

**MINISTERUL EDUCAȚIEI
UNIVERSITATEA „1 DECEMBRIE 1918” DIN ALBA IULIA
FACULTATEA DE ISTORIE, LITERE ȘI ȘTIINȚE ALE EDUCAȚIEI
ȘCOALA DOCTORALĂ DE FILOLOGIE**

ABSTRACT OF THE DOCTORAL THESIS

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SPACE AS DESTINY.

A POETICS OF PRIVILEGED SPACES

IN ROMANIAN NONFICTIONAL CONFESSIVE

**LITERATURE FROM THE SECOND HALF OF THE
20TH CENTURY**

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The research paper *Space as destiny. A poetics of privileged spaces in Romanian non-fictional confessional literature from the second half of the 20th century* assumed an intrinsic and analogical comparative study, through which we aimed to probe aspects of the privileged space as identity landmarks in the Romanian memoirs from the second half of the last century, with an emphasis on nonfiction confessions. We investigated the punctual symbolism of places felt as symbolic cores of the writers' personality configuration and, applying the theories of space as a reading method, we found that the writings in the memorialist area illustrate, above the daily turmoil and the flow of events, the nostalgia of the privileged spaces that the confessor writers address through evocation and settle through writing. Through this, the distant place from the quadrants of memory becomes a landmark of the immediate, of the close, converted into a protective topos, of retreat, solitude, self-depth, or ideal living. The perception of space as destiny presupposes the assumption of space in a personal code, the poetics of place being also a poetics of destiny.

Space, in its essence, is what allows the being to be concrete, in memory or the imaginary - a securing topos but, above all, of the manifestation of identity and acquires meanings with unsuspected depths in the confessional literary imaginary since writings of this kind are, themselves, unique places given by the meandering level of memory. Regardless of the form of the confession (journal page, memoir, or literary autobiography), memory space and (re)memorized space become sum spaces that encompass, within their borders, the being in its entirety. In memoirs, the personalized space is no longer a simple décor; it receives connotations of a super-character, as it is not only a favorable seat for meditation and self-discovery, but it is the place of continuity, of perfection. In addition, the space is qualified by the human quality of the one who inhabits it; therefore, man can also be defined through the prism of the places that have ontologically marked him and which he has escalated throughout his existence, moving towards perfection of oneself, as space mediates (self) understanding, knowledge or recognition of the deep self, but also the configuration of destiny for the Other/Others.

Our research corpus is made up of several categories of confessional non-fictional memoir writings: diaries, memoirs, memoir essays, and literary autobiographies elaborated and published in the second half of the 20th century and having as a reference area, especially this period (as a framework for the destiny of the targeted writers), all of which constitute a veritable map of confessions, influenced by historical, ideological and cultural time. We took into account

confessional texts *written in the second half of the 20th century*, regardless of the evoked period: the previous half of the century (with the instrumentality of remembering) or precisely the second half of the 20th century (the concrete-historical moment of the writing), but also *the confessional texts elaborated between 1944-1950, but published only in the second half of the 20th century*, for political (communist censorship) or biographical reasons (published posthumously). In selecting the corpus, we considered the cultural and identity time to which the books refer, but especially the time of writing, when the writers wrote their memories and pleaded for the assumption of confession as therapy. To have a clear mirror of the corpus, we classified the reference works into three categories:

- *autobiographies and diaries developed in the period 1944-1950, but published in the second half of the 20th century* (as bridging works for fixing our core of interest): Lucian Blaga, *Hronicul și cântecul vârstelor* (1965); Jeni Acterian, *Jurnalul unei fete greu de mulțumit* (1991) and *Jurnalul lui Mihail Sebastian* (1996);

- *memorial writings elaborated starting from the period immediately following the Second World War and until the end of the 20th century*: Eugen Ionescu, *Trecut prezent, prezent trecut* (1968); Radu Petrescu, *Oceanul întors* (1977); Ana Blandiana, *Cea mai frumoasă dintre lumile posibile* (1978), *Autoportret cu palimpsest* (1986) and *Orașe de silabe* (1987); Gabriel Liiceanu, *Jurnal de la Păltiniș* (1983); Nicolae Steinhardt, *Jurnalul fericirii* (1991); Alexandru Paleologu, *Minunatele amintiri ale unui ambasador al golanilor* (1991); I. D. Sîrbu, *Jurnalul unui jurnalist fără jurnal* (1991); Mircea Eliade, *Memorii* (1991); Arșavir Acterian, *Jurnal. 1929-1945 / 1958-1990* (1992); Eugen Ionescu, *Jurnal în fărâme* (1992); Mircea Eliade, *Jurnal* (1993); Andrei Pleșu, *Jurnalul de la Tescani* (1993); Emil Cioran, *Scrisori către cei de acasă* (1995); *Sfidarea memoriei (Convorbiri)* (1996) having as protagonists Alexandru Paleologu and Stelian Tănase, Alice Voinescu, *Jurnal* (1997); Nicolae Balotă, *Caietul albastru* (1998); Monica Lovinescu, *La apa Vavilonului* (1999) and Sanda Stolojan, *Ceruri nomade. Jurnal din exilul parizian* (1999);

- *confessional writings developed in the second half of the 20th century but published at the beginning of the 21st century*: Emil Cioran, *Caiete* (1999-2000); Virgil Ierunca, *Trecut-au anii* (2000); Mircea Cărtărescu's first *Jurnal* (2001), Octavian Paler, *Deșertul pentru totdeauna* (2002); Neagu Djuvara, *Amintiri din pribegie* (2002); Monica Lovinescu, *Jurnalele* (2002-2006), Ioana Em. Petrescu, *Jurnal* (2004); Marin Preda, *Jurnal intim* (2004); Valeriu Anania, *Memorii* (2008); and Vintilă Horia, *Memoriile unui fost Săgetător* (2015).

Neither travel diaries, essays, philosophical journals, nor fictional confessional texts represent the object of our research, as we focused our analysis on non-fictional memorial writings that highlight a transposition in the mirror of the destinies of the confessors, influenced by historical time and the rhythmicity of the need to retreat to a privileged space or another. Likewise, exhaustiveness was not the objective of the thesis. Still, the priority in the selection is given by identifying some representative writings and offering ideas for configuring the spatial-affective map of the Romanian confessional literature. Therefore, our approach consisted of selecting a literary corpus that supports the pursuit of meanings and the reconstruction of space in Romanian confessional literature.

In the first chapter of the study, *Symbolic Frames of the Confession. Considerations on the Imaginary of Self-confession, from the Perspective of Romanian Memoirs*, we set out to illustrate categories such as the diary, memoirs, correspondence, and literary autobiography, exemplifying them with sequences extracted from the writings of consecrated Romanian authors. In addition, we created a chronotope of confession, defining space, time, and destiny in Romanian confessional literature, illustrated through several categories of spaces, among which: consecrated space and "non-space", personalized chronotope, natural and artificial (or artificialized) space, utopia, heterotopia, and paratopia. Meanwhile, we made the distinction between real, imaginary, and symbolic spaces, investigating mythical, aesthetic, sacred, and archetypal spaces, as well. Revisited in the hermeneutic framework, *space and "non-space"* (concepts assumed in the sense offered by the theorist Marc Augé) turn out to be forms of knowledge of the world or simple marks of evolution. The natural space and the "nest house" touch the borders of the utopic, being isotropic and authentic, while the artificial or temporarily "borrowed" space can be "naturalized" with strong traditional, authentic-Romanian accents (for example, Cioran's home in Paris, as a re-establishment of the rustic fascination and, likewise, of the ascendant signs of the attic). The chronotope acquires different valences in the Romanian confessional literature, depending on the way of perception of the writer who, for example, seeing a chronotope of the conflict (rather internal) between the lived space and time, manages to metamorphose it into a chronotope of balance, intellectualizing it and reconciling the opposites (the attic-library, mythologized by Mircea Eliade). We also identified chronotopes of the crisis, such as the prison and even the bad history (in the view of I. D. Sîrbu and the writers who experienced the prison peripheries). While utopia outlines the best of possible worlds, heterotopia implies the displacement of the being from its space and time (Gabriel Liiceanu and Andrei Pleşu place the Noica house from Păltiniş in timelessness, transfiguring heterotopia into a

utopia), and paratopia constitutes a masked heterotopia, with the impossibility of stabilizing (*in fiction* - the case of Octavian Paler, mixing the dust of Asybaris with personal problems or *in exile* - Sanda Stolojan, experiencing a particular form of spiritual closeness to the native land through physical distance), so that *topoi* highlighting different forms of relating to space and taking possession of it. *The actual space* involves associations with *mythical spaces* that the confessional writers evoke nostalgically: Lisa, the native village (for Octavian Paler), or the neighborhood of the pink acacia (for Vintilă Horia). At the same time, Alice Voinescu places *faith and sacred space* above any mythology, and following her beliefs, I.D. Sîrbu and Mircea Eliade attest to the saving faith in God. At the same time, Ana Blandiana and Radu Petrescu praise the interpenetration of *the aesthetic space* with the real one, both retreating into the immensity of the other. *The archetype and the conventions of spatiality* can constitute hermeneutic codes for the reading of confessional texts, deciphering *the fascination of the landscape* (in the confessions of Lucian Blaga and Radu Petrescu) or *the need to descend to Genesis* followed by the temptation of the All, towards self-discovery and recovery of creative inspiration (for Mircea Cărtărescu).

The first objective of the interpretive approach that we initially proposed was the creation of a spatial-affective "map" intended to amplify the dimensions of the confessions, casting new light on them. The rereading of these texts through the filter of the theories of space highlighted the two-dimensionality of topos in the confessional texts: one concrete, of the immediate; another affective, of becoming, each place outlining the mundane trajectory of the writer. Thus, rereading the confessional texts from the perspective of space theories offered us a complex mapping of *the sense of space*, colored by a particular way of perception and validated from the perspective of consecrated theories. For example, while Gaston Bachelard advocates for the perception of space as "a place of the cosmic solidarity of man, a realm where man is put back in touch with [...] his own deep nature"¹, for Henri Lefebvre, the construction, production, and representation of space is essential. Ernest Bernea reiterates the idea of Lefebvre's spatial triplicity and presents it in a subjective dimension: "Space [...] can be an intuition, a representation and sometimes even a conception. Living inwardly, it can become qualitative; represented or conceived, it becomes a

¹ (Trans) „un loc al solidarității cosmice a omului, un tărâm în care omul e repus în legătură cu [...] propria-i natură profundă” - Mircea Martin, *Prefața* la Gaston Bachelard, *Poetica spațiului*, trad. Irina Bădescu, Pitești, Editura Paralela 45, 2003, p.7.

positive concrete phenomenon, although not completely freed from emotional elements"², potentiating the idea of the space seen as the destiny of the confessional writers. The Romanian writers recorded in the pages of their memorial works various circumstances and events in which they were active or which they witnessed during their lives, managing to establish, together with these events, the spaces that housed them, whether they were *perceived spaces* (with unique characteristics identified and assimilated), *conceived* (imagined and animated by the touch of those who inhabited them) or even *lived* (and represented as such). Edward Soja resizes the borders of space by intuiting the existence of a third space, a sum-space that encompasses the entire existence with its overflow of experiences through repeated deconstructions and reconstructions to (re)configure the unlimited potentialities of spatiality. On the other hand, Michel Foucault illustrates another type of space, *the panopticon*, as a pure architectural system, a space built so that all its content can be perceived at a single glance, thus also an architectural force product. However, Michel Foucault shows distrust in stable identity concerning space, as evidenced by heterotopia and ontological, perceptual discontinuity. Therefore, the meanings of spatiality and the personal manner of taking possession of space by each writer presuppose an epiphany, that revelation of an unseen world, since there are the identity and soul dimensions above the visible dimensions of space.

In the second chapter of the thesis, *A Geography of the Confessed Cultural Identity*, we aimed to capture aspects of the national cultural identity projected in the confessional writings. We have tried to demonstrate that the diary, the confessional memoir essay, and the literary autobiography are receptacles, storage, and, at the same time, confessors of the cultural identity of the writers in question. Thus, we looked at the spatial triad of identity defined by the three types of spaces: perception, conception, and representation, as well as the recurrence of an identity topos that generates a *sense of space*. In the same context, we have identified several categories of privileged spaces, with specific marks, congruent or, often, almost identical in function, in the case of writers apparently, radically different in style and registers of creation: the inner and outer space, juvenile and senescence, of withdrawal, confession, intellectualized solitude, intimacy, creation, exile and exiled, etc. Confessional writings can be identified as receptacles of the hidden meanings of interiority; recording in the diary, often felt as "a useless record," allows Virgil Ierunca to *return to himself* and I. D. Sîrbu a withdrawal into *the*

² (Trans) „Spațiul [...] poate fi o intuiție, o reprezentare și uneori chiar o concepție. Trăit interior, el poate deveni calitativ; reprezentat sau conceput, el devine un fenomen concret pozitiv, deși nu complet eliberat de elementele emoționale” Ernest Bernea, *Spațiu, timp și cauzalitate la poporul român*, București, Editura Humanitas, 1997, p. 18.

metaphor of the shell. Radu Petrescu equals "paper" with the soul, Jeni Acterian stops the flow of time by delivering herself to a super-space of the white page, and Mircea Cărtărescu considers the diary as his only mode of plenary, totalizing existence, with potentialities that the mundane daily life cannot offer.

Applying Lefebvre's *spatial triad* as a reading framework of confessional writings, we can identify various spaces as **a space of perception - the attic-library** (Mircea Eliade), **the room** for dreaming and contemplation (Jeni Acterian), **the corner of the room** with an aesthetic and apotropaic function (Radu Petrescu), **spaces of conception and representation - the monasteries of the Olt Valley** (Valeriu Anania) or **art** - in all its forms (Alice Voinescu) and **lived spaces - the diary as a mother of retreat in itself** (Eugen Ionescu) or the intersection with **the dream** (Radu Petrescu). Soja's **third space** can be glimpsed in the confessional writings as **a polyphony of selves that transforms the diary into Aleph** (Mircea Cărtărescu), as **a multiplication of selves** (Ioana Em. Petrescu) or as **a way of validating the three-dimensionality of space through the prism of the polyhedral view** (Radu Petrescu).

Another objective of our research is to compile a symbolic inventory of protective chronotopes identified in the writers' confessional texts. Our analysis moves from the real space to the ideal space of the self and each writer's potential of becoming. Our concern consisted in highlighting the mutual influences that occur between the privileged spaces felt as destiny in the confessed literature, each topos being nuanced by a particular way of perception, given by the cultural-historical time or by a specific stage of the life of the memorialists we have investigated.

Probing the inner and outer space, we discovered that the man between exposure and suffocation seeks and periodically finds himself in the expansion of the outer space but also the depth of the inner one. The interior space configures both the space intended for living - the room, the house, the yard, the garden - and the inner soul space. Outer space, on the other hand, highlights everything beyond the gate or the walls of each person's fortress and places us around facts, of the assumed event in one way or another. Both categories sediment the being, offering protection, progress, evolution, and freedom.

Romanian diarists are connected by the spaces in the middle of which they lead their existence or which they dream of in the project of knowledge, or they visit and experience as alternatives. Every writer confesses that there is at least one space of retreat, of intimacy, in which he restores his inner and creative forces. As an example, **the spaces of retreat** benefit from a poetics of depth, taking on different incarnations for the confessional writers: **the sea and**

the beach (Octavian Paler), **the mountain and the slope** (Mihail Sebastian), **the inner being** (Ioana Em. Petrescu), **the hermitages in the mountains** or **the sheepfold** (Valeriu Anania) or **the authorial world** (Mircea Cărtărescu). These constitute, therefore, realities whose existence the being cannot be deprived of without losing something of its inner harmony. Spaces of solitude can be oppressive, but they receive positive connotations when solitude becomes intellectualized, creative, or constructive. Passed through the analytical filter, **the spaces of intellectualized solitude** acquire different valences; loneliness can be felt **as pressure**, but also **as destiny** (Alice Voinescu), **a "soul comfort"** always repudiated (Ioana Em. Petrescu), **a book**, **a dream** (Sanda Stolojan), **a studio** (Mihail Sebastian) or **the mother-space** (Octavian Paler). Loneliness thus proves to be a state of mind meant to revitalize the man who naturally settles into solitude.

Evoked in a symbolic key, **the spaces of confession** are to be found in **the pages of the diary** (Mihail Sebastian, Jeni Acterian, and Ioana Em. Petrescu), **the notebook** (Alice Voinescu), **the "spyglass turned" towards the self** (Radu Petrescu), **the power of the logos** (I. D. Sîrbu), **memory** (Valeriu Anania) or **in writing** (Octavian Paler). Applying another method of reading the diaries and reading them through the lens of the theories of spaces, we can observe how the **spaces of intimacy** are acknowledged differently from one writer to another: Emil Cioran's **"warm nest"** (which has different valences viewed from outside by Sanda Stolojan), **the inability to restore balance** in the absence of a space of intimacy (for Mihail Sebastian), **the house**, but also the **prayer** (for Alice Voinescu), **a corner of oneself inaccessible** to anyone (Jeni Acterian), and **the construction of an inner dimension** (Ioana Em. Petrescu).

A trajectory is traceable from the juvenile spaces to the spaces of senescence, measured in years of man's passage through the ages. While the juvenile spaces are surrounded by playfulness, dreaminess, freshness, the desire for knowledge, and experimentation through play and are home to exuberance and apparitions of the infantile universe, the spaces of senescence are better anchored in the mature, wise, settled reality of the being who has acquired knowledge and understanding with age. **The spaces of youth and senescence** are colored by a particular way of perception from one writer to another. If juvenile spaces belong to the game and can be identified everywhere: **the whole village** (for Lucian Blaga) or **any play space** (for Vintilă Horia), the spaces of senescence can be **coercive or liberating** (I. D. Sîrbu), depending on the way of relating to the stages of becoming, for example **the house at Păltiniș – a school of philosophy** (for Constantin Noica and his disciples). If Mihail Sebastian perceives the lived **war**

as a **generator of aging**, Octavian Paler places the imagined **desert** on the border between childhood and old age. The spaces of creation are also places with a special significance in the life of an artist, creating a poetics of the destiny of confessional writers. We have highlighted how preferences evolve from one writer to another: Mihail Sebastian prefers **mountainous areas**; Marin Preda and Radu Petrescu show their fascination for the natural landscape; Mircea Cărtărescu chooses **clear interiors**; Ioana Em. Petrescu considers **the inside** the optimal space of creation, Octavian Paler generates a space of creation in the home pages of **the autobiographical book**, and Sanda Stolojan believes **the interior of creation** to be the sacred core par excellence.

The spaces of exile and the exiled turn out to be, in fact, spaces of longing, of looking back to their homes that acquire different valences, having a **taste of ashes**, and forcing them to wear **masks of non-existence** (in Virgil Ierunca's vision), being "**devouring destinies**" and **putting "never" over things** (for Monica Lovinescu), constituting **leaving the space-model** (for Emil Cioran), **carrying the interior libraries everywhere**, but also **the "steamed icon of the lost country"** (for Mircea Eliade) or causing the being to discover a form of **evasion through reading** (Eugen Ionescu) or a **rediscovery of the roots**, but also "**a state of disorientation, a feeling of emptiness**" (for Sanda Stolojan) or a "**second birth in the other realm**" (in the case of Vintilă Horia). The recovery of these spaces is achieved, most of the time, through confession and anamnesis.

In the last chapter, *Custom Topographies. Assuming the Symbolic Code of Spatiality in Memoir Writings*, we insisted on the fascination of the rustic and the challenges of the city, approaching, from an interdisciplinary perspective, the recurring privileged spaces, among which: **the parental home** and that **absolute "home," the hearth of the house, the bridge, the porch, the hut, the street of the village, the path, the crossroads, the small church, the monastery, the fountain, the train station, the park, the boulevard and the pub**. As we have tried to demonstrate, each symbol space was a landmark of the writers' personality development, each writer opting for a tender touch of the place, in the flow of memory through the years, or even in the proximity of significant events. For example, "**home**" proved to be a place of (re)knowledge (for Gabriel Liiceanu) and a mirror of humanity (for Andrei Pleșu). The **parental home** is an entire world (in Lucian Blaga's view), a "palace " (Octavian Paler), or a "tunnel of time" (Gabriel Liiceanu). At the same time, the hearth of the village embodies the "royalty of the home" (Octavian Paler) and a consumption of anxieties (in the perception of Monica Lovinescu).

The attic of the house is a storehouse of objects (for Mihail Sebastian) or memories (Monica Lovinescu), an immersion in reading (Mircea Eliade) or refuge (Neagu Djuvara), and **the porch** is a passage space (Vintila Horia) or a place of contemplation (Jeni Acterian). **The hut** opens its meanings according to the perceptual states, proving, every time, its fragility and simplicity (Mircea Eliade), its initiatory function (Valeriu Anania), and also its value as a path to authenticity (Neagu Djuvara). **The street** of the village is a constructive space (in the vision of Mihail Sadoveanu) but also a place to explore the unknowable (Vintilă Horia) or a "royal road" (Octavian Paler). At the same time, **the path** proves to be a route of destiny (Nicolae Iorga), or a place of the promenade (Mircea Eliade and Valeriu Anania), and **the crossroads** is felt as a spring of thoughts (Alice Voinescu) or of existence (Mihail Sebastian and Octavian Paler). **The small church** is the expression of unwavering faith (Alice Voinescu), and **the monastery** becomes a "mirror of divinity on earth" (Valeriu Anania). **The fountain** asserts its purifying valences (Jeni Acterian), while **the train station** is a non-space of solitude (for Marin Preda and Arșavir Acterian). **The garden** is a children's terrestrial paradise (Mircea Eliade, Vintilă Horia, Octavian Paler), and **the park** highlights the quest for the lost paradise (Alice Voinescu, Arșavir Acterian, Octavian Paler). **The boulevard** can be the expression of self-identification (Alice Voinescu, Sanda Golopenția) but also a poetic place (Emil Cioran) or a space for promenade (Vintilă Horia), while **the pub** receives bright connotations, being a party space (for Monica Lovinescu) and suggesting, unanimously, good mood (in the view of Jeni Acterian), but also a specific dose of failure and danger (in the view of Octavian Paler).

At the same time, we illustrated the distinction between cloistering and de-limitation, enhancing the geography of the limitation between the fatality of fate and chance (with an emphasis on the obnoxious space of the dungeon, the cemetery, but also on the privileged space of the attic), as well as the importance of the pseudo-spaces of the de-bounded (with exegetical stops on the **library** and **books as refuge**, as protective spaces par excellence). The absolute space of the library is colored by the mode of perception of each writer who took refuge inside it. Thus, for Lucian Blaga, the library allows an encounter with himself; for Mircea Eliade, it is a utopia accompanying him everywhere; Nicolae Steinhardt describes it as "refuge, suffering, temptation, grave, rebuke", while Octavian Paler considers the library the space that generates taking possession of destiny. The book, on the other hand, can be perceived as "desire, will" (Simona Popescu), "dance" (Gabriel Liiceanu), "trace" (Andrei Pleșu), flight or "the magic map of one's own soul" (Mircea Cărtărescu). In the same vein, the haunted space of the dungeon is felt as a dystopia with which Alice Voinescu refuses to identify, a "delight" (Constantin Noica),

the organization of memory (Alexandru Paleologu), a sad carnival (Nicolae Steinhardt) or the clarity of memory (Valeriu Anania).

Compiling an inventory of privileged topos and trying some hermeneutic exercises around them, we can find that regardless of their nature, whether they are infinitely open spaces (like the library or the book) or closed (like the dungeon and even the cemetery), rustic spaces (the bridge, the attic, the parental house, the porch, the hut, the path, the street of the village, the crossroads, the small church, the monastery, the fountain) or towns (the pub, the boulevard, the station, the park), all had overwhelming importance on those they served as a refuge, creative force, escape route or simple shelter.

Finally, the last objective of our thesis was drawing a comparative approach with the projections of the imaginary specific to the visual arts. We intended to postulate the flexibility of the boundaries of the imaginary and the perspectives of aesthetic paradigms. In this sense, we have selected some paintings by Romanian or foreign painters, carrying out an interdisciplinary exercise of in-depth highlighting of the poetics of privileged spaces. Therefore, the hearth of the house, the porch, the hut, the street of the village, the path, the crossroads, the church, the fountain, the train station, the garden, the pub, the dungeon, the attic, the cemetery, the library or the book itself from the confessional texts of the selected writers found their correspondent on the territory of Nicolae Grigorescu, Nicolae Tonitza, Ștefan Luchian, Horia Bernea, Florin Ciubotaru, Victor Brauner, Hedda Sterne, Nicolai Georgescu, Gheorghe Petrașcu, Nicolae Maniu, Jules Perahim, Alexandru Padina, Ion Grigorescu, Aurel Băeșu, Dumitru Ghiață, Ludovic Basarab, Horea Paștina, Merica Râmnicănu, Marin H. Georgescu, Ion Andreescu, Maria Karalyos or Corina Chirilă's fertile art. At the same time, we also identified paintings by foreign artists who depicted similar symbols, which enhanced the regenerative aspect of the painted space for the spirit: masterpieces by Giuseppe Arcimboldo, Salvador Dalí, Pieter Breughel, Marc Chagall, Vincent Van Gogh, Claude Monet, Carl Spitzwe, Henry Wallis, Carol Aust can be found in our investigation. The parallel analysis of text and image highlighted the fact that a place can be painted not only by colors and feelings but also by words, by the power of logos giving a symbolic charge to the space thus described.

We believe that the originality of the present thesis lies in the reading of the confessional texts through the lens of space theories and the spatial-affective mapping of the area of memory, as it is recovered in the literature of confession from the second half of the 20th century. As a possibility of future research, we advanced the idea of reading *travelogues* through the lens of

space theories. Since the experience of floating identities and the host places (step-by-step, without mediators, desired or dreamed), received by reporting to the identity matrix, acquire the role of mentorship for travel writers we believe that this approach could lead to fruitful further investigations.

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