PLACE / NON-PLACE OR THE SUPPRESSION OF HAPPINESS IN THE NOVEL ASTRA *BY PAUL GOMA*

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Abstract*: The research called Place / Non-place or the suppression of happiness in the novel* Astra *by Paul Goma will debut from reasons coming from the inside, one of interdisciplinary, anthropological and literal nature, as well as from a professional scientific interest. Highlighting the hyposethis of the investigation, whose starting point is the tragedy of losing the native land, revealing the establishment of a mental-emotional relationship of the narrator's self, and / or of the character with the place, we aim to detect ways of re-creating the literary image of new places (non-places), as a reflection of re-gaining (non- finding) his matrix place. In fact, we are going to identify some examples, where we can strongly emphasize this phenomenological situation, and to analyse the influence of exile on Romanian literature in the second half of the twentieth century, particularly on ways of creating the writer's re-presentations, dealing with the contemplation of his place of origin, being in exile.*

The title of our investigation, delimits the research area, defining the notion of place and non-place. We aim to detect the semantic inventory, revealing diverse perspectives of approaching of these notions (anthropological, social, psychological and literary), emphasizing the interdisciplinary nature of concepts on the one hand, and fixing the semantic inventory of the notions of place, as a transfiguration of matrix image of the placenta, baby's house, related to as the non-place, or the denial of the place, and absence of the place on the other hand.

In fact, we are going to identify the means of narrative self-reporting and the character towards the place and non-place in the works of Paul Goma. We speak about the novel Astra – written in exile, where the image of this matrix place: the library Astra from Sibiu- represent the claim of happiness. Our goal is to discover the key elements for such a critical analysis: distinct literary modalities (due to the background, socio-political and psychological situation), which the author use in order to reveal personal re-presentations of the non-place as a fictional image of his birth place (recollection, comparison, dialogue, metaphorisation, narrative regressive techniques, dreams), emphasising at the same time the pacifying fantasies of nationalism, whose roots can be identified with the authors' "exiled into exile."

Keywords: place, non-place, exile

The interpretation of the notions of place and non-place seeks to highlight the drama of losing the original place, which within the texture of the phenomenon of Romanian literary exile juxtaposed with the prospect of recreating new places. The intended use of antithesis place / non-place is emphasizing the opposition report between the semantic valences of the second element used where «non» - became a trademark of site's denial, of its total absence. The researcher Dana Pop defines the place as „o grilă de relaţii, conexiuni, procese, contacte ce se stabilesc între obiectele care locuiesc spaţiul şi între obiecte şi privitor"[1] (Pop, 2012: 104). We must distinguish between the notions of place and space. Dana Pop considers that "Space itself does not exist", it cannot delimited and it cannot be perceived, becoming an „omogeneitate în care orice parte este identică cu cea vecină, în oricare direcţie. În acest gol absolut nu există nici un reper şi nici o posibilitate de orientare, lipseşte orice tip de relaţie,

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[1] "[…] a grid of relationships, connections, processes, contacts established between objects that inhabit the place and between the objects and the viewer" (our transl.).

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distanţele sunt infinite"[1] (*ibidem*). Moreover, the place is appropriated, assimilated, adopted by the individual seeking always to ascribe a meaning. The difference between place and space is obvious due to the very specific characteristics of the place. These are the functions of orientation and identification of the individual who inhabits a space, becoming a "qualitative phenomenon".

Christian Norberg - Schulz claims that the quality of the place can report the speech, as the attachment place uses a number of concrete nouns, "home town, market, etc.", presenting the place as an object and specifying space by the use of determinative prepositions: "on, near, under, etc.." (Norberg – Schulz, 1979: 5). In the treaty *Non-lieux introduction à une anthropologie de la surmodernité* (Paris, Le Seuil, 1992), Marc Augé offers an anthropological perspective of analysis of the concept of place. To define the concept of place (places), Marc Augé notes three essential features: the places are identities, become a media for relations and have a history. In these conditions, the place becomes a set of requirements and possibilities of manifestation spacely and socially. Moreover, the place bears the mark of belonging to single individuals and of the community that identifies organic social relations and that in a manner sufficiently stable, so that typically these signs must have a historical dimension. The researcher wonders: What happens when these populated areas can not be defined either in terms of identity, relationship or historically? becoming, in one way or another, the opposite of place of its absence. Anthropologist calls this phenomenon the notion of non-place (fr. non-lieux, engl. Non-places): «Non-lieux-une espace qui peux we are defining ni comme identities, ni comme relationnel, ni comme historique, definition is non-lieu comme» (Augé, 1992: 24). It is a formula close to the stylistics and grammar of the French language, and has been translated almost word-for-word. It emphasizes the use of negative item «non» - to keep the opposition entirely with the secondary element, as in the case of nouns: nonvalue, nonsense. Dana Pop, however, supports her own term: unplace.

The definition of the concept allows us to point out that the places («lieux») - are permeated by the sense, the history, and the organic creativity of the people, therefore, non-places («non-lieux») are those in which all these things are missing, and individuals relate in a uniform and mechanical manner with the others and objects around them. But the problem is not so much non-place as it is the non-sense. For Augé, non-sense appears in the non-place precisely because of repetition, automaticity and schematization of life that leads to the uniforme individualization and to the obsessive loneliness:

> Les collectivités (ou ceux qui les dirigent), comme les individus qui s'y rattachent, ont besoin simultanément de penser l'identité et la relation, et pour ce faire, de symboliser les constituants de l'identité partagée (par l'ensemble d'un groupe), de l'identité particulière (de tel groupe ou de tel individu par rapport aux autres) et de l'identité singulière (de l'individu ou du groupe d'individus en tant qu'ils ne sont pas semblables à aucun autre). Le traitement de l'espace est l'un des moyens de cette entreprise et il n'est pas étonnant que l'ethnologue soit tenté d'effectuer en sens inverse le parcours de l'espace au social, comme si celui-ci avait produit celui-là une fois pour toutes. […] Nous réservons le terme de "lieu anthropologique" à cette construction concrète et symbolique de l'espace […] le

[1] "[…] homogeneity in which any part is identical to that neighbor in any direction. In this gap there is absolutely no reference and no possibility of orientation, any kind of relationship are absent and the distances are infinite" (our transl.).

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lieu, le lieu anthropologique, est simultanément principe de sens pour ceux qui l'habitent et principe d'intelligibilité pour celui qui l'observe » (Augé, M., op. cit. : 68).

Non-place, according interpreter becomes a product of "super modernity", a space that you can not own, individual inhabiting this space can not own it, making the remarking of that place, and any attachment to it impossible. Moreover, the non-place receives thus the ability of draining of sense and of identity. Augé notes that these spaces which are void of identity are spaces of transit and ultimately refugee camps. The researcher offers the concept of anthropological place an unifying sense, a concrete and symbolic construct at the same time, revealing in relation to this the distinction between place, space and non-place: «Nous réserverons le terme de «lieu anthropologique» a cette construction concrète et symbolique de l'espace qui ne saurait à elle seule rendre compte des vicissitudes et des contradictions de la vie sociale mais à laquelle se réfère tous ceux à qui elle assigne une place, si humble ou modeste soit-elle» (*ibidem*: 104).

Nicolae Panea thinks that the non-place, the term used by Augé, becomes non-space. The interpreter assigns the concept of place yet another distinctive feature, calling it: status of intellectual, defining the image of the place, built by those who inhabit it „din punct de vedere identitar, locul antropologic este locul *alor tăi*, locul identităţii împărtăşite, locul comun pentru cei care-l locuiesc împreună şi care sunt recunoscuţi ca atare de către ceilalţi, care nu-l locuiesc"[1] (Panea, 2011).

The exiled writer reveals his identity through a dual reporting to different geographical areas in the country that he was "forced" to leave and the host country, which will become hospitable to receive him. This dual reporting is defined by Andrei Codrescu by two terms "outside" - which transforms the initial "inside" (place of departure) - the mental-emotional image created and recorded in memory „adaugă Căderii originale un nou sens al înstrăinării. Se pare că viaţa constă într-o varietate de modalităţi de a nu fi *acasă*. Conştiinţa este în exil faţă de biologie. Istoria este exilată din paradis"[2] (Codrescu, 1995: 60). The second term that translates the phenomenon of exile, according to Andrei Codrescu is "the inside" - which is a concept that becomes identical to the one of alienation, the longing for freedom, a prison: „Când am părăsit România, ideea de a fi scriitor şi acea de a fi exilat erau sinonime. Ştiam că plecarea mă transformă într-un duşman al Satului, un exilat politic"[3] (*ibidem*: 45). We see a reversal of both the meaning and values above concepts as "the outside" is transfigured into the interior, the image, and finally the memory of the writer, and thus "the inside" gets a touch of seclusion seeking a way out, freedom, not onlyof being free, but also of being able to write. Overlapping these foreign spaces: inner and outer, secluded or dilated, emphasize the delirious obsessive image, of the loss of the place of origin.

Solving the issue raised by Marc Augé: what happens to the place, when it becomes void of identity and history, and is outlined by the need for the reconstitution

[1] "[…] in terms of identity, anthropological place, of your folks, the place of shared identity, shared place for those who live with him and are recognized as such by others who do not live" (our transl.).

[2] "[…] adds new meaning of alienation to the original fall. It seems that the life is a variety of ways of not being home. The consciousness is in exile in regards to the biology. History is exiled from paradise" (our transl.).

[3] "When I left Romania, the idea that being a writer and being exiled were synonymous. I knew that going into an enemy of state, a political exile" (our transl.).

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of native-place as one of the few opportunities to escape the totalitarian communist space.

We will try to verify the researched hypothesis, by placinn under the microscope's analytical lens the fiction novel Astra, one of five volumes: (*The Corridor*, *Arta Refugii*, *Astra*, *Sabina*, *Roman Intim*) that reconstruct childhood, adolescence and age of university of the narrator), where the image of Sibiu and Astra Library is shaped by the narrative ego on the background of an eternal time.

Moreover, the consciousness of the narrative ego / of the character of existence of a customized space is quite obvious: „Aş fi citit cu dragă inimă acasă, în casă, la casa mea [...] în curte la Mana”[1] (Goma, 1992: 29) , claiming his birthplace image, conveyed in the novel *The Corridor* but also profiled through comparison or re-memory in *Arta refugii*. Recontemplation of the matrix where dreams can coexist with reality, and love with justice - becomes an “coveting”, where the character, as mentioned by Norman Manea „aspiră la alte rânduieli şi altă răsplată decât oamenii de rând, mulţumiţi să-şi rumege vieţile obişnuite”[2] (Manea, 2011: 2), but the existence is acquired only through writing, and the place exists only in the book and in its language, giving birth to a state of happiness:

> „Pentru mine, Astra a devenit şi altceva decît locul unde se citesc (citesc eu) romane; sala de lectură, nu e doar o sală în care se face lectură, iar romanul pe care tocmai îl citesc nu e doar acest roman pe care-l citesc - dacă e să o iau de dimineaţă, atunci roman, este hotărîre de a mă duce la Astra, nu la liceu [...] sala de lectură: ea însăşi roman; aşa simt eu, nu doar prin locul ocupat de mine, printre atîtea alte personaje, ci prin toate personajele cititoare [...] căci Astra nu e numai un loc, un moment, ci o stare; de fericire”[3] (*ibidem* : 114, 117).

One can see a double image of the place, as the narrator insists on claiming the image of Mana: „[...] ca la noi în Basarabia” (*ibidem*: 12), „[...] în curte, la Mana”[4] (*ibidem*: 29) but essentially, the refuge, the relocation, exploitation of a new space, Transylvania, Sibiu, the *Astra* Library becomes much less than the alienation, but rather an opportunity to complete the identity, separating themselves inwardly from the state of being a refugee: „Astra m-a prefăcut - ba nu: m-a re-făcut [...]; la urma urmei Astra m-a făcut, atît cât a putut şi ea, săraca, atît de scurt timp; aşa adică ne-refugiat, ne – în - plus, ne-plin de găuri, de goluri de la cărţile necitite, de la autorii de care abia auzism...”[5] (*ibidem*: 119).

Moreover, for Paul Goma's narrative ego, perfection is embodied in the image

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[1] “I would gladly read at home, in the house, my home [...] in the yard at my mother’s” (our transl.).

[2] “[...]aspires to other ordinances and other rewards than the common people, who are happy to ruminate their ordinary lives” (our transl.).

[3] “For me, Astra became something else than where there are read (I read) novels; the reading room, not just a room where reading is done, and the novel I had just read is not just a novel I am reading - if we take it in the morning, the novel is the determination for me to go to Astra, and not to the high school [...] reading room: the novel itself; as I feel it, not only through the place occupied by me, among so many other characters, but through all reading characters [...] for Astra is not just a place, a time, but a state; of happiness”(our transl.).

[4] “[...] as in our Basarabia [...] in the yard at Mana” (our transl.).

[5] “Astra has transformed me - No: I re-made me [...]; Astra, after all is said and done, made me, as much as it could, the poor thing, a non-refugee, non - moreover non- full of holes, of voids in unread books of authors I barely heard of ...” (our transl.).

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of the Edenic place, of the amniotic environment, where it can remain intact, happy, and desire to escape reality is transfigured in acts of regression. The same picture appears in the autobiographical fiction Astra, the perfect shelter, the only secure place of this "in-addition": „Astrenii [...] nu au experienţa asta a mea, de în-plus"[1] (*ibidem*: 7), becomes the Astra library as the anthropological image of the place and the book, the reading and its language becomes the image of the psychological place of the character "my place as an ordinary reader" (*ibidem*). The status of uprooted person and the refugee status is erased by going back to "his beloved Sibiu" (*ibidem*), marked by a possible accommodation „Ardelenii sau obişnuit cu noi şi noi cu ei; au trecut aproape şase ani de cînd ne-am re-tras, re-fugit; eu unul nu mai am accent"[2] (*ibidem*: 11).

Marc Augé in his anthropological study exploits the idea of the presence of place by accepting two realities: the customization of the reference and report developed between individuals in the space. If we accept the customization of the referent to the narrative ego, we check the hypothesis of the research, analyzing the picture on three levels, identifying, the Astra Park, the Library and the novel itself - as the unique matrix, the Edenic image of rescue from the aggressive and evasion into happiness, into freedom: „Priveşti drept în faţă: sau rămîi neclintit, cu privirea dusîntoarsă - asta libertate"[3] (*ibidem*: 115).

The narrative ego places the foreground the image of the library, which has just been discovered, that becomes a customized space „Biblioteca noastă. Astra. Abia o descoperisem, îi prinsesem gustul"[4] (*ibidem*: 19). Moreover, we can confirm the obvious personalization of the referent, which is visible through the use of first person plural personal pronoun "our" placed in the genitive case, emphasizing possession. Removal demonstrative pronoun is transfigured in that of vicinity: „Mai ştiam că aceia (această) clădire frumoasă [...] este sediul asociaţiei unde se afla o mare bibliotecă"[5] (*ibidem*: 19) detecting immediate need to be the master of his place, becoming owner of the place. The use of the accusative "for us" represents the ability of the place to be, or to become "identity" that Marc Augé presents it as a principle of belonging to an individual or to entire communities with which they identify. We note that the recovery place is possible due to the placing of the superlative degree of determinative adjectives. This procedure allows the narrative ego to recognize and subsequently to conquer this place - the image of the microcosmos with all its components:

> O scară frumoasă-frumoasă. Nu mai văzusem o scară atît de îmbietoare; deşi era cam prea strălucitoare, din marmură; prea sclipitoare, din fier înflorit, pe alocuri aurit; prea roşu covorul - nu pentru unul ca mine era scara. Nu era o scară de palat [...], din acelea care, în sunet de goarne, îţi iau văzul te ţintuiesc locului, ca să-ţi spună că ele nu sunt de nasul tău. Şi scara asta te orbeşte de la început, însă nu ca să te ţină la distanţă, apoi să te trimită la

[1] "[...] the people of Astra [...] do not have my experience of in-addition" (our transl.).
[2] "[...] the Transylvanians grew accustomed to us and we with them; and it has been almost six years since we have re-trated, took shelter; I for one do not have an accent anymore" (our transl.).
[3] "Look straight ahead: or remain steadfast with your unwavering gaze - that is freedom" (our transl.).
[4] "[...] our library. Astra. I barely discovered it and begun to enjoy it" (our tansl.)
[5] "I also knew that that (this) beautiful house [...] is the center of the association where there is a great library" (our transl.).

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scări pe potriva ta; ea e frumoasă, plină de viaţă, strălucind de, să zicem bunătate[1] (*ibidem*: 20).

The process of merging with the image of the non-place (which being customized, identifies itself with the place) is quite difficult for the character of Goma. This natural thing can be easily seen in the image of the path of regression of the narrator, of which I talked about earlier: „Am văzut scara. Apoi nu am mai văzut-o: mi-o stinsese uşa închisă. Am deschis-o am intrat în hol. Nu îndrăznesc să urc [...] am intrat”[2] (*ibidem*), which will later identify the reading room with edenic place and the door - gate to this Eden: „[...] se deschise uşa ca Poarta Raiului”[3] (*ibidem*: 33). Euphoria of the character is explained by the possibility of going back to “our books” (*ibidem*).

The novel and the reading become the two elements of the narrative ego's microcosmos as a psychological - sentimental space:

> [...] roman: primii paşi ai păcatului şi gustul amar - parfumat al chiulului - diluat, şters, pe măsura ce mă apropii de parc, de clădire, de uşa de intrare de sala de lectură, lăsînd loc altui simţămînt (sau e acelaşi, dar re-re-citit); romanul cel mare, numai al meu, care numai pe mine mă aşteaptă să-l continuu, să-l facem, ducem pînă la capăt, mă aşteptă urmărindu-mă: o să mai vin şi azi la Astra?[4] (*ibidem*: 114).

The character presents the image of the world as a show, not so much through the place held in the reading room, but by the desig of the novel, only his, by announcing from the start that he would only something different than all the other characters who come to Astra, bringing to the fore the principle of otherness . The image of the Astra library „sala de lectură: ea însăşi roman, aşa simt eu, nu doar prin locul ocupat de mine”[5] (*ibidem*) becomes a perfect mirror of the ego's destiny. „nu mă ocup doar de făcut personaje de-ale mele, acelea făcînd faceri făcute de mine personal”[6] (*ibidem*), an emotional explosion a state of bliss:„mă gîndesc şi mă scald, mă tăvălesc în binele meu de-Astra”[7], where the character, escaping the foreign reality of his present becomes a dreamer in amniotic warmth of Astra, longing for sweet dreams with the

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[1] “A beautiful, beautiful staircase. I'd never seen a staircase so inviting; although it was a little too bright, made of marble; too brilliant, of iron bloom, sometimes gilded; too red a carpet - it is not for someone like me this staircase. It was not the staircase of a large Palace […] of those in the sound of the horn, catch your sight you, freeze you in place to tell you that they are not for the likes of youe. And this staircase that blinds you from the start, but not to keep you away, then you send you to staircases that match your status; it is beautiful, lively, glowing let's say with kindness” (our transl.).

[2] “I saw the staircase. Then I didn't see it anymore, the closed door took it from my sight. I opened it I entered the lobby. I do not dare to climb […] I entered” (our transl.).

[3] “[…] the door opened as the Gate of Heaven” (our tansl).

[4] “[...] novel: the first steps of sin and the bitter - fragrant taste of truancy - diluted, erased, as I approach the park, the building, the front door of the reading room, giving way to another feeling (or is the same, but re-re-read); the great novel, only mine, that is waiting just for me to continue it, to finish it, is waiting for me following me: will Icome today also to Astra?” (our transl.) .

[5] “[...] reading room: a novel in itself, that is how I feel, not only by the place occupied by me” (our transl.).

[6] “[...] not only did I do some of my characters, those doing deeds done by me personally” (our transl.).

[7] “I think and I swim, I wallow in my good state -Astra” (our transl.).

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ladies in the audience:" pe care le iubesc cu iubire din Astra"[1] (*ibidem*: 117), referring to the indwelling of Astra is a state of happiness.

From dialogues or monologues held with his friends we can infer that the relationship with their character becomes a part of the ceremony at Astra: „Ia te uită! Chiulesc, dimineaţa, colegii de clasă, bunii mei prieteni Septimiu şi Octavian ! [...] ne-am legat nu la şcoală, nu la clasă, ci aici la Astra"[2] (*ibidem*: 10).

The idea of losing the maternal place, the heavenly place , as the narrative ego itself identifies, is accessible to the reader from the first lines of the novel: „Inventar! Cum aşa Inventar" (Inventory! What an inventory) aiming to restore not only the semantic concept inventory: the burning of the Astra library books, but its pragmatics, claiming the known feeling of being a refugee, exterminated: „Dacă se închide Astra, eu sunt ter-mi-nat!"[3] (*ibidem*: 69), which in the case of Goma's ego is tantamount to death.

The inventory, the loss of books, the loss of the coveted place to which he arrived late, „pe drum lung, ocolit, întretăiat, deviat de întâmplări nenorocite, - dar la spate cu trecutul"[4] (*ibidem*: 119), unatteinable desire: „vreau să nu se întrerupă, să nu se oprească. Fiindcă m-am atins de Astra"[5] (*ibidem*) will invoke the suppression of the state of happiness of the character: Aş putea spune că închisul lor este închiderea vieţii mele; moartea: fiindcă apucasem să aflu că poate fi şi altfel de cum fusesem obişnuit"[6] (*ibidem*), which uses a mosaic collage , elucidated through the narrative ego's angle to restore the most diverse sequences of the time, oscillating around the image - Astra Library Sibiu. Books, writers, files, catalogs are all elements of a privileged space, the place where, even if vulneraria are already apparent blindness will not occur. We have a picture of the borgesian maze in an Edenic style, where innocence and rebellious adolescence dominates. Reading Room is a system in the outer system, the alien and hostile, a system of resistance and of possible release. Library-novel, library- history, library - the beneficial thicket, initiation, are all described with exuberance, confidently, calmly - so rare in Goma. The reader is a wise man who builds for eternity.

The suppression of the state of happiness will raise the need to rebuild the maternal place, the construction of a new place, that at Paul Goma, becomes possible through remembering, as Goma is a chronicler, a servant of memory - „memoria, memoria, maica noastră ocrotitoare (atât cât poate), memoria, maica noastră, mântuitoarea, memoria, ultimul recurs şi reazem, singura mângâiere, înainte de a pleca încolo, dincolo…"[7] (*Patimile după Piteşti*), and the dream of phantasizing.

The rhetorical question of the son at Astra: „Nu are tata dreptate, chiar atunci

[1] "[…] which I love with love from Astra" (our transl.).
[2] "Look! The collegues are missing in the morning, my classmates, my good friends Octavian and Septimius! […] We were bonded not by school, nor class, but here at Astra" (our transl.).
[3] "If you close the Astra, I am done!" (our transl.).
[4] "[…] the long, detoured, broken road deviated by unfortunate events - but put the past behind you" (our transl.).
[5] "I do not want it to be interrupted, I do not want it to stop. Because I touched Astra" (our transl.).
[6] "I would say that their imprisonment is the confinement of my life; my death because I learned there was nother way from what I was accustomed to" (our transl.).
[7] "[…] memory, memory, our protective mother (as much as possible), memory, our mother, the saving, the memory, the last appeal and support, the only consolation, before going on, beyond ..." (our transl.) .

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când exagerează?" (Is not my father right, even when he exaggerates?) Becomes key of the Astra novel. The chronicler living under the programmatic obsession of existance, which is acquired not only through reading, but also through writing: „Ce rămâne nenumit nici nu există"; (What is unnamed does not exist); writing becomes a necessity which is recovered through the history, the past, and the personality of the romanian:

> Dar ce ar avea importanţă? Faptul că noi, românii, nu avem hârtii. Trebuie să căutăm printre hârtiile altora o aluzie la noi, iar când te scrie altul, te încondeiază… Asta-i legea: cine n-are scris nu există…! […] să se ştie; să nu se uite – pentru ca, în viitor, să nu ni se mai arunce în obraz că noi nu avem trecut[1] (*ibidem*: 125).

A certain willful blindness claim arises from a sequence, of the year of an ancient inscription on a wall in Sibiu, the year that the young man hides Astra "heroiclly" from the communists, condemning it, in fact, the forgetfulness, the non-existence, revenge by becoming a syndrome of happiness. The bitter irony of a fragment such as this reproduces the suppression of the narrative ego's state of happiness:

> Nu stă în puterea noastră să facem ceva – noi suntem! Să facem, să acţionăm? – nu e în firea noastră; n-ar fi specific naţional; noi n-am făcut istorie, noi am îndurat-o, am răzbătut, am supravieţuit, nu dând din mâini – nici măcar din gură, când ne doare [...] Important acum – ca şi de-a lungul şi de-a latul veacurilor – e să ne facem mici, să nu fim băgaţi în seamă de mari şi răi. Important, acum, e să trecem… Nu, trec ei, răii, ca apa, noi pietrele, rămânem – aşa se păstrează fiinţa naţională…"[2] (*ibidem*: 102).

I insisted that the initial identification of the means of representation of place and non-place in Goma's novel, sometimes at the expense of title design to explain a deeper sensitivity relationship between "the uprooted", "the wandering" the problem "hospitality of inhabitance" with the claim of place in the novel writing and reading, which comes from personal and subjective experience of the narrative ego. Moreover, we have the image of a nationalized, who Petru Dumitriu designated as „care condensează parcă totul, presiunea anihilitoare a sistemului, ca şi disperatele evadări individuale"[3] (Dumitriu: apud Cristea-Enache, 2002: 5), generated while generating anamnesis, which appears as a double exile, to himself and to the world as its exponent. Goma's character shatters his happiness with the state of awareness of the Astra Library cleansing, leaving the rhetorical question: „Ce fac? Ce mă fac? Mă întorc de unde plecasem? Aştept o nouă plecare în viaţă?"[4] (Goma, P., op. cit.: 119).

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[1] "But why would it matter? The fact that we Romanians do not have papers. We must seek among other's papers the hints about us, and when others write about you they will write ill of you ... It's the law: who doesn't have anything written does not exist ...! […] To be known; not to be forgoten - because, so that in the future, we will not be insulted that we do not have a past" (our transl.).

[2] "It is not in our power to do something - we are! To do, to act? - It's not in our nature; it wouldn't be specific to our country; We haven't made history, we have endured it, I broke through, I survived, not raising hands - or speaking even when it hurts [...] It is important Now - as over and the across the centuries - to make our little heed to the big and bad. Important now is to pass ... No the wicked ones like the water pas, us, like the stones remain - it is so that we keep our national existence..." (our transl.).

[3] "[…] he who condenses, as if everything, the anihililating pressure of the system, as also the desperate individual escapes" (our transl.).

[4] "What do I do? What do I do? I'll go back to where I was? Expect a new departure in life" (our transl.).

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