

"Babeş-Bolyai" University
Faculty of Literature
Literary and Linguistics Doctoral School

Thesis

Atypical living spaces and bizarre housing

In Universal Literature

Thesisi Summary

Scientific Coordinator:

Prof. Univ. Dr. Ştefan Borbély

Phd:

Fazacaş Iudita

Cluj-Napoca

2020

Content

Content.....	1
Introduction.....	5
I.1. Private space, intimacy of the subject	8
I.1.1. Spiritus loci and modern psychology	9
I.1.2. „Space Bubbles” and shells a few words about intimate space.....	12
I.1.3. From house to home investing and appropriating domestic space	17
A short consolidation	24
I.2. Manifestations of private space and intimacy in literature.....	28
I.2.1. The body as space	28
I.2.2. Visceral geometry	32
I.2.3. Raptor shells and protective shells.....	32
I.2.4. The room's universe	37
I.2.5. . Complete fusion	47
I.2.6. Crushed shell.....	49
II .1. Public space and forms of relationship	53
II.1.1. Limit Trio: the wall, the window and the door.....	54
II .1.2. Conversing with neighbors - from normal to atypical.....	60
II.1.3. Crisscross through the city: manifestations of public space.....	65
II.1.4. Dissolved architecture, the dispersed city	71
A short consolidation	74
II .2. Manifestations of public space and forms of relationship.....	76
II.2.1. Geometric world and captive characters	77
II.2.2. Threshold: The invisible wall	87
II.2.3. Melted space	90
II .2.4. Solid light - transparent wall(1).....	92
II.2.5. Invisible cities.....	97
III .1. From modern to postmodern, specific spatial structures	101
III1.1. Liquid modernity, alive space and the flow society.....	103
III.1.2. Places and non-places.....	105
III.1.3. Subject and space between confrontation and symbiosis.....	115
A short consolidation	117

III. 2. Manifestations of spatial structures specific to modern and postmodern literature....	119
III.2.1. Solid light - transparent wall (2)	120
III.2.2. Space as a semantic and holographic game	124
III.2.3. In front of the glass: I live inside the TV	128
III.2.4. Non-place and the closing circle	132
III.2.5. Atypical homes.....	137
IV.1. Contemporary pathology and related spatial manifestations.....	143
IV.1.1. Psychasthenia and schizophrenia: Pathological manifestations in modernism and postmodernism	144
IV.1.2. The postmodern nomad - the genuine schizophrenic and other nomads	144
IV.1.3. Space viewed through pathological metaphors.....	149
IV.1.4. The city and contemporary housing during the pandemic.....	157
A short consolidation	162
IV. 2. Aspects of the contemporary pathological spatial model in literature	174
IV.2.1. Space and its neoplastic manifestations	176
IV.2.2. Neoplasm of external geography	177
IV.2.2.1. The space between hyperplasia and metaplasia	178
IV.2.2.2. Dysplastic structures.....	178
IV.2.3. Neoplasm of inner geography	184
IV.2.4. Images of contemporary nomadism	187
IV.2.4.1. Forced nomadism	189
IV.2.4.2. Assumed nomadism	190
IV.2.4. 3. The nomadic space	195
Conclusions.....	203
Bibliography	207
Theoretical bibliography	207
Literary biography.....	211
ANNEX.....	214

Key words

interior geography, urban space, modern space, postmodern space, contemporary space, neoplastic space, bizarre housing, pathology, nomadism

Summary

The problem of space is, without a doubt, present in all culturally historic and implicitly literary, moments, manifesting itself with more breadth in transition moments; moments which generate tension and dissonance, in short, a crisis which facilitates passing. Space is the essential element which is touched in these moments and suffers more or less visible changes. There are plenty of times in which space is just the medium in which changes manifest but it's not directly touched. Due to the rapid advancement of technology and changing of the ways and pace of life, a new perspective of space can be perceived. Furthermore, a new type of space is introduced in the sphere of everyday life, the informational cybernetic one. Thus, the transition between modernism and postmodernism represents the richest moment for the study of living space.

The purpose of this paper is the everyday environment, the space that man encounters daily and in which he seeks to find balance, without escaping into compensatory fictional environments. Given the context of rapid development and almost daily changes, the subject often ends up in situations of conflict with their own living environment. It is worth mentioning that the sensation, or even the independence of the space from the subject, is an aspect never before seen until this turning point between currents: modernism and postmodernism. The subject is, therefore, either overwhelmed by the environment in which he resides, sometimes even being attacked or threatened by it, or he manages to establish a symbiotic relationship with it. The latter represents the ideal situation, i.e. a harmonious relationship between oneself and his living environment, the inner space constantly modeling the outer one, which in turn influences the inner spatial universe of the subject. How and under which circumstances is this harmonious type of relationship, with the living space, reached, is one of the essential points of this thesis. Re-centering the subject, the change of perspectives so that the cloister can be overcome, the oppression, space perceived from a pathological angle are the main processes pursued in this paper.

Pathology seems to be the main problem in the subject's relationship with his environment, since it can be easily observed how both modern and postmodern spaces are placed inside the same pathological shell. The pathology extends not only to the process of perceiving space, being only a manifestation of the subject, but is also found in the living environment that takes on atypical contours and is at least bizarre. Following the analysis undertaken in this research approach, I was able to observe how, although we can talk about pathology in both currents, at some point a difference is established in the value that this pathology receives in the two currents. Thus, we are talking about neoplasia, along with psychasthenia and schizophrenia. The last two refer to the reaction of the subjects to their living environment, neoplasia designates the manifestation of the space that has become independent of the subject. If the modern psychasthenic regards the neoplastic space as a threat, the postmodern schizophrenic resonates with this particular type of space, being capable of a symbiotic relationship with it. Psychasthenia and schizophrenia intertwine with two types of behavioral manifestations of the subjects. Psychasthenia favors seclusion and implicitly sedentariness, while schizophrenia tends towards nomad-ism, generation and travel through unique spaces. Thus, the sedentary modern cannot keep up with a lively, bustling, neoplastic environment, and therefore his place is taken by the postmodern nomad. A constant worth mentioning, regardless of whether we are talking about the modern or the postmodern environment, is the mutual influence that the subject has on the space and vice versa.

The first chapter of this paper is dedicated, as a consequence, to the subject's intimacy, trying to present and make understood, as much as possible, the inner space of the individual, respectively the first relationships he establishes with the external environment. Thus, we are talking about intimacy, interior geography, space bubbles and shells and last but not least, about the domestic, private environment. Thus these aspects are detailed: ways in which the subject makes contact with the space, then manages to appropriate it and transforms a certain space into "home", succeeding in taming the spirit of the place. The second section, of this first chapter brings some fictional examples to illustrate, as much as possible, the aspects mentioned in the theoretical section.

The second chapter's main point is public space, i.e. a broadening of the subject's horizon which, as the case may be has, or has not, managed to establish a harmonious relationship with the intimate-private environment. The individual cannot be taken out of the social context, just as his relationship with the domestic environment cannot be considered sufficient in the study of the subject and his living environment. This chapter touches on the

issue of limit, border, relationship with others and also the connection between domestic and external, or public space. Thus, after the moment of passage, different social and cultural manifestations of the subjects are captured; these are at the same time, manifestations of the urban environment in particular. Through the transition from modernism to postmodernism, it has undergone substantial changes, reaching the point of dissolving and dispersing what was called the city. All these processes and spatial changes are illustrated and analyzed in the second section of the chapter dedicated to a selection of texts from the literary sphere.

The third chapter approaches the main interest points of this paper, aiming to present the specific and atypical spatial structures of modernism and postmodernism. Thus, the geometrization, the supremacy of the glass, the cloistering and aseptic perfectionist tendency of modernity are mentioned; these are manifested, especially, in the famous living machines. All this contrasts sharply with the suffocating, unhealthy structures, with the tendency to mechanize the subject trapped in gigantic spatial structures with cannibalistic bursts. Although the palette is extremely rich on this modernist line of space, our attention is particularly focused on the labile structures of postmodernity. Our choice to insist more on these spatial structures to the detriment of the modernist ones is motivated by the originality and richness of this type of space, which, due to its novelty, has not yet enjoyed as much attention as the modernist one. The observation and analysis of postmodern space goes in sync with the ongoing phenomenon, as opposed to the attention given to modern space. The approach to modern space is straightforward and easier to achieve, since we enjoy a stable, established structure that allows distancing and objective approach to the problem. Postmodernity comes with palimpsest structures, alive spaces, non-places, semantic and technological space that merges with the classical one, heterotopias, recycled and resemanticized space. Paralogy and fractals become necessary perspectives and tools in the perception, delimitation and, why not, explanation of the functioning of these spatial types that can no longer be understood by classical spatial approaches. All these spatial types and ways of reception are experienced in the contemporary; we face them, hence an approach that allows iridescence with subjective bursts in places. Even the clear delimitation of modernism-postmodernism is inappropriate, because we face, in fact, the problem of a liminal space in which modern and postmodern intertwine, a time when solid modernity melts and we gradually reach liquidity, if we borrow Baumanian terminology for the clearest possible naming of the spatial phenomenon we live in and which we try to capture as objectively as possible. Although the real environment has countless examples that illustrate unique or even atypical spatial manifestations, like the other previous chapters, this third chapter has a

section dedicated to fiction for illustrative purposes.

The fourth, and final, chapter that is part of this paper, brings forth the problem of pathology and its rise in the context of the two currents: modernism and postmodernism. The original, the atypical, not being understood and appropriated are placed under the umbrella of the pathological, pathology that includes not only the subject but also his living environment, so we get to discuss the neoplasmic space and its various subcategories. The psychasthenic and the schizophrenic come into contact with this type of space, the two diseases designating the main way the subject relates to his living environment in the contemporary period. The problem is the approach of the neoplasmic space from the angle of psychasthenia, an approach that leads to the collapse of the subject devoured by his own tendency to cloister given by fears that he can not overcome. In contrast, schizophrenia is the salvation of the individual in, therefore valuing this disease positively in the economy of this paper. We are not talking about schizophrenia in general, but we borrow the idea of an authentic Deleusian schizophrenic, which seems to be the only one capable of merging with the contemporary space in a continuous drive. Neoplasma touches both the outer space of the subject and its inner geography, between the two spaces existing a strong connection, where one influences the other. The present chapter is not only meant to present these spatial manifestations, and the manifestations of the subject towards this space. It proposes the nomad model which merges with the Schizophrenic of a Deleusian nature, offering a possibility to harmonize the individual with a living environment as alive as the individual who comes in contact with it. Moreover, nomad-ism is a phenomenon that extends to space, not just the individual, a contemporary spatial manifestation that represents a special category which seems to detach from the umbrella of the neoplasmic. There is, therefore, a problem of space that excludes the subject, a reflective moment in which space confronts itself. Among the works chosen in the second section of this chapter meant to illustrate all these phenomena, are also examples in the direction of the nomadic, self-reflective space.

The image appendix placed at the end is an essential point of this paper. It is, practically, a collection of images, which, although resulted from a selection of a subjective nature, illustrate the atypical contemporary spatial manifestation in everyday life. Consequently, we are not only witnessing a fusion of spatial types: classical-informational-technological manifested at a purely theoretical and fictional level. The book-making phenomenon runs parallel to similar phenomena in the real, palpable environment, which demonstrates the importance of the research approach and at the same time its originality.