celebrations, etc.) that distort the reality of war by “filtering” the past through Southern mentality. Southerners’ need to create a hyper-reality of the Civil War (and of the past in general) is perfectly illustrated in “A Late Encounter with the Enemy” by Flannery O’Connor.

Keywords: *Civil War, Hyper-reality, Old South, Southern, Mentality.*

“The simulacrum is never what hides the truth – it is truth that hides the fact that there is none. The simulacrum is true – Ecclesiastes.” “Simulation [...] is the generation by models of a real without origin or reality: a hyperreal.”¹ In the United States, Southerners have created a simulated reality of the Civil War and of the Old South. This fabricated image of the past hides the death, the losses, the suffering and the lack of glory involved in the war itself. The image that Southerners have created offers them a false sense of identity and is made to fit their ideals. In reality, Southerners fought for glory, but, in order to hide this shameful truth, they claim they fought courageously to protect their way of life which – they believed – was dignified and aristocratic. They focus on the bravery

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¹ J. Baudrillard, “The Precession of Simulacra,” in *Simulacra and Simulation*, trans. Sheila Faria Glaser (The University of Michigan Press, 1994), 1.

and resilience of the soldiers and disregard the actual horrors of the war. Moreover, they identify themselves with defeated heroes and glamorize the whole war experience by transforming it into a product that is promoted and presented as a consumer good (in the form of different items connected to the Civil War – uniforms sold on the market, films, etc.)²

This fabricated reality is superior to and more appealing than reality itself because it is consistent with the Southern code of honor and Southerners' entire system of beliefs. The idealized version of the past is often preferred to the original one and it has even come to replace the authentic war experiences which are no longer of any interest to the young generations.³ The genuine perspective on the war can no longer be retrieved – “never again will the real have the chance to produce itself”. It is irreversibly lost on account of forgetfulness and overproduction of copies (“reproduced an indefinite number of times”) that distort the reality of war.⁴ The “copies” (motion pictures, books, celebrations, etc.) are means of recreating and altering history by “filtering” the past through Southern mentality.

Southerners' need to create a simulated reality of the Civil War (and of the past in general) is perfectly illustrated in *A Late Encounter with the Enemy* by Flannery O'Connor. The most noticeable issue in the short story is that of the discrepancy between the age of the main characters and the way they behave and see themselves – a way that suggests their refusal of growing old and accepting mortality.⁵ This attitude indicates the dissimulation of the inevitability of death because George Poker Sash pretends that he is still young and handsome and will never die: “living had got to be such a habit with him that he couldn't conceive of any other condition.” As proof of that, the old General acts accordingly: “he considered that he was still a very handsome man. When he had been able to stand up, he had measured five feet four inches of pure game cock [and] had his picture taken with beautiful girls.”⁶ In Jean Baudrillard's terms, “to dissimulate is to

² Joseph M. Flora, Lucinda Hardwick MacKethan and Todd W. Taylor, *The Companion to Southern Literature: Themes, Genres, Places, People, Movements, and Motifs* (LSU Press, 2002) 155-60; O'Connor's *Short Stories: Summary and Analysis* “A Late Encounter with the Enemy” accessed January 10, 2013, http://www.cliffsnotes.com/study_guide/literature/oconnor-short-stories/summary-analysis/a-late-encounter-with-enemy.html; Z. Vernon, *The Role of Witness: Ron Rash's Peculiarly Historical Consciousness*, accessed January 14, 2013, http://www.clemson.edu/cedp/cudp/scr/articles/scr_42-2_vernon.pdf, 1-24.

³ Cf. *ibidem*.

⁴ Baudrillard, “The Precession of Simulacra,” 2.

⁵ Cf. O'Connor's *Short Stories: Summary and Analysis* “A Late Encounter with the Enemy.”

⁶ F. O'Connor, “A Late Encounter with the Enemy,” in *The Oxford Book of American Short Stories* (New York: Oxford University Press, 1992), 399, 403.

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pretend not to have what one has”, whereas “to simulate is to feign to have what one doesn’t have. One implies a presence, the other an absence. [...] Pretending, or dissimulating, leaves the principle of reality intact: the difference is always clear, it is simply masked, whereas simulation threatens the difference between the «true» and the «false», the «real» and the «imaginary».”⁷ By further analyzing the character’s attitude towards death and old age, the reader might conclude that it is, in fact, a simulation (and not a dissimulation) that distorts the General’s view on life. He simulates a state of forgetfulness that is consistent with old age but self-induced in his case. He pretends that he has forgotten most past events, but he, actually, chooses to block out the traumatic experiences of his youth. Despite the fact that he willingly rejects an important part of his past, the character’s symptoms are as “real” as those of a person that truly does suffer from dementia.⁸

George Poker Sash disregards all present moments associated with death as well as all the memories connected to the Civil War in which he fought. He chooses to focus on (and even idealize) the positive experiences of his past. Similarly, Southerners replace the unpleasant reality of the Civil War with a glorified image of the soldiers’ bravery in battles. The fabricated image of the past is more luring and more credible than the authentic events and it, therefore, becomes a “hyper-reality”. According to Baudrillard, “hyper-reality” is a simulated reality that is more plausible and seems more “real” than reality itself. It is offered to people through different channels made available in a culture of signifiers and irrelevance of images which no longer refer to the “original”.⁹

This false / artificial reality becomes the focal point of the General’s life as well as of those present at the procession and film premiere (which took place twelve years before the graduation described in the short-story). As a result, the people present at these events are not aware of the horrors that their ancestors endured during the actual war. Instead, they romanticize and glamorize this particular moment in American history by: celebrating the war, treasuring its heroes (George Poker Sash) and creating a fictional version of the past in movies. The premiere described in the story is that of *Gone with the Wind* which is well-known for its depiction of a mythicized vision of the Civil War.

The movie and the book (*Gone with the Wind*) present a distorted image of the war. The foregrounded love story diminishes the importance of the battles and the focus is placed on glamour, family life and the regret for the disappearance of

⁷ J. Baudrillard, “The Divine Irrelevance of Images,” in *Simulacra and Simulation*, 3.

⁸ Cf. *O’Connor’s Short Stories: Summary and Analysis “A Late Encounter with the Enemy”*.

⁹ Cf. *ibidem* and Baudrillard, “The Precession of Simulacra,” 3-4.

the Old South. Therefore, the war itself is not dealt with as a major topic. Moreover, instead of being a critique of the South (as it was initially meant to be), *Gone with the Wind* has become the prototype of writing about the courage and dignity of the Southerners who protected a certain way of life and their connection to land. It includes realistic as well as unrealistic accounts of the Civil War and it reflects the fact that Southerners acknowledge their history but fail to have an objective/impartial perspective on their past.¹⁰

General William J. Bush (who inspired Flannery O'Connor to create the George Pooker Sash character) appeared at a graduation ceremony at Georgia College declaring that he was getting younger every day. The authoress used his appearance to establish the basic irony of the situation of the two main characters in "A Late Encounter with the Enemy": the old General and Sally Pooker Sash. The most memorable event in both their lives is a film premiere which they attend twelve years prior to Sally's graduation. At the "preemy" – as the General calls it – Hollywood publicity agents create General Tennessee Sash of the Confederacy by partially hiding the real identity of the invented "war hero" who was only a humble soldier during the Civil War. This Hollywood type of transformation alludes to the fact that many aspects of "hyper-reality" are subordinated to *consumerism* which dominates American society. In order to advertise the film, the publicists decide to "introduce" a real participant (in the Civil War) that would provide the unrealistic image (promoted through the motion picture) with credibility. As a result, the fictionalized version of the war is associated with an original "item" in order to: blur the boundaries between the two, integrate the romanticized image into reality and even have the authentic war experience replaced by a glorified memory of it.¹¹

This "technique" is similar to the one described by Umberto Eco in *Travels in Hyperreality* in which he explains that, in some of the museums in the United States, the original objects are displayed separately and the visitor can clearly distinguish between reproductions and originals, whereas, in many others (the Museum of the City of New York for instance), the distinction between genuine pieces and replicas is indicated on explanatory panels beside, having the original items and the reconstructed ones mingled in a continuum that the visitor is not invited to decipher.¹² "This occurs partly because [...] the designers want the visitor to feel an atmosphere and to plunge into the past without becoming a

¹⁰ *Gone with the Wind: Theme Analysis*, accessed January 24, 2013, <http://www.novelguide.com/GonewiththeWind/themeanalysis.html>.

¹¹ *Ibidem*.

¹² Cf. U. Eco, *Travels in Hyperreality* (San Diego, NY, London: Harvest Book, 1990), 9.

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philologist or archeologist, and also because the reconstructed datum was already tainted by this original sin of «the leveling of pasts», the fusion of copy and original.”¹³ The same fusion of copy and original is created at the premiere in Atlanta, thus, signaling a typically American “technique” of erasing the boundaries between authenticity and imitation. As a result, the difference between “the real” and simulation simply disappears.¹⁴ “Present-day simulators attempt to make the real, all of the real, coincide with their models of simulation. [...] Something has disappeared: the sovereign difference between one and the other that constituted the charm of abstraction.”¹⁵

Towards the end of the story, there is a scene which clearly reveals that George Poker Sash has lived most of his life holding on to an idealized image of his past in order to be able to block out the disturbing memories that he refuses to accept and which he (consciously or not) chooses to disregard and replace with pleasant ones. During this scene, the General experiences an epiphany.¹⁶ The character has forgotten his “real” past – his family and wartime experiences: “he had forgotten history and he didn’t intend to remember it again. He had forgotten the name and face of his wife and the names and faces of his children or even if he had a wife and children, and he had forgotten the names of places and the place themselves and what had happened at them.” He tries to remember a moment of glory in his past (“he tried to see himself and the horse mounted in the middle of a float full of beautiful girls, being driven slowly through downtown Atlanta”), but he is unable to do so because he is distracted by the speakers that he cannot ignore (“letting the words he heard into the dark places of his brain”, “the old words began to stir in his head as if they were trying to wrench themselves out of place and come to life”). One of the speakers’ words – “If we forget our past [...] we won’t remember our future and it will be as well for we won’t have one”¹⁷ seem to echo Jean Baudrillard’s statement: “we require a visible past, a visible continuum, a visible myth of origin, which reassures us about our end.”¹⁸

In the end, it is suggested that George Poker Sash can no longer reject unhappy memories or have them replaced with a fabricated image of the past. The character’s futile attempt to choose only the memories that fit his interest (and his

¹³ Eco, *Travels in Hyperreality*.

¹⁴ Cf. O’Connor’s *Short Stories: Summary and Analysis* “A Late Encounter with the Enemy.”, 405.

¹⁵ Baudrillard, “The Precession of Simulacra,” 2.

¹⁶ Cf. *op. cit.*

¹⁷ O’Connor, “A Late Encounter with the Enemy,” 405.

¹⁸ J. Baudrillard, “Ramses, or the Rosy-colored Resurrection,” in *Simulacra and Simulation*, 10.

avoidance of dealing with the rest of them) is symbolic to Southerners' habit of transforming history according to their own ideals and mentality. They are known to distort the image of the Old South and that of the Civil War in order to make the two reflect the Southern code of honor and the "greatness" of those who fought for their land and families.¹⁹

As the "war hero" tries to conjure up the visions (of the past) that he selected according to his own liking, he starts remembering all the others (which he has been denying for years):²⁰

He heard the words, Chickamauga, Shiloh, Johnston, Lee, and he knew he was inspiring all these words that meant nothing to him. He wondered if he had been a general at Chickamauga or at Lee. [...] There was a long finger of music in the General's head, probing various spots that were words, letting in a little light on the words and helping them to live. He couldn't protect himself from the words and attend to the procession too and the words were coming at him fast. He felt that he was running backwards and the words were coming at him like musket fire, just escaping him but getting nearer and nearer. He turned around and began to run as fast as he could but he found himself running toward the words. [...] As the music swelled toward him, the entire past opened up on him out of nowhere and he felt his body riddled in a hundred places with sharp stabs of pain and he fell down, returning a curse for every hit. He saw his wife's narrow face looking at him critically through her round gold-rimmed glasses; he saw one of his squinting bald-headed sons; and his mother ran toward him with an anxious look; then a succession of places — Chickamauga, Shiloh, Marthasville — rushed at him as if the past were the only future now and he had to endure it.

The General's relative memory is pointed out even before his epiphany. He divides parades and "black" processions (which are suggestive of death) according to his own taste and wants to be forever young among the "pretty guls". His behavior highlights the fact that he only acknowledges what is consistent with his own desires:²¹

She said there would be a long procession of teachers and students in their robes but that there wouldn't be anything to equal him in his uniform. He knew this well enough without her telling him, and as for the damn procession, it could march to hell and back and not cause him a quiver. He liked parades with floats full of Miss Americas and Miss Daytona Beaches and Miss Queen Cotton Products. He didn't have any use for processions and a procession full of schoolteachers was about as deadly as the River Styx to his way of thinking. However, he was willing to sit on the stage in his uniform so that they could see him. [...] To his mind, history was connected with processions and life with parades and he liked parades. [...] He didn't know what procession this was

¹⁹ Cf. O'Connor's *Short Stories: Summary and Analysis* "A Late Encounter with the Enemy".

²⁰ O'Connor, "A Late Encounter with the Enemy," 406.

²¹ *Ibidem*, 1-2, 4.

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but there was something familiar about it. It must be familiar to him since it had come to meet him, but he didn't like a black procession. Any procession that came to meet him, he thought irritably, ought to have floats with beautiful guls on them like the floats before the preemy. [...] “How I keep so young,” he screeched, “I kiss all the pretty guls!” [...]

General George P. Sash stands for all Southerners who glamorize the Civil War (in order to diminish their sense of defeat) and become concerned with preserving its vividness only to the extent to which their distorted image of history can fulfill their psychological needs and fit their political ideology. Writer Ron Rash and David Goldfield – the author of *Still Fighting the Civil War: The American South and Southern History* – analyze the effect that the Civil War still has on the lives of contemporary Southerners.²² According to Goldfield, the Civil War is “like a ghost that has not yet made its peace and roams the land seeking solace, retribution, or vindication. It continues to exist, an event without temporal boundaries, an interminable struggle.”²³ Similarly, Rash asserts that Southerners “have a deep interest in and even obsession with the past”. He argues that “part of what art does is it keeps things from being forgotten,”²⁴ but the danger of obsessing about the past lies in the fact that it often leads to romanticizing and elegizing “certain lost aspects of a culture while at the same time forgetting the potentially traumatic maladies of a culture.”²⁵

Culture is produced by a certain group and it reflects their identity. As a result, history is not objective. It is a “product” made by the human mind and used according to personal and collective beliefs.²⁶ Rash concludes that historical interest can distort the image of past events, but it can also “prevent those living in the region from forgetting the way of life that once existed.” Therefore, Southerners should focus on “examining both the good and bad of that culture [and] determining how they should then live in the present.”²⁷

Umberto Eco comments on the historical interest manifested by Americans, explaining that they enjoy making history more accessible and tangible.²⁸ In their museums, “the «multiple» is perfected” and reconstructions seem identical to the original. “Once the fetishistic desire for the original is forgotten, these copies are

²² Vernon, *The role of witness*, 23.

²³ D. Goldfield, *Still Fighting the Civil War: The American South and Southern History* (Louisiana State UP, 2002), 1 *apud* Vernon, *The role of witness*, 23.

²⁴ R. Rash, *Among the Believers* (Iris P, 2000) *apud* Vernon, *The role of witness*, 24.

²⁵ Vernon, *The role of witness*, 24.

²⁶ *Ibidem*, 24

²⁷ Vernon, *The role of witness*.

²⁸ U. Eco, *Travels in Hyperreality*, 39.

perfect.”²⁹ This affirmation also applies to the society portrayed in “A Late Encounter with the Enemy”. The fetishistic desire for the original (Southerners’ obsession with the past and with the ones who participated in the Civil War) is forgotten because the copies are perfect: the celebrations and the movies concerned with the Civil War become the new object of interest (replacing the fascination with the war itself) and a foot soldier (George Poker Sash) is transformed into General George Tennessee and presented as an authentic “war hero”, even though, in reality, he has no respect for history.³⁰

The creation of a romanticized image of war (in Southern mentality) reflects all the successive phases theoreticized by Baudrillard. Initially, the image is a “reflection of a profound reality” – the reality of war. Then, “it masks and denatures the profound reality”: the horrors and hardships of war are glorified. In the following stage, the image “masks the absence of a profound reality” – the absence of authentic glory associated with the Southern soldiers and the lack of any justification for the celebration of their having participated in the Civil War. The image gets to a phase in which “it has no relation to any reality whatsoever”.³¹ In “A Late Encounter with the Enemy,” the old man enjoys being admired for having participated in the Civil War, but refuses to remember his war experience. He dissociates the two and despises any genuine reference to history:³²

It must be something connected with history like they were always having. He had no use for any of it. What happened then wasn't anything to a man living now and he was living now. [...] The figure was telling something about history and the General made up his mind he wouldn't listen, but the words kept seeping in through the little hole in his head. He heard his own name mentioned [...] Another black robe had taken the place of the first one and was talking now and he heard his name mentioned again but they were not talking about him, they were still talking about history.

In the last phase, the image becomes “its own pure simulacrum.”³³ The already idealized image of war is endlessly reproduced and becomes the model – the “original” – for other copies. *Gone with the Wind*, for instance, has been many times imitated by means of different items/products (that are based on the book and the motion picture): television series, theatrical plays, etc.

In *A Late Encounter with the Enemy*, history is embellished to the point of being transformed into a product to be sold and advertised through films, campaigns and celebrations that involve: “items” which imitate the “originals”

²⁹ *Ibidem.*

³⁰ Cf. *O'Connor's Short Stories: Summary and Analysis* “A Late Encounter with the Enemy.”

³¹ Baudrillard, “The Precession of Simulacra,” 6.

³² O'Connor, “A Late Encounter with the Enemy,” 405.

³³ Baudrillard, “The Precession of Simulacra,” 6.

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(war uniforms and other such clothing) and a real-life General who is actually only a foot soldier.

This glamorized image of the Civil War is part and parcel of Southern culture and the ending of “A Late Encounter with the Enemy” suggests that it will be reproduced by future generations as well. The past has lost its meaning. It has become a consumer good and the new generations will inevitably fail to retrieve the “original” meaning.³⁴ The final tableau (of the “dead” past juxtaposed with a representative of the young – John Wesley who rushes towards the Coca-Cola machine which is a symbol of modern culture) indicates O’Connor’s denunciation of both old and new American Southern culture: “That crafty scout had bumped him out the back way and rolled him at high speed down a flagstone path and was waiting now, with the corpse, in the long line at the Coca-Cola machine.”³⁵

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³⁴ *O’Connor’s Short Stories: Summary and Analysis “A Late Encounter with the Enemy.”*

³⁵ O’Connor, “A Late Encounter with the Enemy,” 407.

The Victors and the Vanquished: Recovering the History of Al-Andalus

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Abstract

Cultural encounters between Spain and Morocco have been marked by hatred, friendship and hostile contempt throughout various historical junctures. The Muslim presence in modern Spain has shaped cultural representations between Self and Other, West and East, Europe and its Otherness. This historically imagined hostility and the everlasting tension created between East and West could be traced back as early as Medieval ages when Muslims conquered Southern Europe. This episode of history gave rise to frequently manipulated and constructed misrepresentations which served in the production of distorted and often disfigured discourses about the Muslim Other in the western popular imagination. This article looks at this historical event and attempts to shed light on the historical circumstances surrounding the Moorish presence in medieval Spain. It also tries to look at one of plays that enhance the existence of the cultural Other within a white territory of disapproval, annihilation and subordination of otherness.

Keywords: *Moorish Spain, Reconquista, the Moors, History, Cultural representation.*

Historical Background

By the late seventh century, Arab forces coming from the Middle East had reached the far west (Maghrib al-Aqsa) of North Africa. In 711, these forces, joined by tribes of Berbers, crossed over into the Iberian Peninsula and reigned over the territory for almost eight centuries. They lived together with Christians and Jews within a complex mosaic of various cultural, religious, and political forms; leaving tremendous civilizational imprints and formidable models of human coexistence and tolerance. The historical reality of the medieval Muslims' arrival in Spain could be best captured in the words of the Spanish Monarch Alphonso X, "the wise": "All the Moorish soldiers were

dressed with silk and black wool that had been forcibly acquired... their black faces were like pitch and the most handsome of them was like (as black as) a cooking pan.”¹ This revulsive attitude leveled against the racially, culturally and religiously Other ignited stereotypical reactions and became the target of Western rage which mobilized such a potent arsenal of exaggerated misrepresentations to systematically suppress and annihilate Muslim erudition and culture. Jan Carew assumes that:

*With the end of the Moorish power, the Spanish not only went on a book-burning spree, they also tried to erase every vestige of Moorish cultural influence from their consciousness. The holy inquisition with its [...] cleansing of the Spanish blood, its zealotry, and all its encompassing and repressive tentacles reaching in the lives of the highest and lowliest in the land, set about de-civilizing the Iberian Peninsula.*²

Elsewhere, Jan Carew argues that this extensive and complicated widespread of racial and cultural eradication of the Other is almost consistently inspected through a Eurocentric tunneled vision of history which has created an image of the Muslim as infidel and a permanent enemy for the committed Christian. The increase of religious hatred paved the way later on in history to colonialism and perpetuated viciously wrong and permanently damaging imageries which served in the reinforcement and construction of colonial ideologies of racial hierarchies, which are, nonetheless, still noticeably pervading the postmodern era, and which are “most obviously apparent in the contemporary West’s continuation of the social, political and economic structures (and ideological forms of Othering) which characterized the colonial history accompanying modernity.”³

Cultural encounters between Spain and Morocco have witnessed conflicting moments of hatred, friendship and hostility throughout various historical junctures. The historically imagined tension between East and West could be traced back as early as Medieval ages when Muslims conquered Southern Europe. This episode of history gave rise to constructed misrepresentations which served in the production of disfigured discourses

¹ Jose V. Pimienta-Bey, “Moorish Spain: Academic source and foundation for the rise and success of Western European universities in the middle ages,” *Golden Age of the Moor Light of Europe’s Dark Age - African Civilizations*, 11 (1991), 184. The article focuses on the various aspects of the influence of the Moors in Spain on the rise and success of Western European Universities in the middle ages, highlighting European scholars who were in constant interactions with the Moors. It also tracks the origins of the Moor.

² Jan Carew, “Moorish Culture bringers: Bearers of Enlightenment,” *Golden Age of the Moor Light of Europe’s Dark Age - African Civilizations*, 11 (1991), 250.

³ Bart Moore-Gilbert, *Postcolonial Theory: Contexts, Practices, Politics* (London: Verso, 1997), 122.

about the Muslim Other in Western popular imagination. The history of *Al-andalus* is a neglected story that needs to be rethought within the current dynamics of postcolonial theory and rewritten from the perspective of the suppressed cultural Other. Moorish presence in Christian Spain is not only a mere narrative about how the Arabo-Islamic culture and history contributed to the rise of Europe into power and to the shaping of discourses about European cultural imagination, but it is also a story about the development of a Euro-centric vision and movement, which emerged with the cultural extermination of the Muslim Other in Spain. Moorish presence in the Iberian Peninsula has “penetrated medieval Christian consciousness with a violent trauma, leaving far-reaching wounds in the psyche of”⁴ European communities up to the present time. Muslims, accordingly, conjured up “an image of barbarous and fanatical people who threatened Christianity and even ‘civilization’ itself.”⁵

Studies by Western scholars and historians have hardly reflected on the Moor’s civilization in Spain with much critical importance. They often fail to appreciate the cultural ramifications the other silenced histories and suppressed voices had on the rise of the Renaissance Europe. For them, history is constructed from a racially tunnelled perspective as essentially white and primarily Euro-Christian; a deliberate and systematic tradition wherein Self and Other are defined in processes of inclusion and exclusion and on the basis of cultural discrepancies. This process already draws lines of demarcation between the victors and the vanquished, between the victorious Self and its defeated Otherness. Such systematic legacy based on the annihilation of cultural difference makes the historical experience of the Moors of Spain worth rediscovering while taking into account the experience of subordination itself as an act of memory about forgotten voices.⁶

The determination of the etymological meanings of the word “Moor” along history and across cultures has been debated among scholars and historians. For Phillip K. Hitti, “the term Moor has a geographic designation meaning Western,”⁷ that is to say the North Western African dweller. Other sources associate the term Moor with blackness.⁸ With the rise of Muslims to power in Andalusia, the term Moor, as Brunson and Rachidi maintain,

⁴ Khalid Bekkaoui, *Sings of Spectacular Resistance: the Spanish Moor and British Orientalism* (Casablanca: Najah El-Jadida, 1998), 1.

⁵ Jose V. Pimienta-Bey, “Moorish Spain,” 182

⁶ Edward Said, *Representations of the Intellectual* (New York: Vintage Books, 1996), 35.

⁷ James E. Brunson and Rashidi Runoko, “The Moors in Antiquity,” *Golden Age of the Moor Light of Europe’s Dark Age - African Civilizations*, 11 (1991), 27.

⁸ Brunson and Runoko, “The Moors in Antiquity,” 27.

“Disappears for a time from the historical records. It re-emerges, however, in medieval literature.”⁹ This re-emergence reinforced the European tradition of colour as criteria of difference. Accordingly, the description of the Moors varied from black, brown into “blue” men. Yet, it is noticeable that the Almoravids’ invasions of Spain during the eleventh century undermined this tradition. The Moor started to be redefined in terms of class. The Moors “are shown as foot soldiers, bowmen, and lancers on horseback, as well as high ranking offices.”¹⁰

During the Almoravid conquests, the Moor enjoyed a higher social status associated with nobleness, glory, intelligence and self-assertion. That class-based view emanated mainly from the Moors’ assertion of their talents in all aspects of life, namely the military one. Hence, Western definition of the Moor underwent a radically major shift. The Moor’s social position and economic status undermined the notion of blackness as an index about “racial inferiority.” The Western image of the Moor continuously deteriorated during medieval times. The gradual triumph of Christians over Muslims during the whole process of the Reconquista was the major denominator upon which such deterioration was based. As Brunson and Rachidi contend “because of his dark complexion and Islamic faith, the Moor became in Europe a symbol of guile, evil, and hate”¹¹ The new position towards the Moor was activated mainly by a Christian religious zeal, the outcome of which was a total racial rejection. When Christian rulers started a xenophobic assault on Andalusian overlords to systematically suppress and “erase every vestige of Moorish cultural influence from their consciousness”,²⁷ the Moor, according to Anouar Majid, stood both as a “scapegoat against whom Castile tried [...] to create the sense of national identity crucial to empire building and to the conquest of the newly discovered continent,”²⁹ and, by extension, as “a foil for an emerging European consciousness.”³⁰ The attempt to bring the independent kingdoms of Spain under religious and political unification started a process of ethnic cleansing on the basis of racial rejection and religious affiliation.

The Moors discussed here refer to the Berbers, the native inhabitants of North Africa, and the Arabs, both of whom were Muslims, who invaded the Iberian Peninsula in the eighth century. These Islamic Moors reigned over what are called now Spain and Portugal for almost eight centuries and left

⁹ *Ibidem*, 28.

¹⁰ *Ibidem*.

¹¹ *Ibidem*.

tremendous cultural imprints on Europe. Indeed, their scientific Renaissance and cultural power played a vital role in the rise of Christian Europe during the Renaissance times. Their story and history are systematically suppressed and consistently undermined by the official histories of Europe. Their cultural contributions are totally eradicated, implicitly plagiarized or wilfully put aside. Against that intentional fallacy and forced amnesia, it is extremely important to bring into the fore their story and history, their influences and contributions.

Among the Moroccan Arabo-Berber and Islamic leaders who led the Moorish troupes during conquest of Spain was Tarik Ibn-Zyad. Tarik had already been appointed governor of Tangier and other Moroccan territories including all except

*Tangiers, which was ruled by Count Julian. Julian had been allied with Spain which was then under the rule of the Visigoth king Roderick, until Julian accused king Roderick of raping his daughter. To avenge this act, Julian encouraged Tarik to invade Spain. After having received permission from Musa in 711 A.D, Tarik took a scouting force to Spain to assess the prospects of an invasion.*¹²

Ibn Zayad led his military troupes from the Senhaja tribes, and crossed the present Straits of Gibraltar to conquer Spain. What made that military triumph easier and more successful was that “the Moors were not only welcomed by the slaves in Spain, but also by the lower and middle classes, and the Jews, all of whom were severely persecuted by the Christian Visigoths.”¹³ The Arabo-Islamic presence with its cultural influences was at the heart of European Renaissance. Looking at the Western world today and its massive accumulation of knowledge, it becomes

*difficult to visualize and accept the historical facts that chronicle the Muslim’s ascendancy to a high level of knowledge in almost every sphere between the eighth and the fourteenth centuries. The intellectual thrust and openness to learn, translate, absorb and synthesize as much knowledge as possible left an unsurpassed legacy that was to be the precursor and the base of the European Renaissance.*¹⁴

It is this Muslim legacy, which has been systematically suppressed and consistently denied by Western historiography ever since the Renaissance times, which led to the “flowering of science and culture” in Europe. It is hardly recognized that the Arabo-Islamic advancement in knowledge was at the genesis of the European Renaissance. That western-based amnesia is to be

¹² Mamadou Chinyelu, “Africans in the Birth and Spread of Islam,” *Golden Age of the Moor Light of Europe’s Dark Age*, 11 (1991), 371.

¹³ Chinyelu, “Africans in the Birth and Spread of Islam,” 372.

¹⁴ Fatima Agha Al-Hayani, “Islam and Science: Contradiction or concordance,” *Zygon* 40, 3 (September 2005), 567.

resisted, twisted, and undone. Indeed, while Medieval Europe was far behind, Muslim pre-eminence in various fields of knowledge was remarkably powerful and prominently spectacular. Such pre-eminence emanated mainly from the Cairo Academy, which put Egypt and North Africa at leadership in science and mathematics during the Middle Ages.

The great contributions of Arab and Muslim scientists of North of Africa during the Middle Ages were at the genesis of the rise of Christian Europe, which started by the 15th century. The link was the Muslim presence in the Iberian Peninsula. "In Cordoba, the Caliph Al-Hakam II appropriated money to collect a library of 400,000 volumes of the finest works in the Islamic world. The catalogue of these books alone took up 44 volumes."¹⁵ That is just one instance. Many other Arab libraries, full of books about science, philosophy, mathematics and religion, were appropriated translated and used by Europeans later. It was that legacy that made Andalusia the major power of the Mediterranean in the tenth century in terms of science, culture, politics and economy.

Yet, what still needs to be reflected upon and investigated is Moorish cultural imprints left across European spaces. During the middle ages, masqueraders used to taint their faces in black so they can easily be recognized as Moors and they would dance such dances as "Moresca", apparently named after the Moors. Another type of dance that is still of major popularity in Spain is known as "Flamenco Moro", currently known as Flamenco. The Moors have also introduced several musical instruments including the lute, the guitar and the flute. Moorish music is still reminiscent of the traditional tunes heard in Spain and Portugal, and along the Mediterranean basin. Modern blues in the States has also benefited a lot from the rhythms and melodies of the Andalusian Moors. The Moors also built numerous cities on the Iberian Peninsula and all over North African countries. The remnants of their castles and architectural designs can still be felt in Spain as in Northern Africa and across the neighbouring countries.

The Andalusian philosophers such as Ibn Rochd, Ibn Tofail and Ibn Bajja had a tremendous influence over European thought. Ibn Rochd, as Ismail Ahmed Yaghi contends, was one of the greatest Muslim philosophers to explain Aristotle's work and refine its implications in the light of its articulations by

¹⁵ Al-Hayani, "Islam and Science: Contradiction or concordance," 391.

Muslim predecessors in the Islamic East like Ibn Sina and Al-Farabi.”¹⁶ His privilege of reason was viewed by religious authorities in the West as against the teachings of the church. Accordingly, both his and Aristotle’s opinions were legally prohibited. Still, such prohibition created a lot of resistance. Many Western thinkers would background Ibn Rochd’s philosophy to reject the authority of the church over people’s thought in the eighteenth century; the age of what is known as enlightenment. That Western legacy of instrumental rationalism that prevailed in the eighteenth was founded on Ibn Rochd’s paradigm. Such Western scientists as Albert the Great of Scebria and Styazhkim took Ibn Rochd’s mathematical logic seriously.¹⁷

Not only in philosophy, but also in biology and botany, the Arab and Muslim scientists in the Andalus had a lot to say. They studied plants and herbs to define their importance for eating and medicine purposes. As Yagi confirms, that was part of an Arab tradition that started in the Islamic East. Dwelling on the accumulated findings of the Arab biologist, Ibn Al-Baitar in Egypt, such scientists as Ibn Alawam in the Andalus excelled in the study of soil, the manufacturing of fertilizers and the improvement of the irrigation systems.¹⁸ The conclusion to be drawn from these examples is that the power of the Arab tradition in scientific inquiry moved from the Islamic East into the Christian West through the experience of the Moors. Such a power was accompanied by the rise of the status of Arabic as the language of science in Europe. That fact urged European universities to change their systems following the Arabo-Islamic model.¹⁹

The Arabo-Islamic political, cultural and ethical system in the Iberian Peninsula represented and epitomized a peculiar experience in human history. Shaped up by an Islamic religious perspective whereby the notion of the Other was structurally undermined, though not totally effaced, that system offered a formidable model of human interaction. Under Islamic rule, Muslims, Jews, and Christians lived together, to a large extent and for centuries, in Spain. As Yaghi forcefully argues, the others were allowed to practice their religious beliefs freely and maintained their churches and cathedrals though they had to pay

¹⁶ Ismail Ahmed Yaghi, *al-Hadara al-Islamiya wa atharoha fi al-Gharb* (Riyad: Maktabat al-Abikat, 2001), 132.

¹⁷ Beatrice Lumpkin and Siham Zitzler, “Cairo: Science Academy of the Middle Ages,” *Journal of African Civilization* 4, 1 (1982), 393.

¹⁸ Yaghi, *al-Hadara al-Islamiya wa atharoha fi al-Gharb*, 137.

¹⁹ *Ibidem*, 138.

some insignificant taxes, neither all of them nor all the times.²⁰ Religious differences between Islam and Christianity, for example, did not prevent Muslim rulers from appointing some Christians as statesmen and officials. Despite such a cultural vision that was mainly based on the coexistence and tolerance legacies of *convivencia*, and though the Moors, the Muslims of al-Andalus, brought culture and civilisation to Europe, they had to meet their tragic lot of oppression, extermination and expulsion.

Eleazar the Prince of Fez: Moorish Figure in Theatrical Representation

In theatrical representations, Elizabethan Drama has managed to shed light on the figure of the Moor as the Other of Whiteness. For dramatic purposes, Moors are fictionalized for their visual presence and for their dark complexion, as exotic others bearing brutal and dehumanizing behavior towards the community of the White. Such is the case with *Lust's Dominion or the Lascivious Queen*. This play, attributed to Thomas Dekker, was first published in 1657 and focuses on Eleazar, the prince of Fez. It portrays Muslim presence in a Spanish context. Several years before the opening of the play, King Philip has conquered Barbary, has killed King Abdela and captured his young son, Eleazar. The orphaned prince is brought up in the Spanish court, and is eventually converted to Christianity, marries the daughter of a Spanish nobleman and turns into a crusader against the Muslim Turks. Nonetheless, the alien warrior is constantly exposed to the hostility and racial hatred of the white community, which stigmatizes him for his color and denounces his amorous relationship with the Queen of Spain.²¹ Khalid Bekkaoui, in a reading of the play, has suggested that Eleazar self-consciously performs what Homi Bhabha calls a “strategic reversal of domination,” whereby the subaltern enters the official discourse and disrupts its authority.²² The outcome is an effective displacement of racial discourse, which is emptied of meaning.

“Lust’s Dominion” is undoubtedly not about a wicked, diabolical and villainous Moor who contaminates virtuous Spaniards; so much as it is about the deeply rooted intolerance of a Spanish community, laid bare through a Moor. Significantly, then, instead of operating as a mere tool that serves to trigger racial prejudices of a Christian audience, Eleazar disfigures the whole

²⁰ *Ibidem*, 139.

²¹ Khalid Bekkaoui, *Lust's Dominion or the Lascivious Queen* (Fez: Moroccan Cultural Studies Centre, 1999), x.

²² Khalid Bekkaoui, *Signs of Spectacular Resistance: the Spanish Moor and British Orientalism* (Casablanca: Najah El-Jadida, 1998), 57.

process by subversively turning the spectator's "gaze onto the Christian actors". The Moor is quite familiar with the Spanish setting; his vigilance and his control of action have allowed him access into the darkest side of their inner souls.

Unlike the Prince of Fez in "The Merchant of Venice", who refers to his blackness apologetically; unlike Othello who conceives of his dark colour as an emblem of evil; and unlike the Ethiopian women who got rid of their blackness and left in a quest to receive the true beauty, in "The Masques of Blackness" by Ben Jonson, Eleazar is aggressively determined to celebrate his complexion and his majestic countenance which have once served perfectly to enchant the Spanish queen. He remains totally self-conscious and definitely in control of the demonic forces that articulate his self-imposed villainy to take revenge and resist racial prejudices at the same time.

Although Eleazar is controlled and intensely exposed to colonial domination (brought up in a Spanish court, Latinized, Christianized and converted into a faithful warrior of the Cross), he actively succeeds in challenging and resisting the Western hegemony by wresting himself from submissiveness, domestication and assimilation. He, instead, asserts his Moorish dignity, power and pride. This is one of the moments of instability where Orientalist discourse becomes vulnerable to challenge. More significant also is how Eleazar manages to create a thwarting ironic game with Blackness. The racial prejudice is immediately re-appropriated and instead of being offended by the friars' statement, Eleazar defensively rearticulates the racial stereotype against its source; strategically reversing the dominant discourse and problematizing its authority". However, if the natives discussed by Homi Bhabha remain unaware of the slippages produced by political and discursive insurrection against racial prejudices, Bekkaoui argues that Moors approach resistance in a self-conscious way. They imaginatively articulate and subvert the potentialities of the dominant discourse by controlling both the prejudiced community and the plot as well. With respect to "Lust's Dominion", Eleazar's displacement of the racial discourse has allowed him effective appropriation and manipulation of the stereotype. He succeeds in dislocating surveillance through the use of racial prejudice as a "subtle weapon" and harshly turns it against its source.

The ability of Eleazar to break through the stereotypical discourse finds its most powerful enactment in the final act where the Spanish prisoners launched provocative racial attacks; yet, all what they got from the Moor is a

teasingly cheerful playfulness which subverts the injurious defamation into “sweet air”, causing the Spaniards to vanish in complete silence for the whole scene. Hence, it is extremely spectacular to see how the Moor has reduced his adversaries into speechless subjection by peacefully absorbing and dispersing the racial curses through twisting colonial stereotype into a delightful joke. “The black prince of devils” and “the diabolically wicked alien” believes that the colonial prejudice can be counter-acted only if it is reinvented into a joke. In fact, Eleazar mobilizes a conscious strategy, a counter stereotypical discourse, to defy and resist the Orientalist representation, penetrate the white discourse and subvert it from within by “challenging, interrupting and muting its authors”; reducing them into absurd figures (these birds). Nevertheless, the tragic defeat of the Moor and the final denouement would occur only when the white characters put on black masks; a significant disguise that brings a happy ending for Spain.

Equally significant in the play as well is that when Zarack starts to undergo a regeneration process. While moving gradually towards a virtuous life, Isabella, the late king’s daughter and emblem of Christian faith, entangles Eleazar’s henchman in a plot to betray his master, slay Baltazar and free the Spanish prisoners. In a certain sense, she adheres to the mask of villainy whereby she spoils her innocence and virtue and “turns Moor”, a fact that renders the representation of the Moor more complex. Significantly enough, we perceive how Eleazar, combating the racial stereotype whereas the Spaniards taint themselves black, reverses the conventional rhetoric of black and white. Moors are literally black but Spanish characters become metaphorically black, but their deeds are truly satanic. Hence, even the violence enacted by Moors on stage is generated by the tragic plot Isabella has planned, rather than by Moorish villainy.

Eleazar’s careful subversion of the racial discourse is ultimately expressed through strategically devised theatrical imageries. The aim, as Dr Bekkaoui points out, is “to present representation as fiction rather than historical truth”; Moorish villainy as mere role playing not as a mere picture of real life, and stereotypes as mere fabrications. So, the association between blackness and evil is a simple theatrical convention rather than a historical fact. Turning everything into mere skilful play, Eleazar distances himself from the evils performed on the stage and thereby appropriating “the Orientalized rendition of Otherness”.

Eleazar’s rebellious speech as he is dying in the final act is very

significant. His bitter defiant voice emerges from the text and carefully aims at shifting the blame to the Spanish villains who are mercilessly and brutally watching him. Yet, what is worth stressing is that Eleazar to dispossess of and prevent his persecutors from accomplishing “the gazing gaze”. He, instead, shifts it onto the enemies; turning them into an object of scrutiny and inciting the audience to try the Spaniards through his point of view.

Eleazar’s spectacular resistance operates more emphatically at the level of form. The Moor is massively visible and verbally present and governs the entire space of the play. He powerfully dominates the stage and his opportunities to talk exceed much more those given to other characters. It’s, indeed, structurally ironical to see that the frequency of his occurrence on stage happens in a setting meant primarily to annihilate and silence the Moors. On the contrary, it’s the Moor who mesmerizes his white opponents and brings them under complete silence.

Arguing against Said’s notion of Oriental powerlessness, Khalid Bekkaoui has proved that Eleazar reverses the configuration of the West as actor and the Oriental as a passive reactor. Eleazar’s valour and verbal presence overrun his opponents throughout the whole play. The other irony which fissures the discursive formations of the play is that the Moors are deported from Spain with no indication that the evil is actually eradicated. The White’s villainy is still hovering; King Philip begins his rule with a Moorish mask and though his identity is revealed, his black paint is not removed. The “Oil of Hell”, as an emblem of sin, still perplexingly darkens the complexion of the white king and his fellows. Hence, the audience must have been left with a disturbing feeling because the white face of virtue continues to be sallied by the Moorish blackness. One is ultimately incited to believe that the White characters are literally what they are supposed to be. Therefore, as the curtain falls, the notion of whiteness and blackness, virtue and villainy are problematized. The Black Moor is definitely there to destabilize the white representation of difference and the entire Orientalist discourse.

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Being Foreigners even if They are not as such

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Abstract

The Albanian immigrants but also other foreigners in Italy, at the beginning were faced with many difficulties trying to integrate into the new society, a phenomenon which is still a problem for some countries these days. Having been an immigrant myself in Italy (first generation) I wanted to reflect the problems of the second generation families and the society around them, comparing them with the Albanian immigration of the '400 both in culture and integration. How this generation is able to preserve their culture in comparison with the Albanians called "arberesh" and how is this society treated in legal terms (citizenship)? Why are they considered Italians de facto, as Graziella Favaro says, but although they were born and raised in Italy they are not referred to as nationals. This research is important not only for Albanians, but also for Moldovans, Moroccans, Romanians and many other foreigners from different countries who have the same problems.

Keywords: *Albanians, foreigners, second generation, culture, Italy.*

Throughout Italy the phenomenon "foreigner" has frequently been discussed especially among the second generation. There have been talks on the issue of cultural enrichment these youngsters provide for the Italian society; there have also been talks about the problems of racism and discrimination they encounter, even those who have Italian citizenship. In short, there was much discussion about the fact that they were foreigners even if they were not foreigners at all. However, I want to start my presentation with a very simple sentence but with a great significance on Italian – Albanian inter-culture as it has been accepted by the Albanian youth, but I will also try to make a comparison between Albanian immigration which existed in Venice in the Middle Ages and that of post - Middle Ages.

Mother what does it mean to be “shqipetar”?

These are words uttered by Elena 12 years in Venice who belongs to the second generation, to the children of immigrants born in Italy or arriving before the age of six.

Another way to communicate, another culture, another way of life.

These are the words that a parent of the first generation also known as the “generation of sacrifice” due to the struggle with so much stress, feelings and subjective experiences of distress and maladjustment, and a way to experience everything on his own, would say to those belonging to the second generation who did not have such problems because they found everything ready and the background was well-prepared even though they faced prejudice and racism, too. But before discussing this topic in depth, I want to discuss on the meaning of this phrase (Mom what does it mean to be “shqipetar”?) during the Albanian immigration (“arberesh” so called Albanians of the old emigration) to the Middle Ages and post- Middle Ages. What would be the response of a parent who lived in those times? Having a look at the preservation of language, clothes, dances, songs, etc., that have not changed over time but retained their original form up to these days, I think the answer would have been: Your language, your tradition, your way of life.

I cannot leave without mentioning the words of a professor from the University of Padova, a well-known professor, whom I appreciate very much, the words of Adonis Brandalise that during the final examination of the Master in Intercultural Studies asked me a question! Why the “arbëresh” have preserved their culture unlike those of nowadays? Being a new researcher in this area I could provide only two answers for him: being terrified from the Ottoman rule they settled in Italy against their will, and then the mass immigration grouped them all together in churches, but today they live in individual places.

He absolutely agreed on these reasons but he also added another strong reason which emphasized the fact that their culture was the same as the Italian one and it was much easier to preserve the traditions.

Further research shows that minority ethnic communities were located within an urban area, well developed at the time. This may partially explain the fact that immigrants of the second and third generation have preserved as distinct linguistic, cultural and religious features, which led to the formation of brotherhoods. However, nowadays it is very difficult to keep the roots of the family with the Albanian youth of the second generation, because Italy has undergone radical changes and because parents speak Italian at home. However, I

must add that when they return to Albania we always hear them speaking Italian. The words “buongiorno” and “ciao” are also used by many youngsters who live in Albania because Italian culture is now part of them, even if they have never been to Italy, they know a lot about Italian music, cooking, and fashion.

However, for many people of the older generation, who have immigrated for economic reasons, immigration is a temporary event, or so it was said, and their ultimate goal is to return home as soon as possible. On the basis of these expectations, older people tend to preserve their values and their living style, and often live in the past. Beyond that, learning a new language and adapting to a new culture is much more cognitively authentic for the older generation who generally never comes to a satisfactory level. The concern of losing cultural roots does primarily falls to the second generation, to the children who were born in Italy.

These young people born in Italy have developed a certain degree of autonomy with respect to both families and the host society. Their course of socialization, language acquisition and acculturation was developed at an early stage within educational environment of the host country. Adolescents who were born in Italy have not been directly exposed to immigration, the journey is the stage of uprooting and re - orientation in the new context. Some of them have rarely visited the original contexts of the family and know the country of origin only through family stories, more or less full of nostalgia and regret.

These individuals, however, do not master the cultural system of their place of origin, but they find themselves under pressure between old and new world of relationships, going through emotions and subjective experiences full of distress and maladjustment, thus encountering many difficulties along the way towards socio - cognitive and personal balance, and in order to become successful, they need to be assisted to develop a more autonomous and well-defined personality detached from their families. They, however, by virtue of the increased opportunities for social exchanges with Italians, know best the language of the country in which they live. Their parents look at them with some sort of disappointment because they have weak references and counterfeit of their historical roots and family: they experience these situations as a loss of role, they are afraid of receiving negative evaluations from their countrymen and feel as not being able to put their children in such conditions to adhere to their expectations. This occurs mostly when they are compared with families who come from different villages of Albania where cultural traditions are deeply rooted.

By attending every day Italian peers the difference in these young people is also seen in comparison with their brothers, sisters (born in Albania) and

especially with the topics considered taboo by their fathers. From this point of view, the problem of second-generation arises not due to the fact young people of immigrant origin are poorly integrated regarding their culture, but because of having been brought up in Western contexts, having assimilated tastes, aspirations, their consumption patterns of their native peers. But the problem is that Albanian youngsters of the second generation are faced with the culture of origin even if they are less willing to know the differences between the family and the surrounding environment.

Thus their identity, now both Albanian and Italian swings between one and the other, passing idealization of one to disregard the other culture and vice versa, and through an identity conflict. So there are two streams and they never belong fully to either of the two camps and often act as foreigners in the private context but as Italians in the public one. While some Albanians hinder the acculturation of the younger generation, the latter want to get the best out of their culture for their children and for the new economic possibilities of education. Compared to their parents they have a greater influence of the new culture. The way of communicating the accent, the gestures, the way of occupying the space... are signs, verbal and non-verbal cues that define the difference of life trajectories. In many cases the preservation of native language is lacking and they do not realize that by speaking the Albanian language will avoid the lack of communication between parents and children and separation from the parental network,¹ it will allow to keep alive the culture of origin and it is the instrument through which we convey expressions, traditions, ways of living and thinking, helping second generations to recognize their own complex identity.

However, there are many parents who take a different course of life and make part of their lives the culture of the host country without telling their children anything about their country. The same families often show contradictory behavior towards language: on the one hand they take a functional approach, prompting the children to learn the new language well, on the other hand they take a romantic attitude towards the language of origin because they fear forgetting the mother tongue which could lead to the dissolution of the family and identity² If instead we consider other countries we see that the second generation preserve their culture while Albanians do not. There are many reasons why some Albanian families do not like their culture. They call it a useless culture. So these youngsters will grow up without knowing anything about Albania and when you tell them something

¹ Livia Turco, *I nuovi italiani* (Milano, 2005), 134.

² "Migra" (November 2004).

about their traditions they will begin to laugh because they do not believe that this thing is real and share it with others as it was a story. For them, the country where they were born and the culture they learnt comprise their homeland and the idea of embracing another culture which they do not know and have not experienced so far is very strange and they fail to accept it. As a result, even though the desire of many Albanian parents to return to Albania is great they do not manage to take the first step because for their children it is as if they are immigrating to Albania.

Beyond this, the dream of every Albanian parent for their children is to provide them with higher education and they strive hard to create appropriate economic opportunities and conditions for their children.

If we want to draw some comparison between the children of the second generation with respect to university attendance, (although it is still early to talk about children born in Italy) and the children immigrating from Albania, the latter have more desire to study because they come from a very difficult economic situation and their dream is to study and to have something in life. Apart from all the difficulties they had with regard to the inter-culture they managed to get a degree while many others returned to their home country to get a good job. Instead, they who were born in Italy have had the best economic conditions and do not know the difficulties and respond with indifference. There are many parents who would like to return but they say: I'll stay until my son gets a degree, because the schools are better here and so they study more at university. But we must not forget that there are students who come from Albania and are excellent in comparison with these children who were born and raised in Italy. We should say that the educational system is better in Albania but those who have the will and the desire to learn can become potential competitors anywhere.

However, apart from better conditions and being Italians as they are Italians "de facto", according to Graziella Favaro in her book "Girls and boys in migration"³ they are still confronted with racism because as some who have skin color or facial features which betrays them, you understand that they are foreigners and this can create a barrier in the work environment. Only through their professional skills and hard work they may be able to get positioned in the job they want. But the word foreigner, Albanians, will pursue them even after maybe three or four generations because it is the surname that will put them in doubt about their nationality. Maybe from the first name no, because in most cases they use Italian

³ F. Graziella, *Ragazze e ragazzi nella migrazione*, eds. Graziella Favaro, Monica Napoli (Milano, 2004), 14.

names. This is to be compared with Albanians in 1400 where the names at that time were converted similarly into Italian, for example somebody called Gjon will become Giovanni from Shkodra, Pjeter - Pietro from Durres, etc.

A more fundamental problem with regard to their rights, citizenship is a problem that continues even nowadays.

It happens just like a law from the Middle Ages based on economic interests, although born and raised in Italy, but at least at that time there was a war but today there is communication and peace. I quote some researches "To become a Venetian citizen, the basic condition was to have resided in the city of the Doges for a number of years, and during this period to have fought in the army of the city, to have paid taxes and to have been subscribed to "borrowings" and owning homes and possessions "in decima". It shouldn't be written your name to the registers of the police.

The time of mandatory permanence determined by the state varied depending on the period. To become a citizen, you had to have residue in Venice for twenty-five years. Then the law was changed in 1318 and the term imposed is increased to eighteen. After 1348, was limited to two years the period of residence required to become a citizen "de intus" and ten years after the deadline for becoming a citizen "of extras". The decision was confirmed in 1350. He was required to reside in Venice with the whole family. The new citizens had a period of three months in which to get to Venice his family, if he is still abroad."⁴ Today, however, they have to do ten years in Italy and in the end they have to wait up to three years if the documents on the Italian citizenship come or do not come out.

Despite being born or raised in Italy from an early age they are likely to become illegitimate children of the Italian Republic, in case of losing the job that gives them the "right of residence", in what they thought was their home.

"They live in Italy, in the Italian and European society, and in most cases it is Italy where they wish to build their own future and yet are perceived as foreigners. They feel and want to be Italian citizens without having to deny or resign the connection with the origins."

Now the Albanians are integrated or maybe they were integrated because the difference between the Italian and Albanian culture in general (except the culture of northern Albania especially that in the mountains which continues to be different even in the present day) is the same and it is only the economy of the country that makes the difference bigger.

⁴ Brunehilde Imhaus, *Le minoranze orientali a Venezia 1300-1510* (Roma, 1997), 262-263.

However, now with the crisis we must say that there are many Albanians that have returned and have created some business activities in Albania, bringing with them also the Italian culture, and many are those who think of returning, but most say they will return but they never do.

So it is necessary to outline the words of Beccatelli Guerrieri, *Mediating Culture, New professions between communication and intervention*

The simple naked truth is that living means cohabiting. Between human groups and individuals, the fundamental question *not to win, but to convince* is never exhausted. We are neither completely free nor completely dependent, but inter - dependent. We move according to our initiatives, which correspond to our interests. But the interest that moves us is never simple economic, or political, or psychological. It is an inter – being, standing and living together.⁵

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Delusional Cities: beyond the projected identity of urban space*

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Abstract

Narratives intermedate the perception of place along with image, which is according to Burgin an integrated part of the “cultural promotion” and “city marketing” process (1996). In this manner, social and cultural meanings of place are re-modelled with relation to significant events or icons and, therefore, a more enchanting and attractive portrait of the city is promoted to be explored and experienced. Cities introduce a representation based on an idealised projection of their reality while exposing “key attractions”. As such, their projected image may have a greater influence than the reality in shaping the views of visitors, investors or even residents. The advertised portrait of the city has the power to reshape its appearance, as it is usually perceived, into a misleading one. Such chimera physiognomies of cities are often, if not in every case, presented in a captivating manner.

This paper relies on the remarkable quality of narratives to go beyond the fabricated image of the city and to engage with the real identity of place while profiling the visual and experiential layout of the city. The investigation focus is primarily placed upon the mode in which historical and spatial humanities theoretical knowledge along with narratives of place can enrich the morphological study. The interaction between architecture, people, and narrative codes in the city spaces and on the way spatial layout relates to them is therefore explored. Particular emphasis is laid towards the manner in which spoken narratives of place can provide us with perceptual tools to shape the complexity of the urban phenomena and its cultural meaning.

In doing so, we can start overlaying memories that are situated “beyond the city” and as such are brought to light and merged with maps of “lived experiences”.

Keywords: *identity, city, narratives, perception, participatory planning.*

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Cities are environments of lived narratives of place; yet contemporary cities bury also a series of spatial memories relating to specific places. As such, urban landscapes are far from being flat environments that can be laid out as evenly as maps. This paper considers “oral histories” embedded in urban communities as a model of thinking about city narratives that goes beyond the conventional representation / *mapping* of place along a fixed spatio-temporal matrix. Instead, it allows us to investigate the contoured and multi-dimensional relationship between space and narrative in dynamic sequences of time, architecture and people.

Relying on scholars such as Bakhtin¹ and Polkinghorne,² this research focuses on investigations into the “spoken” / oral side of “soft city”³ as a tool for unfolding the urban landscape. This understanding considers the city also an archive of spoken histories of lived experiences, structured around meaningful spatial landmarks, some of which have almost disappeared over time. Therefore, my objective is to investigate narrative points of convergence between oral and physical fragments so that they evoke and reveal spatial memories allowing us new insights into a community-based past.

Ultimately, this research aims to investigate whether such a method can be complementary to existing urban regeneration modes of thoughts or strategies. It recognizes that stories take part in an urban discourse and that it becomes important that we begin to stitch oral and physical city fragments back into a collective memory of a place. In doing so, we can start overlaying memories that are situated “beyond the city” and as such are brought to light and merged with maps of “lived experiences”.

In recent years, cities from all Romanian regions have undergone a phase of territorial growth and development based especially on assimilating the surrounding areas. As such, national or international investments in projects that regard the community are made. As a consequence, degraded parts from these cities and from the surrounding areas, have been the target of projects of urban rehabilitation, of integrated projects which regard economic, social and environmental aspects which are going to be implemented in the next years. These projects focus on the rehabilitation of urban and transportation infrastructure, on creating new touristic facilities and modernizing existent ones or on creating social housing. Issues that regard the interrelation between those areas are simultaneously

¹ Mikhail M. Bakhtin, *The Dialogic Imagination* (Austin: University of Texas, 1981).

² Donald Polkinghorne, *Narrative Knowing and the Human Sciences* (New York: State of University of New York, 1988).

³ Jonathan Raban, *Soft City* (Fontana/Collins, 1974).

trying to be solved while also relying on a polycentric approach which is considered to be more equilibrate development of those regions.⁴

These projects that target the rehabilitation of urban structure also involve demolishing the degraded buildings which are not included in the local, national or international (UNESCO) heritage.⁵

However, this is an approach which rarely considers the true character of the city and which could also lead to accentuating the already existent fragmentation or discontinuity visible in the urban fabric, as a result of the rapid succession of urban projects and policies throughout the last decades. A consequence of this continuous development is the displacement of existing communities and creating consistent gaps in their dialogue. The *spoken* narratives of urban space can be still leaving traces which can be used while meaningfully engaging with local ethnical minorities. This exercise to locate them in space and time focuses on “shifting experiences of the locality, and traces how identity has been shaped by transforming geographies.”⁶ Understanding place can be regarded as a process of “incorporating a lived engagement” and further exploring the “triadic relationship” between the geographical ensemble, people-in-place and its character.

Essentially, its unique atmosphere is completed by the “sensibility” or the “lived quality that radiates from the physical environment to the experiencer”.⁷ Places as “complex constructions of social histories, personal and interpersonal experiences, and selective memory” are further explored, and capture and embed the emotional engagement of people and the space they inhabit.⁸ In terms of my research the question that rises is how one can engage with the *spoken* micro narratives of place while relying on physical urban identity. Moreover, ways of grasping lived experiences of place by means of oral histories and spatial narratives are central to this approach. Narratives as embedded in local communities can have an important role in strategies to be further included in the

⁴ Ministerul Dezvoltării Regionale și Turismului, Autoritatea de Management pentru Programul Operațional Regional 2007-2013, Poli de dezvoltare urbană, accessed February 21, 2013, http://www.fonduriue.ro/res/filepicker_users/cd25a597fd62/Finantari/POR/DMI-1.1.B/Ghidul_Solicitantului-PDU%20iulie%202011.pdf, 6-7.

⁵ *Ibidem*, 54.

⁶ Bradley Simon, *Towards an Archaeology of the Voice: geo-locating oral history within a context of urban regeneration*.

⁷ Seamon David, *The Role of Place Identity in the Perception, Understanding, and Design of the Built Environment* (London: Betham Science Publishers, 2011), 13.

⁸ Kahn Miriam, *Your Place is Mine: Sharing Emotional Landscape in Wamira, Papua New Guinea* (Santa Fe: School of American Research Advanced Seminar Series, 1996), 167.

planning process. Community members are encouraged to share their experiences of place in order to contribute to a more perception oriented planning process. *Spoken* narratives of place have to strength to shift the traditional interests in the planning process towards subjective perceptions of the inhabited space and to highlight the relationships between space and social and cultural processes. This interest that emerged among planners in engaging oral histories in the process of urban planning can also be employed both in relation to heritage issues and future sustainable identity of the city.

The city reveals itself gradually, while the interaction is established at a touchable and objective level. What one meets is an exposed, accessible, open or public version of the city, defined by regulations and social contracts. This is the one which can be effortlessly portrayed and represented. However, once one begins to know and thoroughly connect with the material side of urban environment, the boundaries between the physical and the experiential, between the “hard” and the “soft” or between the public and the individual city, start to merge and dilute into one another.

As such, the city of *spoken* narratives is located beyond the “hard-edged” landscape of the city, in the realm where experience and memories are contoured.⁹ This unpredictable city has its origins bounded / confined in specific rituals or customs and encourages the individual to develop “a superstitious, speculative relationship with his environment”.¹⁰ However, this interpretation goes beyond the city pictured as a “rationale” structure (schemata) into its “irrationality” which is considered “a sign of decadent deviation from its intrinsic cityness”.¹¹ This is the side that people daily experience and which harmonizes a sequence of interrelated physiognomies and identities. A plurality of personal urban subjectivities is hidden within the “soft” side of the city along with the space of “perceptual orientation” shaped in the mind of each inhabitant which is gradually filled with experiences and meanings.¹²

This “private city” is one of the multitude that exist as “sequestered places with clear boundaries” while their layouts correspond to those of ethnical and professional minorities.¹³ These sites of frozen memories endowed with a “sense of historical continuity” are investigated / regarded from the perspective of

⁹ Raban, *Soft City*, 144.

¹⁰ *Ibidem*, 171.

¹¹ *Ibidem*, 160.

¹² Dear Michael J. and Steven Flusty, *The Spaces of Postmodernity: Readings in Human Geography* (Oxford: Blackwell Publishers, 2002), 216.

¹³ Raban, *Soft City*, 169.

“embodiment of memory” and as spatial triggers for narrative experiences.¹⁴ Their examined physiognomy is outlined by merging together the oral “collective remembered values”¹⁵ archived in church’s, family’s or community’s consciousness. The “acceleration of history”¹⁶ leads to massive fractures and discontinuities in the flow of everyday living in those areas. They are not regarded as places / sites that “stop time” or “block the work of forgetting,”¹⁷ but as sites “forever open to the full range of its possible significations”.¹⁸ They are not regarded in a nostalgic and idealised mode, but as latent possibilities of understanding and approaching it folded within / beyond the physical realm. “Experiential and expressive”¹⁹ ways of relating with areas of the city endowed with “a particular self”²⁰ are, therefore portrayed.

This distinctiveness of the city is explored at an emotional level and seeks to establish a correspondence between narratives and the experiential dimension of the city. Therefore, the understanding provided intends to surpass the perception of place / city realm as being defined by clear boundaries and endowed with fixed identities.

An enchanting portrait of the city can be shaped as a superimposition of personal mental and emotional projections of the same physical realm. The “mental city” is stitched together by “rational forces” that shape communities.²¹ As such, the character of the “soft city” is partly given by the permanent co-habitation of several ethnical minorities. This cultural heterogeneity along with the particularities of specific dwelling is woven as a “patchwork quilt of differently coloured neighbourhoods and localities”.²² The minority-based “city-within-a-city”²³ is explored as a realm from which specific narratives emerge.

Spoken narratives of place are located on a particular layer of the “soft city” where time and space fuse and create a “distinctive correspondence”.²⁴ The “chronotope” defined by Bakhtin (1981) as “the intrinsic connectedness of

¹⁴ Pierre Norra, “Between Memory and History: Les Lieux de Mémoire,” *Representation*, 26 (1985), 7.

¹⁵ Norra, “Between Memory and History,” 7.

¹⁶ *Ibidem*, 8.

¹⁷ *Ibidem*, 19.

¹⁸ *Ibidem*, 24.

¹⁹ Steven Feld and Keith H. Basso, *Senses of Place* (Santa Fe: School of American Research Advanced Seminar Series, 1996), 11.

²⁰ Bakhtin, *The Dialogic Imagination*, 105.

²¹ Raban, *Soft City*, 168.

²² *Ibidem*, 184.

²³ *Ibidem*, 167.

²⁴ Bakhtin, *The Dialogic Imagination*, 105.

temporal and spatial relationships that are artistically expressed in literature”²⁵ can be extrapolated and sequentially interpreted in terms of urban scenes. As a consequence of their particularities of living and dwelling the areas inhabited by ethnical communities conjoins “isolated aspects of space and time”.²⁶ Space is asked to respond to the dynamism of spatial events that history forces upon it while time is condensed.²⁷ This aspect is essentially important to approach by reason of the image of man being “intrinsically chronotopic”.²⁸ Understandably, the stories of place migrate once the community is moving or starts to dilute, and the boundaries whether they are *seen* or *unseen*, are “increasingly smudged by vagueness, erased by chaos, or clouded by uncertainty”.²⁹

Narratives are regarded as “discursive or nondiscursive modes of expression through which everyday senses of place are locally articulated”.³⁰ They are “discourses with a clear sequential order that connect events in a meaningful way”.³¹ Narratives are organized according to temporal and topological relations linked to human actions into “interrelated aspects of an understandable composite”.³² Therefore, events that they bring together can develop a separate meaning along with the contextually related one.³³ Narratives produced through the art of storytelling are an integrated part of our society and of our lives and they fill with meaning our lived experiences. They encourage the keeping of our memories and of a permanent connection (relation) with our past. Additionally, narrating is a practice that interconnects people, places and temporal sequences. In the particular case of *the cities* of ethnical minorities in Suceava their understanding and their relation established with the people who inhabit them has to be placed in the realm of the mythical. These are the spaces time is delayed and whose features and mentality are rooted in the rustic.

Particular emphasis is laid towards the manner in which oral histories can provide us with perceptual tools for grasping *unseen* aspects of the urban phenomenon. Narratives can also be regarded as complementary mechanisms to transfer and share knowledge confined into the realm of perceived memory or as

²⁵ *Ibidem*, 84.

²⁶ Bakhtin, *The Dialogic Imagination*, 84.

²⁷ *Ibidem*, 84.

²⁸ *Ibidem*, 85.

²⁹ Feld and Basso, *Senses of Place*, 5.

³⁰ *Ibidem*, 8.

³¹ Lewis P. Hinchman and Sandra K. Hinchman, *Memory, Identity, Community: The Idea of Narrative in the Human Sciences* (New York: State University of New York Press, 2001), xvi.

³² Polkinghorne, *Narrative Knowing and the Human Sciences*, 13.

³³ *Ibidem*, 21.

possibilities to describe and interpret particular ways in which “people encounter places, perceive them and invest them with significance”.³⁴ Their remarkable quality to carry on information is, therefore, essential for profiling the visual and experiential layout of the city.

Considering narratives from spatial perspectives articulated with human sciences approaches of place, this study seeks to employ them in exploring a different level in the interaction between people and physical environment. The interrelationship between city narratives and the specific spatial triggers which generate them of the urban space is further explored. Therefore, narratives are conceptualised as tools to reveal *spoken* elements that subtly /ethereally shape the city and which further contribute to unfolding spatial and temporal distant realities of the city, not only by influencing the way it is visually represented, but also by shaping the “imagination of place” as “immutable elsewheres”.³⁵

Stories are told in order for people to share or to teach one another personal and collective beliefs or values. When elaborating / shaping the “narrative paradigm”, as a “dialectical synthesis of strands in the history of rhetoric,” Fisher states that all acts of meaningful communication are a form of storytelling.³⁶ Therefore, he argues that narration deserves to be accepted as co-existing with the rational world paradigm.³⁷ The oral tradition is a mean of sharing knowledge, or employing White’s terminology, “fashioning human experience into a form assimilable to structures of meaning that are generally human rather than culture specific”.³⁸

Spatial narratives and digital storytelling

The accelerated evolution and improvement of digital media in past decades has essentially impacted on the practice of storytelling. The digital narratives develop new characteristics along with the known ones. Their ability to combine expressive capabilities of technology as still or moving images with sound, text and interactive features, amplifies the experience for both the author and the audience. The strong emotional component of the narratives is emphasized by the increased interactivity with which it is endowed. As such, the secondary focus of

³⁴ Feld and Basso, *Senses of Place*, 8.

³⁵ *Ibidem*, 11.

³⁶ Walter R. Fisher, “Narration as Human Communication Paradigm: The Case of Public Moral Argument,” *Communication Monographs*, 52 (December 1985), 2.

³⁷ Fisher, “Narration as Human Communication Paradigm,” 3.

³⁸ White Hayden, “The Value of Narrativity in the Representation of Reality,” *Critical Inquiry*, 7, 1 (Autumn 1980), 5.

this paper is to assert and emphasize the importance and suitability of employing spatial narratives in the process of (re)investigating and (re)designing city landscape. *Spoken* narratives of place along with the digital media and the modern digital *mapping* methods and technologies can generate alternative maps or means of representing the urban space which encourage a more poetic, sensitive and intuitive response. The new media technologies allow one to experience the visual mapping process beyond its analytical and informative dimension.

Arie Graafland³⁹ explains that from a general standpoint, *mapping* is a cultural activity which brings together relevant aspects of perception and cognition. It works as a means for understanding spatial phenomena and also as a research tool for understanding relationships or distribution of patterns. As such, *mapping* embodies both scientific data and artistic expressions in a format with an extraordinary potential. Aspects of *mapping* have undergone long debates throughout history, and questions regarding relationships between the physical reality and human's world have been an important matter within human evolution. Maps have played a fundamental part in human existence, no matter if they stand for reflections of man's relationship with the surroundings or as a product of humankind's supremacy over a particular territory. *Mapping* is regarded as "a productive and world enriching agent,"⁴⁰ particularly in the fields of practice and research mentioned above. New trends in the field of urban *mapping* according to which the creative nature of maps is privileged, can be, therefore, explored. The presented approach is aimed towards revising the mapping practices by going beyond their true and objective nature. Employing James Corner's terminology, *mapping* is regarded as tool "that both reveals and realizes hidden potential".⁴¹

In this respect, Graafland⁴² argues that in a world which changes at such speed and complexity that little remains certain or stable, *mapping* unfolds potential, reconceptualises the territory and uncovers realities previously not seen or unimagined. Explaining relationships has been one of the most influential requirements in the act of *mapping*. This has influenced and further emphasised the importance of *mapping*, as a method to evaluate, relate, highlight similarities,

³⁹ Arie Graafland, "Mapping Urban Complexities," in *Architecture, Technology & Design. Urban Reading Series*, 3-12 (Digital studio for Research in Design, Visualization and Communication, 2012), 7.

⁴⁰ Amoroso Nadia, *The Exposed City: Mapping the Urban Invisibles* (London and New York: Routledge, 2010), 99.

⁴¹ Dennis Cosgrove ed., *Mappings* (London: Reaktion Books, 1999), 213.

⁴² Graafland, "Mapping Urban Complexities," 7-10.

render visible differences and emphasize possible crossovers between any object, living and dead.

Ultimately, my research interest lays into exposing heterogeneous criteria possibilities based on which “previously unseen or unimagined”⁴³ realities from the urban landscape can be read, uncovered, unfold and further represented. “The experimentation in contact with the real”⁴⁴ which defines the changes which take place in the mapping practice approach is further discussed in terms of urban space oriented *spoken* narratives. The gradual revealing of oral histories in the urban context can be regarded as a complementary method for conceptualizing and sketching the portrait of the city, especially of the areas inhabited by the ethnical minorities. Along with statistical data, physical fragments / landmarks from city plans can be interpreted as emergence points for these narratives. As such, the change of polarity of the inhabited areas or their shrinkage can be understood in terms of narrative spatial triggers.

Storytelling and planning discourse

As previously presented, this paper discusses an innovative and narrative based approach of place making along with community engagement in the planning process. Planners turn to social sciences or humanities in order to explore modes for socially sustainable developments. However, this use of narratives in the planning process has some precedent but has rarely been situated in the field of humanities.

In a fragmented city, the use of narratives provide a way of connecting with real identities of place along overcoming the difficulties created by the distant layers highlighted by different architectural and morphological expressions. More importantly, they provide professionals with conceptual tools and means of revealing and understanding the plurality of lives which engraved stories and memories in the city fabric / layout. This approach also emerges as a reaction towards traditional cartographic practices employed in the urban planning process which fail to address and represent the invisible or the hidden elements that shape the identity of our cities, but which are “elusively pulsating in the interstices of maps and of the morphological design of the city”.⁴⁵ This further explains that is important to find a comprehensive way to read and to represent the complexity of

⁴³ Cosgrove, *Mappings*, 213.

⁴⁴ *Ibidem*, 214.

⁴⁵ Leonie Sandercock and Giovanni Atili (eds.), *Multimedia Explorations in Urban Policy and Planning: Beyond the Flatlands* (London and New York: Springer, 2010), xix.

urban space as a juxtaposition of physical and experiential layers which interconnect “different situated and embodied subjectivities”.⁴⁶

Alternative modes of investigation are therefore required to reawaken the emotional and poetic connection to place. As such, place making can be reshaped while combining historic and storytelling elements which bring into light invisible / forgotten parts of the city. Essentially, Sandercock and Attili state that urban planning cartographies are missing the relational dimension of the city, “the plural worlds and multiple stories of irreducible inhabitants whose lives are characterised by relations, expectations, feeling, reminiscence, bodies, voices and histories, all layered into living urbanities”.⁴⁷ As such, the objectified city understood through the quantitative, panoptic and standardised views employed by traditional cartography is sterilised, frozen and vivisected.

Ultimately, my overall research argues the importance of lived experiences of place to be integrated into future planning practices. Digital storytelling can provide a provocative and stimulating experience of oral histories. While encouraging residents to bring change within their local community, one can inspire or re-invigorate a contemporary and participatory interpretation of values. In this respect, urban narratives of place can work as a complementary tool by means of which one can understand the surrounding reality and can reveal forgotten fragments of physical memory around which life used to be structured.

The ultimate focus of the paper relies on approaching *spoken* histories of place as tools which emphasize the participatory dimension of urban planning process. They are also reliable means of developing and supporting a more experience oriented planning approach. Oral histories can provide a comprehensive way of connecting with real identities embedded in particular places of cities. These lived narratives of place can provide a reliable support when conceptualising aspects of the city able to encourage a poetical, emotional and subjective connection to place.

Storytelling and narratives can be used to reawaken memories of place by reasons of being intrinsic to planning process. Narratives can be employed as valuable resources to contemplate and develop hypotheses about the future of urban memory. My current research interest relies in addressing heritage issues by means of storytelling and narratives. The investigation is, therefore concerned with sites of memory that interconnect with residents’ life paths. It is challenging to encourage participants to process social and cultural aspects of the local heritage

⁴⁶ Sandercock and Attili, *Multimedia Explorations*, 41.

⁴⁷ *Ibidem*, 41.

and also aspects of residential history. This approach also encourages the contribution the residents can make to emerging historical consciousness and it also leads towards a more accurate, sensitive understanding of the city and its cultural diversity. Another concern involves transferring narratives into formats useful in the planning process. Narratives not only support community place making, but also the construction of local planning policy and development strategies and also the assembly and interpretation of empirical data.

Developing a discursive method to activate lived experiences of place as a new approach in urban planning provides the opportunity to transform the former passive relation that users have developed with their city into a more dynamic, participatory one.

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From Romanian to “Rumañol”: linguistic confusions in native Romanian spoken by children born in Spain

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Abstract

After Romania joined the European Union in 2007, a massive wave of Romanian immigrants reached the Western countries in search for work, and the most significant migration took place in the Spanish kingdom. They were not the first Romanians to arrive in Spain, so they added their number to that of those who immigrated before, in the two decades after the fall of the Communist regime. Many Romanian children were born in Spain, so when they reached school age, they were at best bilingual; nevertheless, there are children who need to take Romanian classes in school, as they chose not to learn their native tongue at home.

Our article analyzes the ways Spanish influence their pronunciation and orthography of Romanian, based on test papers and homework that demonstrate the level of confusion produced in these children by their bilingualism, with Castilian being their first choice of language.

Keywords: *Romanian migration, Asturias, Castilian, “Rumañol”, Bilingualism, Pronunciation, Orthography.*

Premises

The year 2007 brought a series of changes in Romanian foreign affairs, after it joined the European Union, and the most significant consequence was the massive immigration to Western countries such as Italy and Spain.

The Romanian labor migration to Spain was a phenomenon of an unprecedented magnitude¹ that reached its peak a few years ago, when it was estimated that more than 800,000 Romanians already lived and worked (or studied) legally in Spain. According to the Spanish National Institute of Statistics,²

¹ Comparable only to the corresponding immigration to Italy.

² The following information is extracted from the official page of the Instituto Nacional de Estadística, www.ine.es.

there were just above 3,000 Romanians in the year 1999; this number doubled in the next year, but we find more than 30,000 Romanians in Spain in 2001. More than 60,000 Romanians will enter Spain in each of the next two years, and their number would increase up to about 100,000 each year during the following period (2004-2008). The migration rates have slowly decreased in the past few years, reaching the figure of about 26,000 immigrants in 2012.

Anyway, if we take into account the impressive numbers of Romanian immigrants between 2001 and 2008, we can easily imagine the consequences of such massive migration in terms of its projections to the present moment. The typical profile of a Romanian immigrant to Spain includes, among other, an average age between 20 and 45; certainly, there were plenty of cases of different age ranges, but they constitute the exception, formed by children accompanying their parents or by mature and elderly people that had a temporary residence in the Spanish kingdom.

Romanian integration in Spain

Such being the case, it is not surprising that a large number of Romanian children were born to these young people and families from 2001 to 2014. The majority live in Spain with their parents and go to Spanish schools, so they are perfectly integrated, linguistically speaking, in the Spanish society. Culturally speaking - not so much, as the Romanians in Spain are quite reluctant to renounce their traditions and language. Religious habits and gastronomy are two of the most persistent segments in the Romanian culture abroad, and it is not uncommon to see Romanian adds in shop windows promoting specific Romanian products that are hard to find in Spain, such as beef tripe, typical for a traditional sour soup that is spiced with garlic, cream and vinegar, or *borș*, a fermented extract of wheat bran and/or cornmeal, which is largely used in Romanian cuisine to give a specific acidic flavor to sour soups.³

Adults in traditional Romanian families would speak Romanian at home; their children, though, tend to reject any reference to a language and culture they only know from hearsay or from some short August vacations now and then, so learning Romanian at home might prove to be a challenge both for them and their parents. Some Spanish schools provide native Romanians with the proper conditions to attend Romanian classes if the Romanian community reaches an

³ See also Kim Schulte, "Daco- and Ibero-Romance in Contact: On the Origin of Structural Similarities Between Related Languages," *Revue Roumaine de Linguistique*, 4 (2012, LVII, Bucharest), 335.

important statistic figure in the area, so these children are urged by their parents to participate in such courses (albeit unwillingly in some cases!).

Some of these children are, in fact, bilingual, but they consider Spanish as their main language, as it is the one that offer them linguistic autonomy and integration in an environment where being Romanian is not always a good thing.

For these Spanish-speaking Romanian children, learning Romanian might be a problem. First, because their parents probably speak a regional variety, so they are not exposed to literary Romanian until later in their life; second, because they do not see the utility in learning a language that is not currently used in their day-to-day life; third, because they are used to the linguistic mechanisms in Spanish, and they would generally apply the laws of analogy and reduce the Romanian mechanisms to the ones they already know, i.e. the Castilian ones.

Many of them acquire Romanian on a Spanish “substratum”, which would determine some peculiarities at all the levels of the language, starting with the phonological level (as well as the orthographic one), and ending with the syntactical level.

Linguistic corpus

Our analysis in the next pages is based on evaluation materials in Romanian classes that were provided by a good friend, Antoanela Pohoată, who currently works as a Romanian teacher appointed by the ILR⁴ to six schools in Asturias,⁵ Spain.

According to statistics, back in the year 2009, Asturias was the Spanish community with the lowest rate of foreign immigration, as of its total population of 1,080,138, only 3.7% were foreigners, as compared with an average of 11.3% in the rest of Spain.⁶ The same year, the Romanians in Asturias reached a point where they became the most numerous foreigners in Asturias. There were 5,272 Romanians living legally in Asturias, and this number exceeds, for the first time, that of the Ecuadorians (3,834) and Colombians (2,948), the most important minorities in the year 2008.⁷

The statistics of the following year, 2010, show that, again, the Romanian population in the Principality of Asturias represented the largest foreign minority,

⁴ Institutul Limbii Române (The Romanian Language Institute) (on ilr.ro).

⁵ One in Grado, two in Gijón and three in Oviedo.

⁶ Mar L. Calvo, “Los rumanos ya son los inmigrantes más numerosos en Asturias,” in *20 Minutos* (January 11th 2009), accessed April 20, 2014, <http://www.20minutos.es/noticia/442182/0/rumanos/numerosos/foraneos/>.

⁷ Calvo, “Los rumanos ya son los inmigrantes más numerosos en Asturias.”

with an impressive number of almost 7,000 among the total of 47,000 immigrants (compared to a number of 40,171 one year before).⁸ Most of this population appears to be formed of qualified professionals,⁹ including college and university graduates in search of a better life, while performing activities far below their professional level. They constitute a well-defined group from a cultural viewpoint, and many of them are members in an ethnic cultural association, called the Asociación de Rumanos en Asturias (ARA).¹⁰

In these circumstances, promoting the Romanian culture and language throughout Asturias became a priority both for the local community and the Romanian ILR. The latter has managed to establish a schedule of courses of Romanian language for the children in the Romanian community.

We have analyzed a number of 40 test papers and class or homework exercises done by Antoanela Pohoaiță's students. The age of this particular group of students ranges from 6 to 14 years, and the majority of these children were born in Spain; they study Romanian (almost) as a foreign language, beginners level, in 2 hours a week.

Our analysis refers mainly to the phonological level, the simplest, yet the most noticeable of all linguistic levels. As we show below, the misperceptions at the phonological level reflect immediately on the orthographic aspect, causing students to misspell their Romanian words.

The phonological / orthographic level.

The characteristics of the Spanish language at this basic level, i.e. the phonetic inventory and the correspondence between sounds and letters, would influence the pronunciation and the spelling of Romanian words in the Romanian classes, as the children would filter the information according to what they have already learned during their Spanish classes.

Vocalism. The main difference between the Castilian and the Romanian vocalism is the phonetic inventory. Modern Spanish has 5 vowels, while Romanian has 7. Nevertheless, both systems are extremely similar, since none of these language have nasal or palatalized (rounded) vowels. The two specific closed vowels in Romanian, represented by *ă* and *î/â*, correspond roughly to the

⁸ *Ibidem.*

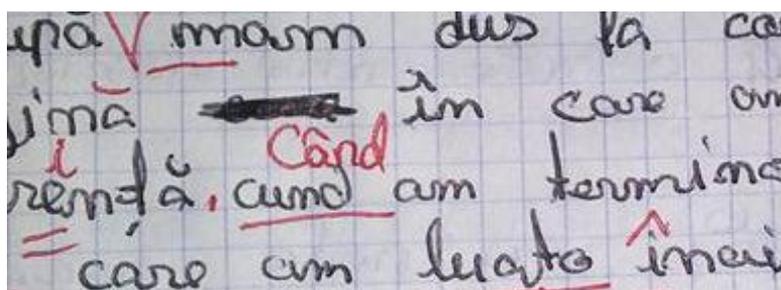
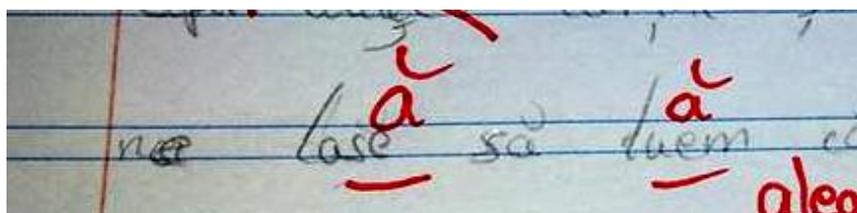
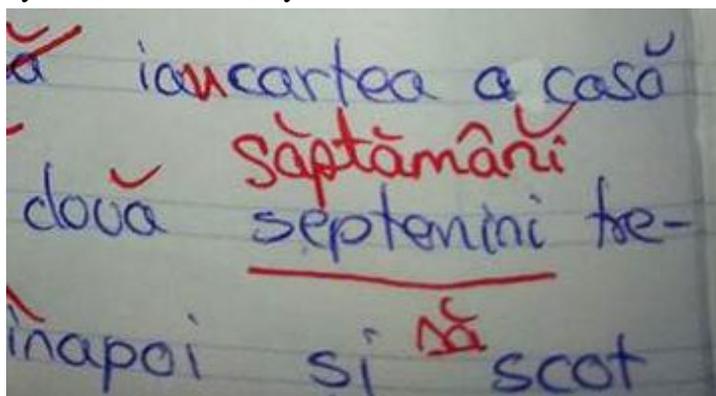
⁹ Luján Palacios, "Asturias, colonia de Rumanía," in *La Nueva España* (February 2nd 2010), accessed May 4, 2014, <http://www.lne.es/asturias/2010/02/22/asturias-colonia-rumania/876618.html>.

¹⁰ Palacios, "Asturias, colonia de Rumanía."

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unstressed *a* and *e* in Portuguese at the pronunciation level; these are central vowels with different degrees of aperture (close-mid and close).

The orthographic reform that took place in 1993 further complicates the rules of Romanian spelling: not only is it difficult for the Romanian students to distinguish between the two sounds, but writing them with three different letters seems almost impossible. They tend to approximate the former sound by *a* or *e*, and the latter by *u* or, sometimes, by *i*:

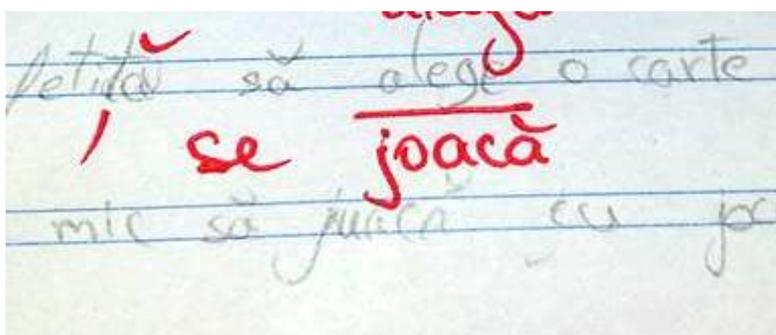
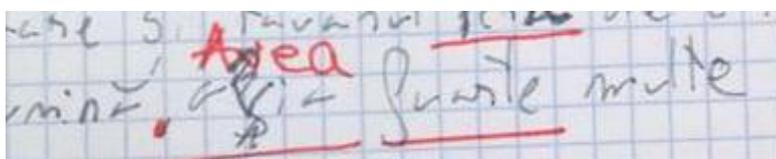


In writing, they use the graphemes *ă*, *î* and *â* indistinctively, as the two phonemes they represent sound exactly the same to them.

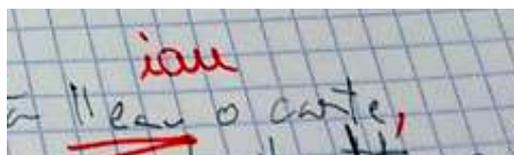
Another difficulty is posed by the difference between the status of semivowels and semiconsonants in the two languages. The rules in Castilian are clear: only *i* and *u* may act as semivowels and semiconsonants, while *a*, *e* and *o* always act as vowels. That means that a Spanish diphthong will always be a combination that contains at least one of the two “weak” vowels, *i* or *u*: *ai*, *ia*, *ei*,

ie, oi, io, au, ua, eu, ue, ou, uo, ui, iu. Nevertheless, Romanian accepts diphthongs such as *oa, eo* or *ea*, unknown to the Spanish norm, which are pronounced like [wa]/[va], [jo]/[io] and [ja]/[ia], according to the context,¹¹ in words such as *poate, deodată* or *teatru*; besides, the combinations of *i* and *u*, shown above, might act as hiatuses in Romanian sometimes (e.g. Rom. *hiat*, “hi-at”, Sp. *hiato*, “hia-to”), with no graphic differentiation.

There is no surprise, then, that spellings like *fuarte* instead of *foarte* or *avia* instead of *avea* would appear in the test papers of the students in question:



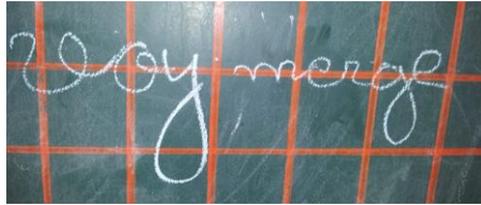
In initial position, a diphthong beginning in *i* is spelled in three ways in Spanish: either by *hi* + vowel, *y* + vowel or *ll* + vowel: *hiato, yegua, lluvia*, but such a rule does not exist in Romanian, where there are plenty of words beginning in *i* + vowel: *iederă, iarbă, iubire*; some students may get confused and use the Spanish spelling instead:



The same thing happens with words that end in a diphthong such as [aj], [ej] or [oj], spelled *ay, ey* and *oy* in Spanish, but *ai, ei* and *oi* in Romanian. The example below is more complex, as it is not a mere phonological / orthographic confusion, but it might be a sample of morphosyntactic association:

¹¹ Compare, for example, *teamă*, “tea-mă”, and *reală*, “re-a-lă”; there is no graphic clue about the pronunciation as a diphthong or as a hiatus of such combination of letters.

From Romanian to “Rumañol”: linguistic confusions in native Romanian spoken by children born in Spain



Both Romanian and Spanish have two ways of expressing the future tense, but despite any -supposed- similarities, they have little in common. On the one hand, both languages have future tense forms that originated in periphrastic constructions in vulgar Latin. They share with the rest of romance languages the analytical syntagm formed with the auxiliary verb *habeo* (“to have”); but while Spanish follows the general pattern of *infinitive + habeo*, in Romanian the so-called “vulgar” future is *habeo + infinitive* (old Romanian) or *habeo + subjunctive* (in modern Romanian). This is not the case here, though. The second way of expressing the future tense is different diachronically, but somehow similar synchronically. The way of expressing near future in Spanish is the same as in most Romance languages, i. e. a movement verb + infinitive (*ir + infinitive*, “going to + infinitive”). In Romanian, on the other hand, there is a so-called “literary” future, formed, according to most linguists, with a volition verb, exactly as in Greek,¹² Southern Slavic¹³ or Albanian,¹⁴ so this is considered to be a “Balkanic” feature of Romanian. A mere coincidence (or not), some of the forms of these constructions are quite similar in Romanian and Spanish. Compare, for instance, the near future / literary future of the verb *to sleep*:

ROMANIAN	SPANISH
voi dormi	voy a dormir
vei dormi	vas a dormir
va dormi	va a dormir
vom dormi	vamos a dormir
veți dormi	vais a dormir
vor dormi	van a dormir

If we compare the forms in the two languages, it is not hard to see why native Romanians will always choose the near future over the future tense

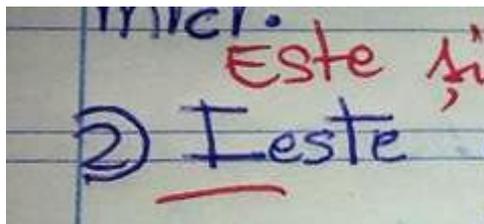
¹² *Θα + verb*, with the particle *θα* being derived from *θέλω να*, “I want”.

¹³ In Bulgarian, for example, *уе + present tense*, with the particle *уе* being derived from the verb *уа*, “to want”.

¹⁴ *Do + subjunctive / Kam + infinitive*.

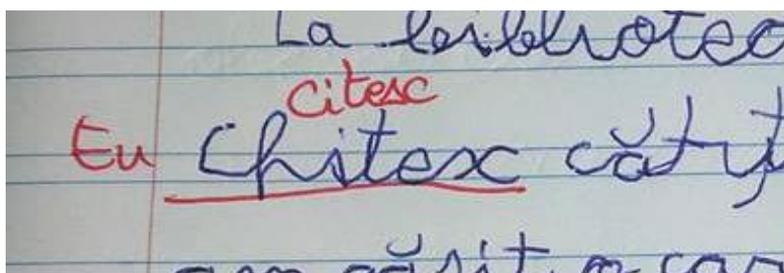
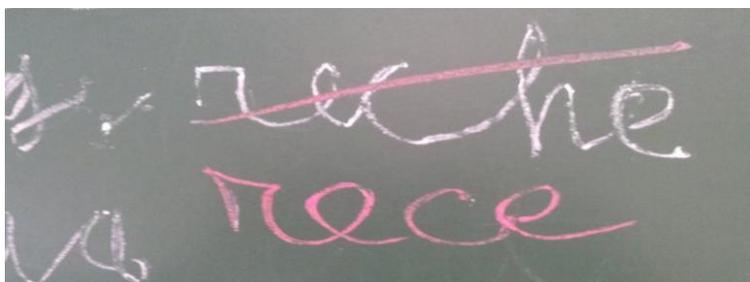
(*dormiré, dormirás, dormirá*, etc.) and why some of them tend to misspell the Romanian construction on account of the Spanish influence.

There is also a problem with the correct spelling of certain Romanian words beginning in *e*, but pronounced [je], according to the phonetic laws of transformation from Latin to Romanian: *eu, el, ea, ei, ele, este, eram, erai, era, erați, erau*. This is one of the few cases in Romanian when spelling and pronunciation are not correlated, so it may be somewhat confusing to the students:



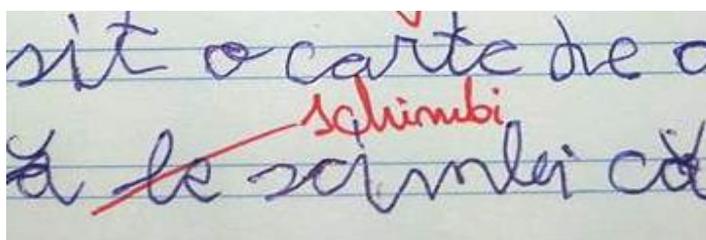
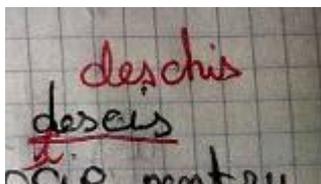
Consonantism. The Romanian inventory of consonants is far richer than the Spanish one, including a series of fricatives and affricates that the Castilian variety had lost during or after the medieval period.

The voiceless fricative [s] and the affricate [tʃ] pose no problems to the correct perception, as they also appear in Spanish (albeit with an apical pronunciation). But there are differences in the spelling of the latter, written as *ch* in Spanish, whereas in Romanian it is spelled as *c* followed by a palatal vowel (*e* or *i*):

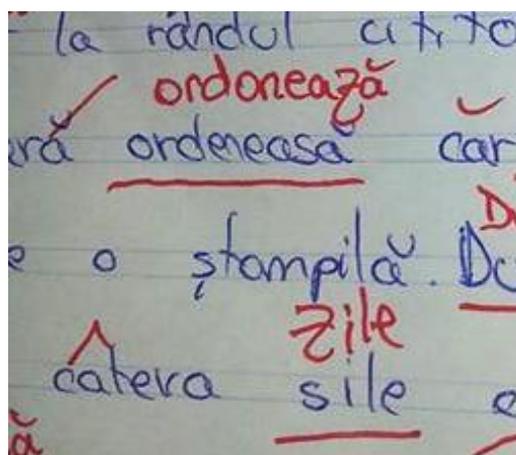
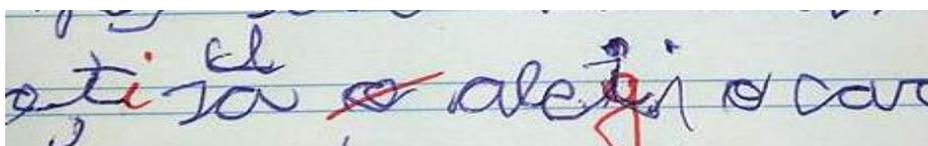


From Romanian to “Rumañol”: linguistic confusions in native Romanian spoken by children born in Spain

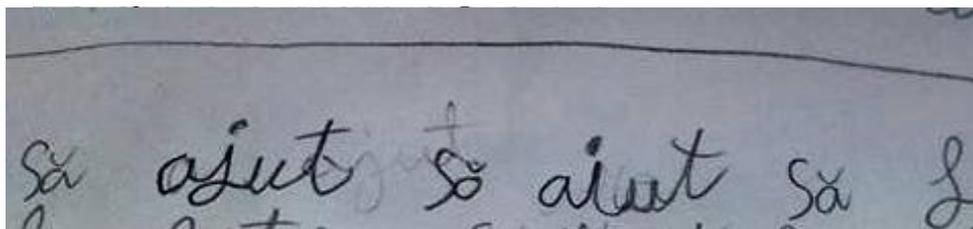
Such a difference in spelling may affect other words where the affricate phoneme does not appear; in Romanian, following the Italian model, the spelling *ch* + *palatal vowel* stands for the voiceless occlusive velar, as in *chemare* [ke'mare], but this proves to be confusing for some students, who find unexpected solutions for this situation:



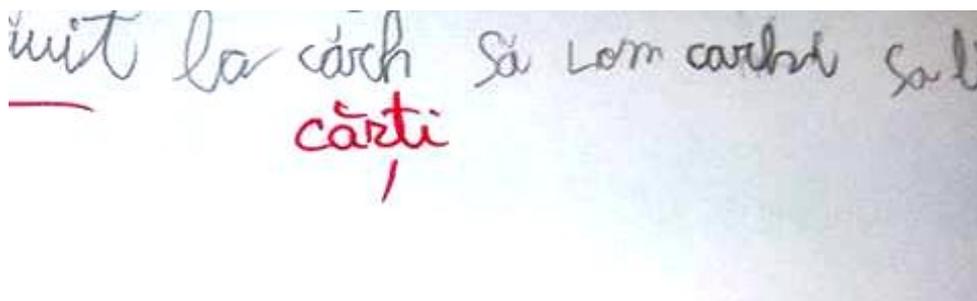
The voiced pairs [z] (written *z*) and [dʒ] (*g + e, i*) of the consonants we have mentioned *supra* only exist in Romanian, so some of the students will be tempted to approximate them by [s] and [j], and this would affect the spelling of the words, even though it is not such a common mistake:



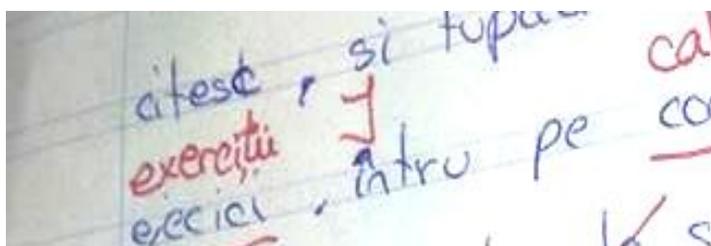
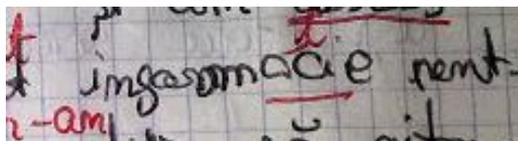
Another pair of fricatives only exist as phonemes in Romanian: [ʃ], written as *ș*, and [ʒ], written as *j*. The former would probably be approximated as [s] or [tʃ], and the latter as [j], written as *i* or as *y*:



Finally, the affricate [ts] can be completely confusing to some students who cannot perceive and spell it correctly with the letter *ț*:



Sometimes, students will be influenced by the pronunciation and spelling of the corresponding Spanish word, especially when it comes to words with a Latin origin that ended in *-tio(ne)*; in the first example below, the confusion is between Rom. *informație* and Sp. *información*, and in the second, between Rom. *exercițiu* and Sp. *ejercicio*:



Conclusions

As we have seen, bilingualism in Romanian immigrants to Spain poses some important difficulties in children of a young age. Social and cultural circumstances determine the speakers to draw a mental ranking of the two languages in contact, with Castilian being the most prestigious one, not for historical reasons, as we may think, but for practical and pragmatic reasons.¹⁵ Romanian acquires a secondary position, as it is used for communication within the family or a small group. The human factor is not to be ignored: integration in the Spanish society is a must for the Romanian immigrants due to the unfortunate image some of our compatriots have created abroad.

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¹⁵ See also Ofelia Mariana Uță Burcea, “El Rumano escrito de España. Un Análisis de Habla,” *Philologica Jassyensia* 1 (2010), 243 *et seq.*

On the Semantics and Syntax of the Romanian Verbs of Saying

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Abstract

Grouped around the archilexeme to speak, the so-called *verba dicendi* are those verbs a speaker may use in order to perform a direct vs. an indirect speech act. If we take into account some of their specific features, such as: the message one wants to convey, the affective-emotional attitude, the register, the intensity and some other criteria, the verbs of saying can be classified in an attempt to create a taxonomy for organizational purposes, in order to reduce the degree of ambiguity, while trying to analyze them within a given lexical corpus composed of Romanian declarative verbs. This article outlines the specificity of the *verba dicendi*, the behavior of these verbs of saying being intrinsically linked to the process of communication.

Keywords: - *verba dicendi*, communication, (in)transitivity, (in)direct speech, discourse.

Componential analysis of declarative verbs

The verbs of saying are those that express specific communicative human activities, those that involve the intent to convey a message that contains a piece of information, to another person. Certain verbs, besides introducing a quote, also contain or add a comment on the linguistic act they reproduce. In the modern grammars of Romance languages, the verbs of speech are only outlined as a special class in the context of indirect discourse analysis, an extremely important aspect for the languages that inherited a set of strict rules of *consecutio temporum* from Latin. The possibility of introducing direct speech is one of the most important characteristics of the verbs of saying, but this feature cannot operate as an absolute criterion for their definition, since there are also other categories of verbs that can occupy this position.

The morphosyntactic behavior of the speech verbs or the active participants in the act of communication do not constitute sufficient criteria to identify them as

a group by itself (proximate genus) or to distinguish them from other classes of verbs (specific difference).

From a lexico-semantic point of view, the verbs of saying are a thematic series of lexemes that have the common semantic feature of using articulate language in order to convey orally some objective, subjective or emotional information¹, therefore they group around the archilexeme *to speak*. As we set Maria Bîrcă's observations referring to the lexico-semantic groups of the verbs of speaking² as our starting point, we find that, within the thematic series consisting of these verbs, one can identify a number of semantic categories with a syntactic behavior that may differ depending on the semantic peculiarities that establish the oppositions between them:

1. Neutral speech verbs;
2. Verbs of saying which express an order, a request or a piece of advice;
3. Verbs of saying which express a reprimand;
4. Verbs of saying which express an assumption or a prediction;
5. Verbs of saying which express denial;
6. Verbs of saying which express an interrogation, etc.

No doubt, the categories identified above, motivated mainly by intuition and direct observation, cannot be accepted as a rigorous classification, especially since some of the verbs of saying may be perceived as belonging to several categories. The classification based on the componential analysis of verbs which have the verb *to speak* as an archilexeme reduces the degree of ambiguity and helps to draw well-defined boundaries between certain categories of declarative verbs. To this end, we propose a list of semantic components on which we report convergences and divergences of meaning that arise within the class of *verba dicendi*. The ten semes that we consider to be the most relevant are:

1. the speech component (present in all the verbs in this class),
2. the type of information they transmit,
3. the interrogative component,
4. the negative component,
5. the affective-emotional attitude,

¹ See also: Maria Bîrcă, "Caracteristicile semantice ale verbelor zicerii," *Limba și literatura moldovenească*, 3 (1972), 35.

² *Ibidem*.

6. reciprocity,
7. intensity,
8. speech intelligibility,
9. register,
10. the technical nature of the communication channel.³

Our analysis will focus upon a limited number of Romanian verbs of speaking, and it will underline the different changes of meaning undergone by each of them, depending on the elements that we have already mentioned. Within the framework of this componential analysis, we will mark with [+] the semes that are positively activated, with [-] the ones that are negatively activated and with [0] the unspecified ones. Thus, for example, in the case of a verb like *a striga* (to shout) the intensity component will appear as [+ INTENSE], for a verb like *a șopti* (to whisper) as [-INTENSE], and for the verb *a vorbi* (to speak) we suggest the neutral actualization [0 INTENSE], because this component is not specified in the semantic structure; it may be activated contextually as positive or negative by using determinants, nevertheless it does not constitute an intrinsic feature:

*He spoke **loudly** so that we could hear him from the street.* [+ INTENSE]

*He saw her listening to him, as he bent his head to **whisper** in her ear.*
[- INTENSE]

Applied to a lexical corpus composed of 24 Romanian verbs of speaking, the componential analysis that takes these semes into account will result in the following table:

³ See also: *ibidem*, 37 et seq.; *idem*, “Analiza semică a verbelor zicerii cu sens de «a transmite o informație»,” *Limba și literatura moldovenească*, 4 (1977), 42 et seq.

⁴ Charles Dickens, *Christmas Books* (Wordsworth Editions Limited, 1995), 201.

		SPEECH	INFORMATION	INTERROGATIVE	NEGATIVE ⁵	AFFECTIVE-EMOTIONAL ⁶	RECIPROCAL	INTENSE ⁷	UNINTELLIGIBLY ⁸	FORMAL ⁹	TECHNICAL ¹⁰
1.	a anunța (to announce)	+	+	-	-	0	+	0	-	+	0
2.	a bolborosi (to stutter)	+	0	-	0	0	0	0	+	-	0
3.	a certa (to quarrel/argue)	+	+	-	-	-	+	0	0	0	0
4.	a dezminți (to refute)	+	+	-	+	-	+	0	-	+	0
5.	a explica (to explain)	+	+	-	-	0	+	0	-	+	0
6.	a fonfăi (to twang)	+	0	0	0	0	0	-	+	-	0
7.	a gîngăvi (to stammer)	+	0	0	0	0	0	0	+	-	0
8.	a huidui (to boo)	+	0	0	0	-	+	+	0	-	0
9.	a interoga (to query)	+	+	+	-	0	+	0	0	+	0
10.	a întreba (to ask)	+	+	+	-	0	+	0	0	0	0
11.	a se jeluia (to wail)	+	0	0	0	-	0	0	0	-	0
12.	a lămuri (to lighten)	+	+	-	0	0	+	0	0	0	0
13.	a mărturisi (to confess)	+	+	0	0	+	+	0	0	0	0
14.	a nega (to deny)	+	+	-	+	0	+	0	0	+	0
15.	a se oțărî (to scowl)	+	0	0	0	-	+	+	0	-	0
16.	a povesti (to narrate)	+	+	-	-	0	+	0	0	0	0
17.	a reproșa (to reproach)	+	+	-	0	-	+	0	0	+	0
18.	a spune (to say)	+	+	-	-	0	+	0	0	0	0
19.	a șopti (to whisper)	+	0	0	0	0	0	-	0	0	0
20.	a telefona (to telephone)	+	+	0	0	0	+	0	0	0	+
21.	a țipa (to scream)	+	0	0	0	0	0	+	0	0	0
22.	a urla (to howl)	+	0	0	0	0	0	+	0	0	0
23.	a vocifera (to shout)	+	0	0	-	-	0	+	0	+	0
24.	a zbiera (to yell)	+	0	0	0	0	0	+	0	-	0

Table 1

This scheme could become a starting point for a more rigorous semantic classification of declarative verbs, to be drawn respectively according to the presence or absence of the semantic features of these verbs. We find that the actualization of some of the semes presented in the previous table can be associated to the categories of verbs of saying intuitively identified in the classification we suggested earlier:

⁵ It refers to the infirmation of the information transmitted by the direct object structure.

⁶ It refers to the speaker's attitude: the praises will be emphasized as positive, while the reproaches are stressed as negative.

⁷ It refers to the sound intensity.

⁸ It refers to the precision of pronunciation or expression.

⁹ It refers to the communication register.

¹⁰ It refers to the type of communication channel.

		SPEECH	INFORMATION	INTERROGATIVE	NEGATIVE	AFFECTIVE-EMOTIONAL	RECIPROCAL
1.	Neutral <i>verba dicendi</i>	+	0	0	-	0	0
2.	<i>Verba dicendi</i> expressing an order, a request or a piece of advice	+	+	0	-	+	+
3.	<i>Verba dicendi</i> expressing a reprimand	+	+	0	0	-	+
4.	<i>Verba dicendi</i> expressing an assumption or a prediction	+	+	0	0	+	0
5.	<i>Verba dicendi</i> expressing denial	+	+	0	+	0	0
6.	<i>Verba dicendi</i> expressing an interrogation	+	+	+	-	0	0

Table 2

Such a classification cannot be exhaustive, because in the semantic structure of the verbs that belong to each of these categories that we empirically identified, there will be some constant semes, while others will differ from one verb to another. We may also state other semes in addition to the ones we proposed above. First of all, the feature [+ HUMAN] should be reflected in the semic formula of all verbs of speaking. Verbs like *a glumi*, *a şugui* (to joke), etc. will contain the feature [+ HUMOR], which is an indefinite feature in other verbs. The verb *a minţi* (to lie) is identified by the feature [- TRUTH]; in the case of *a prezice* (to predict) or *a presupune* (to assume) the value of truth is questionable, since it depends on the extralinguistic reality, although at a logical level we intuitively perceive the importance of its determination. A verb like *a tăifăsu* (to prattle) involves the feature [+ DURATION], that is, it carries an information on verb modality. Other verbs, such as *a ţipa* (to scream), *a striga* (to shout), *a urla* (to howl), *a huidui* (to boo) etc. may be detected in different contexts with values that are different from those of speaking; the verb *a ţipa* (to scream), for example, may have a noun as subject [- HUMAN], while *a striga*, *a urla*, *a huidui*, etc. do not necessarily involve using articulate language. Further on, it is rather difficult to decide if certain verbs like *a cânta*¹¹ (to sing), *a doini*,¹² *a fredona* (to hum), etc. belong or not to the class of *verba dicendi*.

¹¹ It seems that there is an etymological sense of “to read” of the verb to sing (see: Gh. Brâncuş. “Sensul «legere» al verbului a cânta,” *Limba română*, XXXIX, No. 5-6, 389-390.

¹² A specific verb in Romanian, that does not have a perfect equivalent in English; “to sing the *doina*”, a traditional Romanian song.

The meanings of the verbs *a nara* (to narrate) and *a povesti* (to relate/ tell) are very similar, if not identical, yet in Romanian the difference between them is given by the feature [\pm FORMAL]. In this case, the two verbs differ in terms of the communication register in which they are used, so the difference is not about their intrinsic semantics; the feature [\pm FORMAL] is, therefore, artificially inserted.

Based on the observations stated above, we can draw the conclusion that a classification made solely on the basis of the componential analysis of the verbs of saying is hardly convincing and does not have sufficient practical benefits. The analysis of the semic formula of these verbs may be useful in particular cases, in which a feature of meaning can be distinctive.

Morphosyntax of the semantic categories of the verbs of saying

The intuitive classification suggested in the previous paragraph is not exclusively based on the semantics of verbs in these categories, but it also takes into account the specific behavior of these verbs within the sentence or phrase. Delimitation of the specific valences of these verbs and the analysis of the relations between the participants in the process of communication are needed in order to achieve a more precise shaping of the categories of the verbs of speaking in this classification.

TRANSITIVITY OF THE VERBS OF SPEAKING

The verbs of speaking are intrinsically linked to the process of communication. Therefore, it would seem natural that the activities expressed by these verbs would assume the existence of a collocutor, translated on a syntactic level by an indirect, an associative or even a direct complement, in some cases (especially in Romanian, where there are a few verbs that present double transitivity), as would seem natural to assume the existence of a message or of a piece of information, materialized in a direct object. Nevertheless, as we analyze the behavior of the verbs of saying in Romanian, we can observe, however, that none of the above statements is automatically checked in all the cases.

Considering the relationship agent-object-patient as a criterion, we can identify the following categories of *verba dicendi*:

1. Intransitive verbs, such as: *a glumi*, *a minți*, *a pălăvrăgi*, *a conferenția*, *a interoga*, *a huidui*, *a certa*, etc., that do not accept any complement, not even an internal one.

2. Commonly intransitive verbs, such as: *a vorbi*, *a discuta*, *a fonfăi*, *a bodogăni*, *a bolborosi*, etc. In some cases, these verbs can receive direct completion:

Vorbesc engleza și franceza. (I speak English and French).

Am discutat lucruri interesante. (We discussed interesting things).

Ce tot bolborosești acolo? (What are you babbling about?)

3. Commonly transitive verbs, such as: *a spune*, *a zice*, *a dezbate*, *a întreba*, *a nega*, *a pronunța*, etc. These verbs, although generally require the determination of a direct object, may appear as intransitive, too:¹³ *Spuneți, vă rog (Tell me, please.); Nu v-ați săturat să tot dezbateți atâta? (Aren't you tired of debating so much?); Întreb și eu de curiozitate (I am just wondering out of curiosity).*

Some of these verbs, used as intransitive, may receive an object predicative complement and become attributive verbs:¹⁴ *Copiii îi ziceau "Morcoveață", pentru că avea părul roșu (Children were calling him "Morcoveață" because he had red hair); Alexandru a fost numit director executiv (Alexander was named chief executive).*

In this category, we also notice the trivalent verbs (of double transitivity) in Romanian, such as: *a întreba pe cineva ceva*, *a învăța pe cineva ceva*, *a sfătui pe cineva ceva*, *a anunța pe cineva ceva*, that may accept a patient in the position of a second direct object.

4. Transitive verbs, such as: *a afirma*, *a susține*, *a dezminți*, *a reproșa* etc. that always need a direct object for completion.

5. Reflexive verbs, such as: *a se sfădi*, *a se ciondăni*, etc. (that do not accept a direct object) and other verbs that may occasionally appear in reflexive voice: *a se întreba* (reflexive proper, does not lose its double transitivity), *a se sfătui* (reciprocal reflexive, does not necessarily lose its transitivity), *a se pronunța* (pronominal, intransitive).

The situation is slightly different within the phrase, where intransitive verbs may become bivalent and may introduce direct object subordinate clauses: *A mințit că e răcit și nu poate veni. (He lied about being down with a cold and not being able to come).*

¹³ According to *Gramatica Academiei*, it is about "transitive verbs used absolutely", *Gramatica limbii române* (București: Academiei Române, 2005, vol. I), 342.

¹⁴ *Ibidem*, 353 et seq.

MODAL REGIME OF THE VERBS IN SUBORDINATE CLAUSES

In Romanian, the verbs of saying can actualize their transitive values in indirect speech by accepting a direct object clause. Considering the verbal mood of the subordinate clause as a criterion, the *verba dicendi* may be classified in three categories, as follows:

1. verbs of saying that accept the indicative: they are speech verbs proper, plus verbs of prediction and interrogation, in other words, transitive verbs that are marked [+ AFFIRMATIVE] [+INFORMATION]: *L-am informat că dosarul era gata* (I informed him that the file was ready), *I-a prezis că o să ajungă faimos* (She predicted that he would become famous), *M-a întrebat când mă întorc din vacanță* (He asked me when I was going to come back from my vacation);

2. verbs of saying that usually request the subjunctive¹⁵: they are verbs that express an order, a request or a piece of advice: *Îți interzic să vorbești cu el* (I forbid you to talk to him); *L-am rugat să plece* (I asked him to leave) and verbs that express denial: *Inculpatul neagă să fi vorbit cu martorul* (The defendant denies having spoken to the witness); the action expressed in the subordinate clause is hypothetical, so it has a higher or lower degree of incertitude;

3. verbs of saying that accept both moods and even a third one, the conditional, depending on the context: in this category we can classify certain verbs from the above mentioned categories, that accidentally change their regime in particular contexts, i.e. when they appear with a different meaning from the normal one *Le-am zis să se grăbească* (I told them to hurry up) or when the subordinate verb has a presumptive value *A negat că ar fi primit mită* (He denied having been bribed).

Conclusions

As we have performed the semantic and morpho-syntactic analysis of some relevant verbs of saying in Romanian, we noticed that both approaches may help us understand the mechanisms they put to work within the process of communication. All these metalinguistic verbs express either some type of evaluation or the speaker's attitude towards the message or the receiver, with the differences created by contextual factors and communicative situations, and the elements of the process of communication are reflected in the grammatical

¹⁵ Romanian does not have strict rules for expressing the sequence of times, so some of these verbs, that will only allow the subjunctive mood in the subordinate clause in other modern Romance languages, permit the use of the indicative.

behaviour of these verbs. Of course, ambiguities and exceptions are not missing from this attempt to classify and evaluate the verbs of saying, as we must take into consideration that in some cases, it is a question of different perceptions regarding the same verb, both from a semantic and a grammatical viewpoint, which reveals the importance of the semantic-pragmatic area of mental activity and the permanent necessity to refer to the extralinguistic context for a further insight.

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ESSAYS

PRESENTATIONS

REVIEWS

ETA, one of *The other leprosy*

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The Hispanic territory is known for its wonderful aspects and for the fact that it offers to the people the opportunity to speak about and to embrace it. In this article I renounce to the warmth of beaches, the blue of seas, the giddy rhythms and the unforgettable Don Quijote, choosing to have a view of Spain as a country seen by an organization trying to get ahead through unjustified ways. Let us have a look upon this Hispanic citizenry, along the written lines, from the perspective of those who have been suffering, because of inhuman means through which the ETA organization fought for its ideals.

Euskadi Ta Askatasuna could be translated from euskera as Basque Homeland and Freedom, it is still more known by its abbreviation, ETA. It is a terroristic organization of Basque nationalistic ideology which struggles for the creation of a Basque independent socialist state.

The organization was founded on July 31st 1959 in Bilbao, during the franchist dictatorship, by a congregation of radical students. Three years after, in 1962, they celebrated, in the monastery Belloc in France, I Ansamlea,¹ which was defined as a clandestine revolutionary organization. The Basque terrorism is considered as a direct reaction to the franchist politics at the same time, a wish of accomplishment for an independent Basque state.

The ethnic conflict is one of the most complicated issues that a country is faced with, and Spain is not exempted from brittle relations between Pais Vasco and the other regions. It is a confrontation with social, political and economic consequences.

In the first years of activity, ETA is disposed by a great social support, which lately became less important. There are data that justify this, because, more than 60% of Basque people totally reject this organization and only 1% agree with all their actions.

¹ I Ansamlea – represents the bases of consolidation for the ETA organization and it is the right moment for announcing the armed fight as a means for achieving the independence of the Basque state.

The majority of Spanish people are against this organization due to the death and suffering that were brought into their lives, in their vision, standing the battle, mindless of human rights, it is an injustice and, at the same time, a cruelty act.

The organization continues to exist with the mention that today, the separatist group ETA announced in 2011 the complete disarmament by means of an online press statement of *Gara*² newspaper. The organization thought that it was time to take this decision after many years of struggle.

“El esperado anuncio de la banda terrorista se produce tan sólo tres días después de que se celebrara en San Sebastián la autodenominada *Conferencia de Paz* que concluyó con una *declaración de cinco puntos* en la que los representantes internacionales instaban a ETA a un cese definitivo de la violencia.”³ [The long-expected announcement of the terroristic group which is realized only at three days after celebrating in San Sebastian, *The Conference of Peace* finalized with a declaration of five points in which the international representatives were asking the ETA organization, a terminal throwing-down.]

This announcement was a long-expected one, because, craving for the finalization of terrorism acts which had as a result forty years of crimes and attempts causing the death of many people and brought anguish in state. To obtain the independence and to create a socialist state, the ETA group made different acts against the human rights such as sequestration, assassination and even terrorism. Since 2011, ETA is on the list of terroristic organizations by European Union and The United States of America mentioning that the terroristic group is responsible for the murder of 830 people.

These ethnic issues still exist, therefore, the matters come differently, with the resigning of the army fight from the ETA group. This organization did not achieve its purpose, especially, due to their decisions and deeds turning into an enemy against equality and solidarity. Also, it caused much social and economical loss, delineating a negative image from the perspective of the politicians, The Spanish and The Basque.

The ETA organization was and still is a very actual theme in cultural manifestations from Spain like cinema or literature. Throughout the years, this organization was the subject of many movies or books. We can give an example from cinema: Daniel Monzón's film, *Celda 211* (2009) or Aitor Merino's *Asier y*

² *Gara*- is a bilingual newspaper, edited in Guipúzcoa (territory of the autonomous community of Basque).

³ Fragment from the article that appeared on 20 october 2011 on the online newspaper *El mundo* (available on: <http://www.elmundo.es/elmundo/2011/10/19/espana/1319034890.html>).

yo (2013). From literature can be mentioned Raul Zelik with *El amigo armado* (2010) or Ramón Saizarbitoria with *Martuene* (2012).

The article's idea came up after having read Chufo Lloréns'⁴ book, *La otra lepra* (1993) in which the author dedicates a number of pages to this organization. The author's lines highlight actions which cannot be justified by anything, more precisely fascist ideas. The characters' fears and endurance attract our attention on the neglected victims and on the castaway struggle, giving rise to consequences which worsened many people's lives.

La otra lepra de Chufo Lloréns, reedited with the title *La pasión prohibida* and with a prologue of Nobel laureate Camilo José Cela, relates the story of two families marked by suffering in the first half of the twentieth century. It is a book filled with events and emotions. The main themes addressed in this book are: the pain provoked by the ETA organization's acts, the Spanish mental attitude in conjunction with homosexuality, forbidden passion and AIDS (known according to the English acronym AIDS).⁵

As the action in the book takes place in the period of 60's and a part of 70's, we can speak about an active presence of this organization which tried a recovery of its identity, a thing depending on the popular endeavour.

We understand that ETA is clearly a political movement and lately it intensified the activity of the army. There were people who wanted to be part of this system and, there were other people, too, who were cheated on for the benefit of the system and received rewards for doing favours, as the case of Paco Zambudio's character, sent to Libia for a military training.

ETA starts its transformation in a military organization that was in charge with training, inoculation of ideas and with precise rightfulness of acts that were unconscionable for all those who belonged to the system, including people like Paco Zambudio.

The army side of the group used terrorism to achieve its goals and to turn human beings into killing machines: "...al acabar los ocho meses era una perfecta máquina de matar, ajustada, engrasada y a punto."⁶ [at the end of the eight months it was a real killing machine, greased and adjusted].

The image of the organization is built up in a negative way. The acts tell their own story, and the characters do not find any explanation for themselves.

⁴ Chuffo Lloréns is a successful Spanish writer, especially known for the historical novel *Te daré la tierra* (2008), having been sold in over 150.000 copies in one day. He is a writer who recreates epochs and seduces the reader with the easiness of the writing, giving him the chance to travel in other temporal spaces.

⁵ AIDS - Acquired Immunodeficiency Syndrome

⁶ Chufo Lloréns, *La otra lepra* (Barcelona: P.C. Debolsillo, 2010), 123.

Chufu Lloréns is focused on the military side of this separatist group, that was in charge of training men involved in the system, in order to transform them in characters with mechanical motions, unscrupulous attitude and personal opinion.

The image of the organization is created through the already mentioned character, Paco Zambudio, by the endurance during the attacks, and, also, by the thoughts of the *civil guard*, Bernardo Montero Velez who, because of the fanatical ideas of this terroristic group, is killed, in the end.

Bernardo thought that the work for the neutralization of attacks coming from the ETA was “una triste y dramática partida de ajedrez en la que había que presentir los movimientos del rival para neutralizarlo. [...] Allí morían guardias civiles, policías nacionales, municipales, aforados o paisanos, en una terrible e inútil guerra que solo los ciegos podían creer que servía para algo.”⁷ [a sad and dramatic game of chess in which you should have predicted the rival’s moves in order to neutralize him... There were dying *civil guards*, national policemen, municipals, influent people or simple citizens, in a terrible and unavailing war, a war that only the blind could believe it was something useful.]

Bernardo Montero’s death is just an example of a destiny of one of the members of ETA. The family’s suffering is a history related by the author to highlight the obscurity, the forgotten victims in the mist of time and the limits that overcome themselves through unjustified actions only to attain the proposed aims.

The characters in the book are authentic and I think that many readers can identify themselves with them. The characters are well-shaped and manage to diffuse much of it by image, thoughts and language. Through characters and their acts, we find out several issues which the Spanish society is faced with, such as the terroristic attacks of ETA.

By reading the pages of the ETA organization’s theme we may notice the obscurity, the hatred and suffering faced by the characters. They give us the impression of being part of the history.

At the same time, we may notice that the acts of this organization always bring evil consequences as if the pain and human life did not count for fascist ideas and for the goals that should have been accomplished.

The author offers the opportunity to discover new events and to apprehend new perspectives of life. We turn the pages of the terroristic group as we turn the pages of the book of life itself, clearly expressing the experiences and fears.

⁷ Lloréns, *La otra lepra*, 145.

The words in this book are an expression of history and of human life, that could be, directly or indirectly, a repercussion for the defining of different attitudes and motivations.

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