BETWEEN SPACES - MIROSLAV KRLEŽA

Carmen Dărăbuș

Assoc. Prof., Ph.D., Technical University of Cluj-Napoca, CUNBM

Abstract: Literature has always been a way of translating socio-anthropological and cultural fingerprints of man in relation to its environment. Time and space are playable in realistic canon or coded, and insert characters in time and space is marking them strongly, articulating the identity, and possibly change it, especially at the level of the inner life. In his trilogy, the Croatian writer Miroslav Krleža (1893-1981), composed by the novles The Return of Philip Latinowicz (1932), *On the Edge of* Reason (1938), *The* Banquet *in Blitva (1939), the characters themselves shape themeselves, recomposing themeselves depending to at least two spaces: in the first novel, regaining the authenticity by turning in Dalmatia after the Western artistic experiences; in the second novel - space prison and leaving in Italy from his homeland rebuild itself after the relinquishment of the mask, the interior plan success, but failure in socially because others remain the same; in the third – Blitva and Blatva are countries in mirror, and the shelter in the second country is a failure.*

Keywords: Croatian literature, cultural spaces, dystopia, post-modern literature.

I consider that the appropriation of operational concepts and the building a practical analysis of the texts of the universal culture, understanding the concepts of culture and civilization as moments of synthesis and analysis, knowing moments from the evolution of universal culture and civilization from different periods, with their specific, the integration of the Romanian cultural phenomenon in the European one - all this is possible through the careful reading of the text. Thus, it can shed light on the continuities and ruptures between them, alongside trends more or less obscure, but working in the basement of evolution. Recent studies show that more and more artistic literature has become dependent on external areas of the factor. This trans-esthetic phenomenon generates what has been called, the conventional post-literature. The term coagulates methodological trends aimed at researching literature, characterized by the merging of specific methods, in classic mode, the various disciplines: anthropology, sociology, philosophy, and even new technologies. Roland Barthes, Gilles Deleuze, Felix Guattari, Jacques Derrida, Madison Morrison etc. - initiate, through their writings, this movement of hybridization. Gilles Deleuze and Felix Guattari creates a set of ontological hermeneutics based on multiplicity, in that the most important role plays the movement from knowledge interest towards existence, and the image is the product of such heterogeneous articulated collaboration. Art, science and philosophy must participate in a team for a vision as well as more complex existence. This hybridization, this form of syncretism, meanwhile, seems to best represent the variety of the contemporary world.

Literary imagination take over, particularly at the level of character, self expression searches at the artistic level, completion of the road from high fashion, from integration in a specific artistic

BDD-A25626 © 2017 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.31 (2026-11-23 14:55:14 UTC)

orientation up to finding perennial coordinated. The novel *The Return of Philip Latinowicz* (in his native Dalmatia*)* by the Croatian writer Miroslav Krleža, is the first novel of a triptych (and considered his masterpiece), which follows *On the Edge of Reason*, and *The Banquet in Blitva*. The first one represents the condition of the artist, its initial hesitation and seeking his vocation that general and individual expression chosen; second - the affirmation of moral values, the honesty in a world forged by the decencies and processes stemming from stereotypes of behavior; the third – the image of dictatorship, and especially the image the dictator, that transcends the Balkan space image towards universality.

The main character of the book, Philip Latinowicz, artist internalized returned home after seventeen years of absence, he is split between one need to retrieve the source of inspiration in the places of origin, to customize the world painting (regionalism), and its recognition of the value of the cultural center of Europe, Paris (universalism), where it turns to finding peace. Sudden rupture of a domestic universe, in early youth, despite the turpitudes, gives the feeling of reality eternal rift; become an abstract painter, essayist, fauvist appreciated in the field of fine arts, he feels a real hunger cannot be found neither in the world of adoption, nor in the universe of the books:" Since he lost direct contact with life, and that happened so long ago, since that time, for more than thirty years, he had tried to go to it, but it was never end" (Krleža 1968: 30-31). The temptation of returning to Dalmatia is dictated by the need to satisfy fully, to cure a protester, fragmentary ego, somehow always immature; thirst of shape, of material, of real is substituted for by the daring fauvist chromatic. Weaned off it by the world as he left, found a heterogeneous, decadent Croatia (the so-called coterie of "good world") and one in the other barbarous coating; first receiving art through stereotypes of snobbish judgment, and the other - it is totally insensitive to art:" "These brutal and harsh jibs of cannibals they mess with their lead and they do not represent any interest in painting, there are just dirt. [...]Each person crawling the vast concentric circles of its existence" (Krleža 1968: 39-40) - so people who can't overcome the condition than at most formal level. Looking back, in the Bohemian Paris is, in fact, the failure of the self which refuses to learn from the past, which hasn't he found compensative fulfillment in present:" Under this energetic network, under the veil through where it glimpse the tissues, under this no-intelligible net, lies buried his identity, mysteriously hidden somewhere" (Krleža 1968: 51). The regard in the mirror once in his native country, confirms that between yesterday and today there is a subtle deck cannot be canceled, to be entered in reverse order to deal with it. He not found itself in the boring, till now, Pannonia Superior landscapes; all begin to look like watercolors, the pictorial imagery woven into different luminescent expressions, waiting to be fixed on the easel. The book is constructed from this temporal segments, the evocation of the past close (the Western experience of Philip Latinovicz), and further (through various family histories). Returned to the country to replenish her biological and artistic self identity (the explanation of his true paternity) he is perceived, how flattering, as a catalyst germ for the arts 'development his country, in a speech uttered by Silvia Liepac, by personal reasons, (to have a good relationship with a stepson, but also biological, if it is credible the final explanation done by Kazimiera Regina Valenti Latinovicz, concerning at the biological father of her son:" people like him, having tan European class, are exceptional, rare appearances from all points of view and from an extreme importance to the development of our general culture, especially considering the sad state of our backwardness in this area, and in particular in the field of fine arts" (Krleža 1968: 152). Finding an artistic communication, but at the same time affordable is the supreme effort of any artist because a sophisticated obscurity assuring them a limited niche of interest.

Research teams in the framework of the interdisciplinary projects are increasingly numerous. In the controversial context and universal approaches of the compared literature, summarized the Romanian guidelines synthesize events from the French cultural space (centrist, par excellence, at least as a starting point), from the German one, but also from the transatlantic

BDD-A25626 © 2017 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.31 (2026-11-23 14:55:14 UTC)

one, and there's no extraneous in the contemporary period approaches what start from inter-textuality ethics and from literature and from the post-literature - concept that translates interdisciplinary approaches effort from contemporary hermeneutics, meeting various types of knowledge (artistic philosophical, scientific, the latter often acting as mediator). Starting with analogies based on themes, motifs, and literary and artistic genres, typologies and literary canons until to identify the mythical substrate of a common humanity - are experienced significant levels within the history of the concept of *comparative literature*.

Modernity brings us contexts under globalization, cosmopolitan, so the specialist in comparison must relate to various fields, including technical and financial world, as social background transferred to the book. It's a changing world, in which classical approaches are increasingly vulnerable to criticism, and replace with the one. The methodology of this object of study, comparative literature, it remains difficult to set out in the matrix of a single theory, given the complexity of the domain, complexity generated by various cultures, historical and cultural heterogeneity of the ages, locations and the various areas of linguistic knowledge that get involved more and more. World literature shows and held in balance in their opposite relations in their collaboration: bookish/ existence, mythical/real, North/South, signifier/signified, human/divine, tradition/modernity, constituting literary baggage very divers in hermeneutics way, the which cannot be ignored, despite the sometimes spectacular developments, social landscape. Comparative literature, I consider myself, put it best in value these opposite relations inserted in literary texts. As the main object of the study of comparative literature is the study of international literary relations, with reference to the supranational perspective, considering the application of the concept of the concept of comparison, the development and application of mechanisms of functioning of the comparison in the field of culture methods, fundamental ways to regenerate the comparison.

Knowledge of the ages and literary currents, in their general and particular features from country to country, the divergence and convergence of dialectic, similarity and difference, identifying a common sense and a uniform methodology to be functional. Basis of the typological relations is the comparison; it not interested in the first place the fact in this area, but their consistent implementation. The comparison is a hermeneutics approach, and contact the analogy to complement each other: typological comparison, genetic comparison, the inter-textual processes that can be represented and interpreted in the sense in which their movement is perceived as a shift from a socio-historical context and language to another, a characteristic phenomenon of multiple domains of human expression, that entails restructuring, creating new images, protean interpretations or reinterpretations from the same text. In practice and in formative way, the knowledge of various cultural spaces through literature facilitates identification of cultural variables, familiarity with norms, rituals, cultural taboos. Are released to the work means to observe, interpret and manage the reality of the ethno-sociolinguistic diversity, improving responsiveness to their own cultural norms, use and correct interpretation of cultural codes. The modern world cannot be understood and traced in a static, closed vision, but in the light of constant changes, that propose to submit action model, that allow the reorientation of perception for the purposes of the intercultural phenomena.

On the Edge of Reason (1938) is the second novel of the Miroslav Krleža's trilogy. The novel unfolds in three planes of the dissolution of the individual, but at the same time the recovery of authentic and honest individual with himself: the detention, which includes the process of detention period and theorizing about the types of *Weltanschauung* (conceptions about world), then after detention with his reconfirmation of the principles of life, regained after the release of the mask. Nameless character, feels inside smoldering a destructive force which prevents it to live with integrity because he began to think that it's natural to wear as others, immersed in a pestilential puddle, degraded and degrading forms of an authentic life. The charcater is the legal representative of the Domaćinski's corporation, doctor in law, married

BDD-A25626 © 2017 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.31 (2026-11-23 14:55:14 UTC)

with Agnesa, not even ever the target of gossips - because of what he considered to be his discreet way to live – even if the appétit of the small town for gossips was very consistent, inversely proportional to the size of the place, as usually happens:"In our small town its gossip and defame everywhere (as in all pitiable small towns which play metropolis, from which reasons assume, in their obscure and returned provinces, all sorts of tasks across their powers)" (Ibidem: 17). Mixed in the world of the people which"walk a topper", he becomes, in thirty years, after the end of First World War during which he is injured, a *homo cylindriacus,* indistinct, which begins to differentiate when he give off his name. The Kafkian plasma seems to have swallowed forever. Successive waves of prejudices were grayish, were tried, they gained the status of moral and human values of a time and a place, even universal, mutilating the reason and the sensitivity. The flash of a seconds when he decides to say what she thinks of the mask filter, which no longer works, puts life into the abyss, having realized, while speaking, that "we are all masks; we are all wearing makeup and each of us feels the need to lay down a mask, to clean, to give voice to his thoughts once the innermost" (Krleža 1969: 28). The radiography of his road is considering the gradual loss of distance between oneself and the world, small steps that you do not approach the harsher realities, but alienates, supports masks which are creeping up on the individual's authentic nature until the merger, which in the end can no longer distinguish the substance of protean forms. After the incident, this has increasingly as a litmus paper which highlights the characters, the tolerant person changes. He is sentenced to prison for imaginary guilt; in fact, because he defied the false elite that defend their interests, experiences, assuming that space, and other experiences. The prison is another opportunity to live experiences that diversify them knowledge about humanity; the gallery of characters who populate the jail has a history to say: Valent Vudriga, the housebreaker Matko discuss each of his perspective, but also from different spatial-cultural perspectives (Christian, Buddhist, West-European) the conception of the world, the annihilation of the differences between them and the need to assimilate the concept or the other (*Weltanschauung*), to figure out how to save the moral or just social. What for a culture is absurd, for another it's way of life, which for a crop is forbidden, for another it is even advisable - conceptual unit is given to the idea of consistency:" Absurd idea is an idea whose elements are incompatible; absurd judgment is a judgment which contains or involves an inconsistency; an absurd reasoning is fallacious reasoning formally" (Lalande 1956: 11). Crushed, is allowed, exceptionally, to keep the lamp lit in the cell until late, and even allowed access to books. The world of dream and awake is another somewhat privileged space because it recalls the experiences of war and his love for Vanda, the only authentic moments in his life. Given that the milestones of the authenticity of love, far behind and the time of the revolt that has scandalized the city, will be able to say that he did not have an existence altogether in vain, because everyone's debt is" the man to make himself a man, not for others" ((Krleža 1969: 283). Out of prison, he makes a trip to Italy, where, again, that's the police sought for a fault which does not belong to them. Further remains immune to blackmail and delation, in their Balkan-central European variants, does not want to be saved by clicking the games of others. The escape from absurdity in revolt (following the first two steps of the Camus' creation, the absurd man rebelled without reaching salvation through human solidarity) is a way of individual protest dissolved into oblivion with its marginalization.

Interculturality is the ensemble of the process for the establishment of relations based on mutual respect between different cultures and language. The interest in the fields of interculturality is natural in the context of multiplication to movement of populations, whether temporary or permanent, and in the context of economic globalization. Starting from the concept of *tectonics* (*architectural tectonics*), aspects reveled by de Oscar Walzel[1] and Liviu

[1] Cf. Oscar Walzel(1976). *Conținut și formă în opera poetică*, București: Editura Univers.

BDD-A25626 © 2017 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.31 (2026-11-23 14:55:14 UTC)

Rusu[2], the hermeneutics of arts starts by the idea that all these things are the sediments from the artistic experience in various formative processes. The first comparative instrument definition of the comparative act – "to approach the literature to other fields of knowledge or expression" (Robert Escarpit[3]) - named also what means to undertake the general literature, for example when approaching a literary text by the cinema adaptation, by a painting or a song sheet music, when literature and history, literature and psychoanalysis are confronted.

Therefore the comparison filed it is a multidisciplinary area, which is not confined to the literary text, but appeals to various fields - mythology, anthropology, sociology, history of ideas and mentalities – having as elements of communication the symbologie, the hermeneutics, the cultural image. Reading involves implicitly comparing – the fiction with our experiences, with others readings etc., so the comparative method has worked empirically in literature and rhetoric study of all time, only the conceptualizations began to appear much later. The traditional comparison relies on genetic comparison, but the modernity proved the prevalence of typological references. Universal culture, the comparison phenomena create a tolerant approach, encouraging the complex development of the human spirit, avoiding any kind of isolation, putting permanent emphasis on the formative side. The constant interest for comparative study areas is related to aspiration towards a wider knowledge, creating theoretical supports for new visions on the universality of the values generated by the genius of each people.

Balkan space was and remains heavily influenced by a wide variety of ideologies, so it works in a diachronically and synchronically way. *The* Banquet *in Blitva* by Miroslav Krleža it is the last book in the trilogy written in the first half of the twentieth century. Blitva is an imaginary space proposed by the Croatian author, is a synthesis of dense dictatorship not only in the Balkans, but also with strong allusions (played mostly through symbolism onomastics) sent to the central European and the Western area. Blitva and Blatva are two countries with small mirrored distortions and specific shades of barely end world war (the first), countries escaped out under the "Hunian yoke" and "the Aragonian yoke". After the "thirty European peoples have been slaughtered for four years and in this sea of blood appeared Blitva, a small iron toy, *Blitva Restituta* - or all whom Colonel Barutanski wanted to compromise them as Patriots"(Krleža 1986: 13), as it appeared, and *Blatvia Resurrecta.* Therefore, an ancient history of compositions and decompositions of Empires and the Federation in the Balkans and in Central Europe, however altogether until today, when the echo of some claims for part of the time on either side of borders keep awake the attention of Europe. Colonel Kristian Barutanski, retrieved on the history stage by hazard as the Pantocrator of the country, it establishes residence in the castle of Beauregard, privileged space originally, transforms, in turn, as happens with all paranoid dictators, in a luxurious prison for himself and his entourage, place where for plotting attacks, he sees conspiracies everywhere, and conspirators, and less able to make the difference between friends and enemies, not accepting the idea of neutrality. Childhood friends, Colonel Barutanski and lawyer legal journalist PhD Niels Nielsen internalize differently through the events that pass: the first is worn by hazard Castle Beauregard as lord protector after he removes doctor Mujikovski and Kavalierski, while the last one always keeps a safe distance toward fake patriotic manifestations, opportunistic reasons. The Colonel will be the one who will dictate the way of life. Nielson will go to be part of the protestant nucleus and will flee in Blatva. Via Hunia towards the refuge to Blatvia, he finds that only design and puppets are other than in its

[2] Cf. Liviu Rusu (2005). *Eseu despre creația artistică. Contribuții la o estetică dinamică*, Cluj-Napoca: Editura Dacia.

[3] Robert Escarpit (1980). *De la sociologia literaturii la teoria comunicării: studii și eseuri*, București: Editura Științifică și Enciclopedică. Antologie, studiu introductiv, note , revizia textelor. tabel cronologic și glosar terminologic de Constantin Crișan traducere de Sanda Chiose Crișan.

BDD-A25626 © 2017 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.31 (2026-11-23 14:55:14 UTC)

own country:"The Huns and Blatvians have based (as all peoples living in this cursed) their political on mutual denials"(Ibidem: 285). In the symbolic town Vaida-Hunen it was organized a triumphant reception, a sumptuous banquet is offered in his honor, the Mayor of the city, Gorbo-Dador Jekenö says a toast especially on behalf of his party that assumes the credit to facilitate our shelters from a dictatorial regime to a space of freedom, but it turns out free Barutanski regime, and not another form of dictatorship, a variation on the same theme. Arrived in Blatvia, Nielsen is the target of some deletions made its way by both the Barutanski and the "Legionnaires" rule of adoption. Here also, artists approved by the authorities, do the honors, giving a surface a polish that hides the same rhythmic downloads instability, violence, culture of assassination. Here the castle Beauregard, of which fled, in Blatva it is Belvedere, the father General is Bellonis-Bellonen, it is a variation of the Colonel Barutanski, the Police Minister, Kantorowicz, has as Blatvian clone the Minister Reykjavis, and the President Roman Raievski is, here, Kristofor Blatwitzki. The existence becomes a great banquet comprising a succession of banquets between States which function like interconnected vessels through which flows the Jamaica rum, cognac, champagne and vodka.

BIBLIOGRAPHY

Assunto, Rosario (1983). *Universul ca spectacol.* Bucureşti: Editura Meridiane. Traducere de Florina Nicolae.

Camus, Albert (1969). *Mitul lui Sisif,* Traducere, prefaţă şi note de Irina Mavrodin, Bucureşti: Editura pentru Literatură Universală.

Dărăbuș, Carmen (2014). *În lumea ex-iugoslavă. Literatura ca studiu cultural*. Cluj-Napoca: Risoprint.

Escarpit, Robert (1980). *De la sociologia literaturii la teoria comunicării: studii și eseuri*, București: Editura Științifică și Enciclopedică. Antologie, studiu introductiv, note, revizia textelor, tabel cronologic şi glosar terminologic de Constantin Crișan; traducere de Sanda Chiose Crișan.

Krleža, Miroslav (1968). *Întoarcerea lui Filip Latinovicz*. Bucureşti: Editura pentru Literatură Universală. În româneşte de Virgil Teodorescu şi Radu Flora.

Krleža, Miroslav (1969). *La hotarele raţiunii,* Bucureşti: Editura pentru Literatură Universală, În româneşte de Gellu Naum şi D. Radimac.

Krleža, Miroslav (1986) *Banchet în Blituania,* Bucureşti, Editura Univers. Traducere, prefaţă şi note de Constantin Ghirdă.

Lalande, A. (1956). *Vocabulaire technique et critique de la philosophie*, Paris : P.U.F.

Nedelcu, Octavia (2009). *Ipostaze (post)moderniste în literaturile sârbă şi croată.* Editura Universităţii din Bucureşti.

Prevelakis, G. (2001). *Balcanii. Cultură şi geopolitică.* Bucureşti, Editura Corint.

Rusu, Liviu (2005). *Eseu despre creația artistică. Contribuții la o estetică dinamică*, Cluj-Napoca: Editura Dacia.

Walzel, Oscar (1976). *Conținut și formă în opera poetică*, București: Editura Univers.

BDD-A25626 © 2017 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.31 (2026-11-23 14:55:14 UTC)