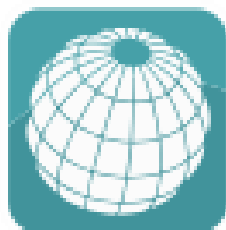


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# GEOREVIEW

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# The Cultural Vitality of Cities - A Premise of Tourism Development?

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**ABSTRACT:** Urban tourism is, most often, a form of cultural tourism and its development is linked to both the material and intangible heritage of cities. The classic vision of cultural and urban tourism is complemented by a more recent one, according to which the tourist seeks experiences, seeks the spirit of the place perhaps more than the place itself. And the atmosphere of a place, the experiences it offers visitors are related to its cultural vitality, the level of development of creative industries. This article aims to analyze, for county seat cities in Romania, the link between their cultural vitality (assessed on the basis of cultural vitality index) and the level of development of tourism activities (assessed on the basis of a composite indicator, which takes into account several variables). The result of the analysis shows the existence of a close connection between the two aspects, especially at the level of the cities with a regional polarization role, as in the case of cities without a tourist vocation. Types of cities were also identified according to the relationship between their cultural vitality and the level of tourism development.

**KEY WORDS:** cultural vitality, cultural tourism, urban tourism, creative industries

## 1. Introduction

Urban tourism, as part of cultural tourism, is on the rise today, amid rising levels of education of the population and in the context of its association, still, with a form of niche tourism, elitist, which opposes mass tourism. Support for the development of urban tourism also came from tourism operators, who offer a wide range of "city-break" tourism products. Romanian cities are also looking for their place on this tourist market, especially in the context created by increasing the accessibility of large cities by air and the special visibility enjoyed by the city of Sibiu after 2007, when it held the title of European Capital of Culture. In fact, in the last 20 years, cities such as Cluj Napoca, Brașov, Sibiu, Oradea, Iași, Tg. Mureș has seen increases of over 200% in the number of tourists, which clearly expresses a growing attractiveness of these cities on the tourist market. Beyond the capitalization of the material cultural heritage, cultural tourism is linked today to experiences; the involvement of tourists in various activities, stimulating their participation in events such as festivals, exhibitions, events organized during local holidays are tourism practices that have enriched the meaning of the notion of cultural tourism.

In this context, cultural tourism has become increasingly closely linked to the creative industries and urban tourism is developing, with predilection, in cities that have invested in these activities. The concept of the creative industry appeared at the end of the twentieth century (Boccellaa & Salerno, 2016), being launched in Australia and later developed in the UK and refers to those activities that simultaneously meet three characteristics: they are a result of human creativity, the resulting products send a symbolic message to their economic utility, include potential property rights (Volintiru & Miron, 2014) and have the potential to generate sustainable economic growth by promoting social inclusion, cultural diversity and human development (Bobircă et al., 2009). In Romania, the following activities fall into the category of creative industries (according to CANE): architecture, art and culture, workmanship and crafts, design, media, advertising, software, web, IT solutions, sports and entertainment, printing, editing, translation and interpretation. The role of these activities in the economic development as well as their quality as a vector of urban regeneration has been demonstrated by numerous studies, being today unanimously accepted. The impact of cultural activities and other creative industries on the tourism sector was also analyzed (Brent Ritchie & Zins, 1978; Sibertin-Blanc, 2008; Botje, 2009, Gravari Barbas, 2009; Richards, 2011; Pintilii et al., 2015), resulting the beneficial role that these activities can play in the development of cultural tourism..

The link between the existence of the cultural infrastructure and the development of cultural activities on the one hand and the development of cultural tourism on the other is obvious and well known. It is enough to mention the impact that various festivals have on tourism or the role that museums play as an element of tourist attractiveness, especially when they become the setting for various activities. (Gonzalez, 2004; Gravari-Barbas, 2009;)

The contribution of creative industries, along with other factors to increase the cultural vitality of Romanian cities was analyzed in a study, conducted annually since 2010 (Oană et. al, 2018 ), through which 46 Romanian cities with over 50,000 inhabitants are ranked according to the index of cultural vitality. The concept of cultural vitality refers to three dimensions, as presented by the study's authors, which take the definition given by Jackson (2006): the presence of opportunities for cultural participation (cultural infrastructure), the presence of support for cultural activities (financial support, expressed through budgetary expenditures for culture, support of public actors - through public policies for initiating and supporting cultural activities - and private - through volunteering, donations, ideas - and effective participation of the population (Oană et al., 2018 apud Jackson et al., 2006). Starting from the hierarchy of Romanian cities of over 50,000 inhabitants by cultural vitality, we aimed to analyze the link between the cultural vitality of the county seat cities in Romania and the level of development of tourist activities in these cities.

The study is based on the following hypotheses:

H1 In general, there is a direct link between the value of the cultural development index and the level of tourism development of cities

H2 The development of creative industries is the main factor that differentiates between levels of tourism development.

H3 The presence of sufficient cultural infrastructure and specialized human resources is a very important factor for the development of cultural tourism in cities

H4 Budgetary expenditures intended to support cultural activities are not always reflected in a higher level of development of cultural tourism

The study aims to analyze the correlation between the ranking of cities by cultural vitality and the ranking imposed by an indicator that shows the level of tourism development in these cities, with the individualization of three categories of cities: cities for which high cultural vitality corresponds to a high level of development tourism, cities for which high cultural vitality is only partially found in a corresponding tourist development and cities for which high cultural vitality has no significance from a tourist point of view. The analysis of the correlation between cultural vitality

and tourism was performed at the level of partial indicators that define tourist vitality, namely cultural infrastructure, specialized human resources, creative industries and cultural participation with the individualization of the same three categories of cities. In this way, for each city in the ranking, the strengths and weaknesses that facilitate / slow down their tourist development can be identified.

## 2. Methods

The study is based on the analysis of the correlation between the cultural vitality index of Romanian cities and a composite index, resulting from the sum of several variables related to the development of tourism activities. The values of the Cultural Vitality Index were taken from the study on the cultural vitality of Romanian cities, the latest edition (2018), published under the auspices of the National Institute for Cultural Research and Training in Romania. For the calculation of the cultural vitality index, the study authors took into account several variables, also calculating partial indices, on various components: cultural infrastructure, cultural participation, budget expenditures for culture, specialized human resources, creative industries and cultural establishments.

The source of the data used for each of these components is the National Institute of Statistics (for Cultural Infrastructure, specialized human resources, cultural participation) to which is added the Ministry of Regional Development and Public Administration (for budget expenditures), the Borg Design website (for creative industries) and internal collection (for cultural establishments and specialized human resources). 46 cities were analyzed (county residences and several other cities with over 50,000 inhabitants), excluding the state capital and the residence of Ilfov county.

For the components whose analysis was based on internal collection, the study authors stated that the data are incomplete, as they were the result of a questionnaire not answered by all those requested. In these conditions, the present study took into analysis only 39 cities, respectively all county residences and analyzed, along with the correlation tourism development - urban vitality index, the correlations between tourism development and cultural infrastructure components, budget expenditures for culture, creative industries, specialized human resources and cultural participation, components based on unitary and official statistical data. The municipality of Constanța was excluded from the analysis, because we considered that the main type of tourism practiced in this city is the coastal one, to which the tourist development is due and, for this reason, the correlation of cultural vitality - tourism would not have been equally relevant.

To assess the level of tourism development, a composite index was calculated as the arithmetic mean of partial indices that took into account the number of tourist arrivals, length of stay, occupancy of tourist structures, effective functionality rate and tourism specialization index. The calculation of these indicators was made based on data provided by the National Institute of Statistics in 2018; the values obtained were standardized by the same method used in the calculation of the urban vitality index, respectively by the scoring method  $z$  whose calculation formula is:  $Z_i = (X_i - \mu) / \sigma$ , where  $X_i$  = the observed score for the unit of analysis  $i$ ,  $\mu$  = arithmetic mean of all scores observed on the variable of interest, and  $\sigma$  = standard deviation from the arithmetic mean.

## 3. Results and discussion

### 3.1. Cultural Vitality and tourism

The hierarchy of the cities analysed according to the index of cultural vitality ranks on the first ten places both regional metropolises such as Cluj Napoca, Braşov, Sibiu, Timişoara, Craiova, and much

smaller cities such as Sf. Gheorghe, Miercurea Ciuc and Slobozia. If the presence of the first six cities mentioned at the top of the ranking is not at all surprising, the presence of the others requires further clarifications. In the case of the cities of Sf. Gheorghe and Miercurea Ciuc, the position on the leading places in the ranking is mainly due to the consistent budgetary expenditures allocated to cultural activities; the situation is explicable, given the ethnic structure of the population of these cities, a structure that requires additional efforts, including budgetary ones, for the preservation of the cultural identity. The presence of Slobozia municipality on the 10th place in this ranking is due, according to the author of the study, to a sub-indicator, that of cultural establishments, for which data were obtained by internal collection and which took into account a much smaller number of items than for others sub-indicators. The absence of the municipality of Iași from the first ten positions draws attention (it being ranked only on position 16). On the last places of the ranking are mainly cities from the south and east of the country (Vaslui, Călărași, Alexandria, Giurgiu, Tulcea, Brăila, Reșița, Drobeta - Turnu Severin, Bacău, Buzău), to which are added two county residences in Transylvania - Bistrița and Deva.

**Table 1. Index of tourism development, index and rank for cultural infrastructure, cultural participation and specialized human resources – for the first ten cities according to tourism development index**

Rank	City	Tourism development	Cultural infrastructure		Cultural Participation		Specialized human resources	
			index	rank	index	rank	index	rank
1.	Cluj - Napoca	2,6	0,75	1	0,57	4	1,37	1
2.	Brașov	2,3	0,37	6	0,2	13	0,05	16
3.	Sibiu	1,8	0,2	13	1	1	-0,73	39
4.	Timișoara	1,15	0,31	8	0,46	6	0,02	18
5.	Oradea	0,96	-0,15	31	-0,12	23	0,59	7
6.	Iași	0,71	0,31	9	0,06	17	0,65	6
7.	Tg. Mureș	0,54	0,42	4	0,77	3	1,14	2
8.	Miercurea Ciuc	0,5	0,57	3	0,31	9	0,87	4
9.	Ploiești	0,36	-0,1	29	-0,19	26	0,14	14
10.	Tulcea	0,29	0,11	19	-0,24	28	-0,16	27

The analysis of the 39 cities according to the tourism development index indicates a good development of this sector in the cities of Transylvania (Cluj Napoca, Brașov, Tg. Mureș, Sibiu), in Banat (Timișoara), Crișana (Oradea), but also in the regional metropolis of Moldova (Iași - on the 6th position). Surprising, this time, is the absence of Craiova (ranked 19th), and also the presence of Miercurea Ciuc among the top 10 "tourist" cities of Romania (table 1), because it is much smaller, as number of inhabitants, than the cities in its vicinity in this ranking. At the bottom of the ranking of cities by level of tourism development are also mainly cities in the south and east of the country - Alexandria, Giurgiu, Slobozia, Buzau, Botosani, Focsani, Galati - to which are added three cities in the rest of the country - Zalău, Deva and Satu Mare.

The correlative analysis of the two mentioned indicators allowed the individualization of three categories of cities: cities in which the two indicators have, simultaneously, low or high values, which indicates the existence of a link between their tourist development and cultural vitality; cities with a higher index of tourism development than the index of cultural vitality; cities characterized by a lower index of tourism development than that of cultural vitality. From the first category, that of cities with similar indicators for the two aspects analysed, we mention the cities

of Cluj-Napoca, Sibiu, Baia Mare, Piatra Neamț, Galați, Buzău, Deva, Vaslui and Giurgiu. It is obvious that these cities are better represented at the bottom of the ranking, which may suggest that, for these cities, the development of cultural tourism is not a priority, given a modest, non-stimulating cultural climate. The cities of Cluj-Napoca and Sibiu, located among the top 5 cities from both points of view indicate that the cultural vitality can ensure the climate conducive to the development of cultural tourism, which can be a support for tourism activities.

The category of cities with a more efficient tourism development index than that of cultural vitality comprises the cities of Brașov, Timișoara, Oradea, Iași, Tg. Mureș, Ploiești, Tulcea, Arad, Bacău, Târgoviște, Suceava, Reșița, Slatina, Călărași, Bistrița, Brăila, Drobeta Turnu Severin - cities that either owe their tourist development to other forms of tourism (Ploiești, Bacău) or to a favorable geographical position in relation with established tourist areas (Suceava, Reșița, Tulcea, Brașov), or they managed to capitalize very well through tourism the assets of an important cultural vitality (Brașov, Timișoara, Oradea, Iași, Tg. Mureș).

The third category, that of cities with a higher cultural vitality than the average, includes the cities of Miercurea Ciuc, Sf. Gheorghe, Alba Iulia, Craiova, Râmnicu Vâlcea, Tg. Jiu, Pitești, Botoșani, Slobozia, Zalău, Satu Mare, Focșani, Alexandria. In these cities, the cultural activities carried out, the creative industries present and / or the human resources involved in these activities are either not sufficiently anchored in the development of cultural tourism, being mobilized in other directions (the cases of Miercurea Ciuc and Sf. Gheorghe) or are not effectively capitalized at the local level for the development of cultural tourism. The strongest discrepancies between the two indicators are registered in the cities of Botoșani, Slobozia and Zalău, cities disadvantaged also by their geographical position in relation to the main communication routes and located somewhat outside the classic tourist circuits in Romania. All the more so, in the case of these cities a good cultural vitality could be capitalized as an engine of alternative tourist development.

### **3.2. Cultural Infrastructure and Tourism Development**

The cultural infrastructure includes, in the broader sense of the term (Marcotte, 2011) both the premises where cultural activities take place (performance halls, theaters, etc.) and the cultural products (shows, exhibitions, creative workshops, etc.), as well as the public institutions and the private organizations that organize these activities. The authors of the study on the cultural vitality of the Romanian cities took into account only the hard infrastructure (Oană, 2018 apud Jeannotte, 2011), respectively only the premises for the development of cultural events, referring them to number of city dwellers, for reasons of data availability. The connection between cultural infrastructure and cultural tourism is well known, direct, knowing the fact that the city attracts through its heritage buildings (which are often the headquarters of cultural institutions - theaters, operas), but also through the multitude of events that these institutions organizes and / or hosts them and which can be included in cultural products related to the city. In addition, the cultural atmosphere of a city is also defined by the quality and quantity of the cultural infrastructure it has. Thus, the more a city benefits from a richer and more diverse cultural infrastructure, the more consistent its development for tourism development is. From the perspective of the relationship between the tourism development index of cities and the cultural infrastructure subindex, we mention the cities for which the two indices have values that place them in close positions in the rankings, which indicates a positive, direct relationship between cultural infrastructure and tourism: Cluj-Napoca, Iași, Tg. Mureș, Craiova, Baia Mare, Piatra Neamț, Deva, Slobozia and Vaslui. In the case of the first 4 cities, a rich and diverse cultural infrastructure is associated with a high level of cultural vitality, and for the last three cities, the two indicators have very low values. Among the cities for which the cultural infrastructure they have offers them a position in the ranking superior to that given by the tourist development, we mention: Miercurea Ciuc, Sf.

Gheorghe, Suceava, Râmnicu Vâlcea, Tg. Jiu, Pitești, Galați, Botoșani, Zalău, Focșani, Giurgiu and Satu Mare.

The biggest discrepancy is registered in the cities of Botoșani, Focșani, Giurgiu and Tg. Jiu. In the case of these cities, we can certainly speak of a poor or insufficient capitalization of the cultural infrastructure through cultural tourism, which turns them into cities with development potential from this perspective in the future. The last category, of the cities for which the tourism development index places them more advantageously in the ranking than the cultural infrastructure subindex, includes the cities of Brașov, Sibiu, Timișoara, Oradea, Ploiești, Tulcea, Arad, Bacău, Alba Iulia, Târgoviște and Reșița from the first half of ranking on tourism development, and the cities of Slatina, Calarasi, Braila and Drobeta Turnu Severin in the second half of the ranking. In all cases, it is either about a very good capitalization of the cultural infrastructure through tourism, or about an insufficient development of the cultural infrastructure in relation to the potential of tourist development of the city. The biggest discrepancy from this point of view is found in Oradea, a city for which the cultural infrastructure is still modest in relation to the tourist development of the city.

### **3.3. Budget Expenditures and Tourism Development**

The investments in culture, from public or private funds, determine or should determine positive externalities, including in the form of stimulating tourism development. There are many examples of cities in which investments in the cultural field aimed to improve their image and / or diversify cultural life, which subsequently had positive consequences on the tourism sector (Oană, 2018). The analysis of the relationship between the sub-indices of budget expenditures for culture and tourism development allows the identification of those cities for which the index of budget expenditures for cultural purposes places them lower than the index of tourism development, as well as cities that have spent much on culture but have a lower tourism development index.

In the most balanced situation, in which the two indices give the cities close positions in the two rankings are the cities Sibiu, Timișoara, Târgoviște, Tg. Jiu, Buzău and Giurgiu, for which the relationship is a direct one: high budget expenditures for culture - higher tourism development, low budget expenditures - modest tourism development. Cluj Napoca, Brașov, Oradea, Iași, Tg. Mureș, Alba Iulia, Suceava, Baia Mare, Tulcea, Piatra Neamț, Deva and others are part of the category of cities for which the tourist development did not mean significant budget expenditures for culture. In these cities, either the money allocated to culture was used very efficiently, or extra-budgetary funds also intervene in the development of cultural activities. The biggest discrepancy characterizes the cities of Brașov, Tulcea, Piatra Neamț (where tourist activities are more diverse and less associated with cultural tourism), Iași and Alba Iulia. Among the cities that, from the perspective of budget expenditures are much higher in the ranking than according to the level of tourist development, we mention Călărași, Slobozia, Alexandria, Craiova, Arad, Satu Mare, Sf. Gheorghe and others. In the case of these cities, it is clear that tourism is not among the areas that benefit from substantial budget spending.

### **3.4. Cultural Participation and Tourism Development**

There is talk today, more and more, about the intangible component of the cultural potential, about what cities offer to tourists beyond the classic values, of heritage; the atmosphere of a city, the experiences it facilitates have a particularly important role in increasing their attractiveness including from a tourist point of view (Oană et al., 2018 apud Murray, 2011). Cultural participation is that dimension of the cultural vitality of a city through which all other components are valued and "a diversified cultural activity can lead to a high consumption of culture, which supports the cultural, artistic and economic development of a city "(Oană et al, 2018).



In this context, we consider it important to identify cities that stand out with a higher degree of cultural participation than indicated by their level of tourism development, as well as "tourist" cities, but where the level of cultural participation is low. Knowledge of these aspects can guide the cultural and tourism policies of cities in the sense of greater efficiency. The cities for which the link between cultural participation and tourism is the most obvious are Cluj Napoca, Sibiu, Timișoara, Craiova, Miercurea Ciuc, Tg. Mureș, Alba Iulia, Târgoviște, Baia Mare - against the background of high values of the two indices and Vaslui and Giurgiu - against the background of low values. Among the cities for which the cultural participation does not seem to contribute too much to the tourist development we mention: Brașov, Oradea, Iași, Tulcea, Ploiești, Arad, Bacău, Slatina, Călărași, Piatra Neamț, Brăila, Buzău, Slobozia, Reșița, the biggest discrepancies being specific to the cities of Oradea, Arad, Tulcea and Călărași. The cities for which the level of tourist development is lower than the level of cultural participation are: Suceava, Bistrița, Râmnicu Vâlcea, Tg. Jiu, Deva, Galați, Botoșani, Zalău, Satu Mare, Focșani. We believe that these cities have the potential to create their own cultural atmosphere that could contribute to the development of cultural tourism.

### **3.5. Specialized Human Resources and Tourism Development**

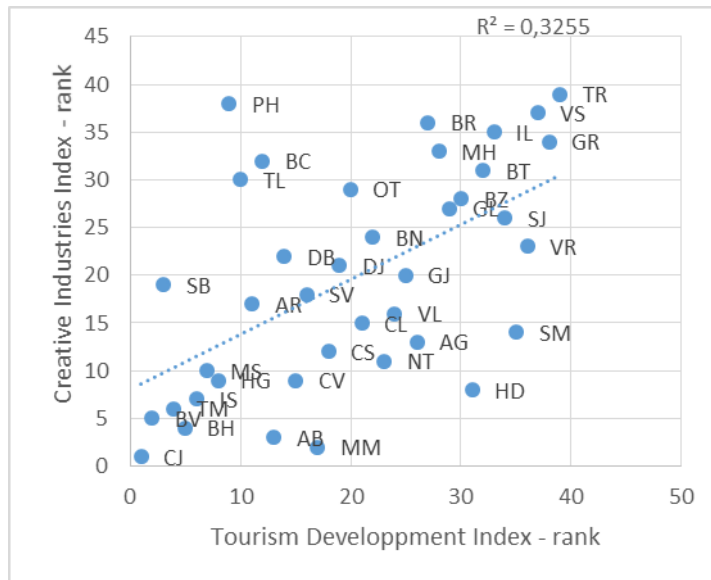
Starting from the premise that, in contemporary society, the most important resource of a city are its inhabitants and considering that the existence of professionals in the field of culture (trained or in training) can be an advantage for the development of cultural tourism products, we also analyzed the relationship between the tourism development index and the specialized human resource sub-index. However, there are few cities for which we noticed the existence of a direct relationship between the two indicators in the sense that a high / low share of staff working (or in training) in the field of culture corresponds to a high / low level of tourism development. These cities are: Cluj Napoca, Oradea, Tg. Mureș, Iași, Craiova, Slatina and Vaslui - only the last two are from the second half of the ranking of cities after tourism development. Most cities are characterized by a level of tourism development higher than the level of development of specialized human resources, and these cities are in fact the cities with the highest level of tourism development; the biggest discrepancy is specific to the cities of Sibiu, Brașov, Timișoara, Călărași and Tulcea. In the case of these cities, one can speak either of an insufficiency of the number of those who work in the field of culture, or of a very efficient activity of them. The category of cities with specialized human resources in the field of culture that places them in a better position than tourism development is represented by Miercurea Ciuc, Sf. Gheorghe, Suceava, Alba Iulia, Bistrița, Tg. Jiu, Piatra Neamț, Râmnicu Vâlcea, Pitești, Deva, Botoșani, Focșani, Slobozia, Satu Mare, Zalău. The biggest differences are registered at Tg. Jiu, Botoșani, Pitești and Deva. In the case of these cities, we consider that the presence of specialized human resources should be better capitalized from the tourist point of view and at least part of their activity should be channeled towards the development of cultural tourism products.

### **3.6. Creative Industries and Tourism Development**

The relationship between the sub-indices of creative industries and the level of tourism development seems to be the strongest of those analyzed, given that, in this case, the number of cities with values that place them in similar positions in the two hierarchies is the highest of all indices analyzed (Figure 1). For almost half of the cities, the relationship is a direct one: the high / low share of creative industries in the local economy is associated with high / low level of tourism development. In this category we include Cluj Napoca, Brașov, Timișoara, Oradea, Iași, Tg. Mureș, Craiova, Galați, Miercurea Ciuc, Suceava, Bistrița, Botoșani, Piatra Neamț, Râmnicu Vâlcea, Călărași, Buzău, Slobozia, Vaslui and Alexandria, the last 9 being located in the second half of the rankings. Among the cities that stand out through a better ranking from the perspective of creative



industries than according to the level of tourism development, we mention: Alba Iulia, Sf. Gheorghe, Baia Mare, Pitești, Piatra Neamț, Râmnicu Vâlcea, Tg. Jiu, Deva, Satu Mare. Satu Mare, Deva, Baia Mare and Piatra Neamț are notable for the greater discrepancy. We consider that in these cities there is a high potential for the development of innovative urban tourism products, able to increase the attractiveness of those cities. In the cities of Sibiu, Ploiești, Tulcea, Arad, Bacău, Târgoviște, Slatina, Drobeta Turnu Severin and Brăila the presence of creative industries does not seem to be very related to the development of tourism, and the most important discrepancies are registered in Ploiești, Tulcea and Bacău, cities where other types of tourism than cultural tourism are developed as a priority.



**Figure 1** The relationship between creatives industries and tourism (The county acronym was used for the cities)

#### 4. Conclusion

The analysis based on the cultural vitality index and its components, on the one hand, and the level of tourism development, on the other hand, highlighted the fact that only in three cities among those analyzed (Cluj Napoca, Tg. Mureș and Vaslui) there is a direct link between the cultural vitality and the tourist development, in the case of the first two it is a matter of positive potentiation of the tourism through cultural vitality, in the case of the last one, of the low levels of both indicators. Most cities are characterized by a higher level of tourism development than the contribution of cultural vitality components (Brașov, Timișoara, Oradea, Iași, Târgoviște, Suceava, Reșița). The presence of creative industries in cities has proven to be an essential factor in the development of tourism, no less than 17 cities have a direct relationship between the level of tourism development and the component of creative industries in the index of cultural vitality. Cultural infrastructure and cultural participation have proven to be two other components that relate quite well to the level of tourism development. The most fragile relationships seem to exist between budget expenditures and specialized human resources, on the one hand, and tourism development, on the other. It should be noted that, for nine cities, the level of tourism development is far below that of cultural vitality, which places these cities in the category of those who should realize this potential, including in terms of cultural tourism.

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# The Ominous Romanian Landscape – a Source of Terror and Distress in Bram Stoker’s *Dracula*

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**ABSTRACT:** The aim of this paper is to highlight the way in which Bram Stoker chose to represent the Romanian landscape with a view to creating terror and conveying the sense of otherness to an area of wilderness and superstition. The representation of such a place is “embedded” in a novel where Transylvania no longer belongs to a real, but to an “imaginative geography”, standing for threat, menace and supernatural. The stylistic approach will bring to the fore the meanings attached to this land situated “beyond the forest”, on the very edge of Europe.

**KEY WORDS:** Romanian landscape, *Dracula*, terror, stylistics

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## 1. Introduction

Irrespective of whether one views it as a historically confined genre or as a tendency in fiction generally speaking (Emandi, 2016), the Gothic genre is meant to scrutinize taboo areas of peculiar cultures, aiming at border transgression, abject and terror. Regardless of the year when they were written, Gothic writings have plot elements that may change, yet they preserve a brooding atmosphere, fearsome incident piling upon incident, superstition and ominous presences. The productive nature of Bram Stoker’s *Dracula* relies on the easy cohabitation of different discursive fields, on the fact that it seems to engender new readings rather than annihilate them. The analysis of the stylistic devices used in the depiction of the Romanian landscape is based on theoretical assumptions upon style according to which the approach of style is an approach of complete meanings; therefore, a discussion of style as epistemic choice is to be considered taking into account wide areas of prose, which permit the reader to distinguish usual types of choice as far as themes, vocabulary or syntax are concerned. Therefore, the image of the vampire’s lair is to be circumscribed within the vast area of the Gothic novel. Michel Foucault in “Language to Infinity”, highlights the place of such writing referring to one of the main sources of horror, that is the labyrinth of language: “The language of terror is dedicated to an endless expense, even though it only seeks to achieve a single effect.

It drives itself out of any possible resting place. Sade and the novels of terror introduce an essential imbalance within the works of language: they force them of necessity to be always excessive and deficient." (*Apud* Botting, 1996) Through language the Gothic novels impersonate Julia Kristeva's sense of the abject: "The abject lies, beyond themes, in the way one speaks; it is verbal communication, it is the Word that discloses the abject." (Kristeva, 1982) The meaning of abjection is mainly linked to ambiguity: the threat is always present, and what abjection does is to acknowledge perpetual danger.

## 2. Problem Statement

Transylvania, as it appears in *Dracula*, belongs to the realm of imagination, term defined by The Oxford Dictionary as "the (mental) faculty or action of forming new ideas, or images or concepts of external objects not present to the senses". It doesn't belong to the real geography, being just a representation. This term is very important, as attention should be paid to the fact that experiencing "such representations is crucial for the way in which we construct mental pictures of other places." (Light, 2008)

In an age when the visual "fights" so much with the written text, that hides within itself secret worlds, the oxymoronic essence of the human being's nature finds pleasure in living vicariously his / her own fears mediated by the written text. The readers put on their glasses, see documents of long gone ages, and find themselves, as the Gothic is very much about man, in the most humane sense possible, for both the readers and the Gothic have in common the substance of the oxymoron. The elements that create the needed atmosphere can be circumscribed to the sublime, an aesthetic category which, according to David B. Morris "by releasing into fiction images and desires long suppressed, deeply hidden, forced into silence – greatly intensifies the dangers of an uncontrollable release from restraint." (Morris, 1985)

## 3. Research Questions

The purpose of the present paper is to analyse by means of stylistic devices the Romanian experience of Bram Stoker's characters in terms of how they perceived the surroundings and the dwellers. Throughout the present paper a special attention will be paid to the following questions:

1. Which are the main tropes used in describing the Romanian landscape?
2. What is the intended effect of using such figures of speech?
3. Which are the categories of keywords directly connected to landscape presentation (creating Gothic atmosphere)

## 4. Research Methods

The approach to prose style in our paper relies on Richard Ohmann's "Prolegomena to the Analysis of Prose Style", where he tackles the concept of **style as epistemic choice**. He believes that this concept may be what John Middleton Murry means when he states that "a true idiosyncrasy of style [is] the result of an author's success in compelling language to conform to his mode of experience" (Ohmann, 1972). According to Ohmann, style covers everything dealing with "the hidden thoughts which accompany overt propositions; it is the highly general meanings which are implied by a writer's habitual methods of expressing propositions." (in Babb, 1972) Also, our approach is strictly connected to W. K. Wimsatt Jr.'s theory of **style as meaning**. In accordance with it, the principal nature of words is to transmit meaning, thus, words and style cannot be

treated in isolation from a “meaning” or considered as offering alternative manners of saying precisely the same thing. Therefore, the words and the rhetorical pattern into which they are used are viewed as fundamentally “expressive” of meaning.

Stephen Ullmann’s levels of linguistic analysis represent the fundamental method used in the present analysis of the terror linguistically conveyed through conjuring Transylvanian surroundings and dwellers. The stylistician proposes three levels of analysis: the phonological, the lexical and the syntactical one. In his view, the stylistics of the sound has to do, among other things, with “the utilization of onomatopoeia for expressive purposes.” He distinguished two types of onomatopoeia: the primary onomatopoeia, in which the connection between sound and sense is more conspicuous, and the secondary type, in which non-acoustic experiences (for example movement, size, emotive overtones) – are represented by sounds. At the level of lexical stylistic analysis, the emphasis is on the expressive resources present in the vocabulary of a language and focuses on “the stylistic implications of word-formation, synonymy, ambiguity, the contrast between vague and precise, abstract and concrete, rare and common terms; the study of imagery.” (Ullmann, 1966) At the level of the sentence, the accent falls on the expressive values of syntax: components of the sentence, sentence structure (word order, negation) and the higher units into which sentences combine (direct, indirect, free indirect speech). Beside this type of three-level analysis, we have adopted the key-words analysis, and componential analysis as part of the lexical approach (Emandi, 2018)

## 5. Findings

What Bram Stoker manages to create through language is atmosphere (pleasant or not), which can be defined as that set of features which the reader expects in a spatial-temporal sphere. Transylvania is therefore an atmosphere world belonging to an imagined geography. No matter how unpleasant this atmosphere may be, its absence causes a feeling of frustration. (Neţ, 1999) In order to better outline the characteristics of the landscape, the writer needed a sensitive character: Harker is that reflexive consciousness needed by an atmosphere text. He is the “human agent present, more often than not, in the surface of the text... always standing in-between the Enunciatee and the world evoked... The presence of this reflective consciousness prevents the transformation of an atmosphere text into travel memoirs, historical literature, realistic literature etc.” (Neţ, 2000) This reflective consciousness manifests either implicitly or explicitly the attitude of the human being towards the elements generating atmosphere. Harker is therefore, the reflexive consciousness mediating between the reader’s identification with the textual world, the passage between the actual world – that of the readers – and the atmosphere world.

In the setting of Bram Stoker’s *Dracula*, one comes across stock features of the Gothic novel: the mysterious castle with its secret terrors and forbidding isolation in a wild and mountainous region form a sublime prison for a young lawyer. The local colour serves a clear purpose – that of providing a suitable setting for a vampire mystery. Jonathan Harker dominates the book’s opening sequences. His proposed coach journey to Count Dracula provokes local consternation, particularly fear of the *evil eye* (Stoker, p. 15) – the sign of the devil –, which must be averted at all costs. The atmosphere of mystery and suspense is doubled by disturbing dream visions, as well as by high, overwrought emotion, the metonymy of gloom and terror. Defined as “a trope by means of which the cause is given to the effect, or vice versa, or the name of a commonly attributed feature of a subject is given to the subject or thing itself, and vice versa” (Vicco, 1996) or as “emploi d’un mot pour désigner un objet ou une propriété qui se trouvent dans un rapport existentiel avec la référence habituelle de ce même mot” (Ducrot & Todorov, 1972), the

metonymy is to be found very frequently along the novel every time the effect of the atmosphere is rendered through the presentation of the elements generating it. There could be distinguished several lexical sets relevant to our topic: the discomfort felt by Harker is rendered by modifiers (when adjectives function as epithets) and by **verbal constructions connoting the idea of uneasiness**: *all sorts of queer dreams* (p. 10), *I did not feel comfortable* (p. 13), *queer words, I must say they were not cheering me* (p.14), *recollection of ghostly fears* (p. 15). The feelings of the other characters are an example of **accumulation** rendered by modifiers accompanied or not by adverbial intensifiers, by verbal phrases expressing the idea of **developing moods**: *looked ... in a frightened sort of way* (p. 12), *said in a very hysterical way, she was in such an excited state that, in such evident distress* (p. 13). The modifiers, marked [+Stat], point to the “stative” posture of their referent who is overwhelmed by excitement and painful shock. The gradation expressed by the constructions connoting the idea of increasing in degree is conveyed by the structure “to grow + adjective in the comparative of superiority degree”: “When it *grew dark* there *seemed to be* some excitement amongst the passengers, and they *kept speaking* to him, one after another, as though urging him to further speed.... The excitement of the passengers *grew greater*; the crazy coach rocked on its great leather springs...” (p. 18) The verb phrase *kept speaking* shares the semantic traits [+Inchoactive] and [+Durative], expressing an action in its development in time, therefore in a progress foreshadowing a change in the process of becoming / making different. The adverbial *further* [+Adjunct] semantically adds the feature [+Intensifier] to that of the verb *speed*, marked [+Dynamic], emphasizing the energy or forces that produce motion, implicitly connected with the idea of **change of state**. This change of state can also be pointed out by the use of a verb phrase made of a dynamic verb (*grow*) which gets the function of a copulative verb followed by an adjective. Two modifiers – *dark, greater* – are marked [+Gradable], respectively, [+Rising]; the latter highlights the increase (triggered by the comparative transformation). Here the function of the adjectives in different degrees of comparison is intended to mark the gradual development. The two modifiers relate to different comparative elements (darkness, excitement), nevertheless, they are strongly connected: the landscape seems to be the accomplice of evil. The natural elements the young lawyer encounters are wild rivers and forests situated between the steep mountain cliffs.

**Accumulation** is also rendered through the repetition of the conjunction “and” in the following enumeration together with modifiers from the lexical set of the uncanny : “...one by one several of the passengers offered me gifts, ... these were certainly of an odd *and* varied kind, but each was given in a simple good faith, with a kindly word, *and* a blessing, *and* that strange mixture of fear-meaning movements which I had seen outside the hotel at Bistritz – the sign of cross and the guard against the evil eye.”(p.18) Trying to analyse the structure of the following quotation, we should mention the tension marking concatenation in the description of the gifts: *of an odd* [+Uncanny] *and varied* [+Mixture] *kind*. The double nature of the feelings underlying the offer of such gifts is masterly explored, the accumulation being created by the use of the pattern consisting of gradually developed modification: *given in a simple good faith, with a kindly word, and a blessing, and that strange mixture of fear-meaning movements which I had seen outside the hotel at Bistritz*. The modifiers can be classified into two groups: those related to the hospitality – *in simple good faith, kindly word*– and those dealing with mystery and fear: *strange mixture, fear-meaning movements*. The common denominator – the semantic feature [+Mixture] – gives prominence to the complexity of feelings generating **confusion** under the given circumstances.

The expected climax is felt close by Jonathan Harker: “It was evident that *something very exciting was either happening or expected*, but though I asked each passenger, no one would give me the slightest explanation. This state of excitement kept on for some little time; and at last we saw

before us the Pass.”(p.18) The state of confusion is semantically embedded in the following phrases: *something* [+Indefiniteness] *very exciting, was either happening or expected* (the coordination of two different verbal forms in different voices expressing two different actions), *for some* [+Indefiniteness] little time. Apparently nothing exceptional happens and the reader is confronted with a gap. The atmosphere in Borgo Pass (a physical gap this time) is described by means of modifiers belonging to the lexical set of the turbulent natural phenomena: “There were *dark, rolling clouds* overhead, and in the air the *heavy, oppressive sense of thunder*. It *seemed as* though the mountain range had *separated* two atmospheres, and that now we had got into the *thunderous* one.”(p. 18) The combination of the fricatives /s/, /θ/, /r/ and the alternation of tense and lax vowels create a special euphonic effect meant to suggest strain and anxiety.

The surrounding landscape as perceived by Jonathan is described using nouns and modifiers (sometimes accompanied by intensifiers) having in common the semantic feature [+Mystery]: *the growing twilight seemed to merge into one dark mistiness, the gloom of the trees, the pine woods that seemed in the darkness to be closing upon us, great masses of greyness, a peculiarly weird and solemn effect, grim fancies, the falling sunset threw into strange relief the ghost-like clouds*. Both alliteration and rhyme suppose a repetition (of the hissing “s” and of the associations “we” and “we!” in: *growing twilight, mistiness, masses of greyness*, a peculiarly weird and solemn effect, falling sunset, strange relief, ghost-like clouds), device meant to sustain the general atmosphere with auditory effects beside the visual ones.

**Sound symbolism** is masterly exploited: *an endless perspective of jagged rock and pointed crags*, the short vowels in the monosyllabic words suggesting tension or pressure. From the point of view of the visual images evoked mention should be made of the violence of the sharpness of the edges: *jagged rock, pointed crags, mighty rifts* (p.16).

According to the eighteenth century theorists of taste, **craggy, mountainous landscapes** were supposed to stimulate powerful emotions of terror and wonder in the viewer. The aesthetic category exploited was the **sublime**, associated with grandeur and magnificence. The immense scale of the mountains offered a glimpse of infinity and awful power. Evoking excessive emotion, The Gothic produces emotional effects on the readers, as it evokes excessive emotion, not a rational or cultivated response. Thus, one speak about the perlocutionary force of the Gothic novel, because it aims to produce a certain effect upon the readers through the illocutionary act. In Gothic writings imagination and emotional effects exceed reason: *I grew dreadfully afraid* (p.22), *I felt a sort of paralysis of fear* (p.23), *I felt a strange chill, and a lonely feeling came over me* (p.20), *I felt a little strange, and not a little frightened* (p.20), *gave me a sort of shock, I waited with a sick feeling of suspense, a horrible feeling of nausea came over me, on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near* (p. 37), *It was with some bitterness in my heart that I answered, my heart grew cold at the thought* (p. 44), *I felt that I was indeed in prison, I am beginning to feel this nocturnal existence, I am full of all sorts of horrible imagining, Again a shock... It was a new shock to see...*(p. 59). The noun phrases have the same function as the verbal ones (they have in common the semantic features [+Fear], [+Uneasiness]) amplifying or completing their meaning in the description of the hero’s moods. Mention should be made here of the metaphors sharing a subjective ground: paralysis of fear, with bitterness in my heart, my heart grew cold. A reflective consciousness, Harker’s experience is rendered by means of status verbs: both indicating psychic states, perceptions, marked [+Perception]: *I felt, I am beginning to feel, a horrible feeling of nausea came over me*, and indicating intellectual or emotional attitudes, marked [+Reason]: *I imagine, made me remember* or [+Emotion]: *I am full of horrible imaginings, it was new shock to see that*.



The Gothic atmosphere is also created by the evocation of religious objects, concepts or behaviour on the verge of mysticism: *crossed themselves* (p. 12), “*queer words...’Ordog’ – Satan, ‘pokol’ – hell, ‘stregoica’ – witch, ‘vrolok’ and ‘vlkoslak’ both of which mean the same thing, ... that is either were-wolf or vampire*” (pp. 14-15), “...all made the sign of the cross and pointed two fingers towards me ... he explained that it was a *charm or guard against the evil eye*” (p. 15), “As I looked back I saw ... the figures of my late companions *crossing themselves*” ( p. 20). It should be pointed out the fact that religion plays an important part in the economy of the novel as far as the implications of religion and despair are concerned. The function of the Hungarian and Slovak words is that of introducing the reader into the barbarian atmosphere, suggesting a superstitious and mysterious environment. On the other hand, according to Clive Leatherdale (1993), the Hungarian emphasis is due to the fact that Hungarian folklore is richer than Romania’s in the expression of vampire superstition.

The encounter with the driver represents another important specific element providing mystery and terror – he is described as having *a hard-looking mouth with very red lips and sharp-looking teeth, as white as ivory*, the standard portrait of the vampire. The adjectives in attributive position *hard-looking* [+Opinion], *red lips* [+ Inherent, +Colour], *sharp-looking* [+Shape] together with the simile *as white as ivory* create impressive visual images. It is well known that colour terms can acquire, in specific contexts, specific meanings. Concerning the symbolic force of the colour term red, according to the association families present in the novel, red is connected to blood, fire, love, life, aggression, danger. A semantic feature common to all the members of these association families could be {[+Moving], [+Dynamic], [-State]}. According to Siegfried Wyler, another semantic content that can be ascribed to such associations is that of “being directed towards or against somebody” (Wyler, 1992). The author considers that positive or negative evaluation of the dynamics symbolized by red must be added to the most general common semantic features, thus resulting in the semantic marker {[+Dynamic], [+Directed towards / against], [+Positive]}.

As far as the **feelings** of the guest are concerned, they can be circumscribed to the domain of the shock and terror: “As they sank into the darkness I *felt a strange chill*, and a *lonely feeling...*”(p. 20), “This gave me a *sort of shock* ... I waited with a *sick feeling of suspense*”(p.21). Both nouns and modifiers relate to the sensorial domain of the “reflective consciousness”: *I felt* [+Feeling], *strange chill* [+Uncanny, +Feeling], *gave me a sort of shock* [+Feeling], *a sick feeling of suspense* [+Feeling]. The sharpness of the senses is due to the strain caused by the unknown and suspense.

The **growing terror** of Jonathan Harker is conveyed through **repetition and accumulation**: “*Then a dog began to howl* somewhere ... a *long, agonized wailing*, as if from fear. The sound was taken up by *another dog*, and *then another and another*, till, borne on the wind which now sighed softly through the Pass, a *wild howling began*, which seemed to come from all over the country, as far as the imagination could grasp it through the gloom of the night. *At the first howl* the horses began to strain and rear, but the driver spoke to them soothingly, and quieted down, ... *Then*, far off in the distance, from the mountains on each side of us began a *louder and sharper howling* – that of wolves “ (p.21). The effect of the repetition “another dog, and then another, and another” is that of amplification of the sound perceived, therefore implying an impressive and overwhelming presence of the dogs, foreshadowing the howling of the really dangerous and ferocious animals – the wolves. The repetition of the closing diphthong /au/ creates an impressive euphonic effect. The terrible “symphony” is heard in its progress: *at the first howl, then ... began a louder and sharper howling*. The amplification of the sound (and, consequently, of the fear felt by Harker) is grammatically marked through the adjectives in the superiority degree form louder and sharper. Another interesting aspect could be that the frightening sounds

are perceived both in their intensity and pitch, but also as far as their **spatial distribution** is concerned: *then, far off in the distance, ... began a louder and sharper howling.*

The threatening feelings Harker describes in his journal are stylistically rendered by **intensification** as well as by **repetition**, meant to emphasize their intenseness: “The baying of the wolves sounded *nearer and nearer*, as though they were closing round on us from every side. I grew *dreadfully afraid*...” (p. 22), “They were *a hundred times more terrible* in the *grim silence* which held them than even when they howled. For myself, I felt *a sort of paralysis of fear*... to face with *such horrors*...” (p.23), “This was all *so strange and uncanny*, that a *dreadful fear* came upon me, and I was *afraid* to speak...” (p.24), “any dream could be *more terrible* than the *unnatural, horrible net of gloom and mystery* which seemed closing round me” (p.46), “I am in *fear* – in *terrible fear* – and there is no escape for me; I am *encompassed about with terror* that I dare not think of...” (p.48), “Then the *horror overcame me*, and I *sank down unconscious*. As I look round this room, although it has been to me *so full of fear*...” (p.54) The common feature of Jonathan’s feelings is **intense fear**: *dreadfully afraid – paralysis of fear – dreadful fear – was afraid to speak – terrible fear – encompassed about with terror*. We may detect several means by which the superlative is realised: adverbial modification (*dreadfully afraid*), adverbials connoting the advanced level of a phenomenon (*a hundred times more terrible*), metaphor (*paralysis of terror, I am encompassed about with terror, horror overcame me* – in all of them the emotive ground has an important force of expression), metaphor with a developed abstract vehicle (*any dream could be more terrible than the unnatural, horrible net of gloom and mystery which seemed closing round me*), repetition + modification (*I am in fear – in terrible fear*). The paroxysm of Harker’s fear is betrayed by the way he perceives the sounds around him: *the baying of the wolves sounded nearer and nearer, as though they were closing round on us from every side*. The repetition of the adjectives in the superior comparative degree (*nearer and nearer*) enters into combination with pleonastic phrases (*they were closing round* [+ (coming) From all directions] *us from every side* [+ From all directions]), suggesting the excitement and terror of the protagonist. The lexical set of the modifiers is that of intense fear and uneasiness: *dreadfully afraid, grim silence, all so strange and uncanny, horrible net of gloom and mystery, dreadful fear, terrible fear*. The hero describes his state as a shocking and appalling entrapment, the verbal and nominal phrases sharing lexical features such as [+Enclose]: *horrible net of gloom, I am encompassed about with terror*; [+Render incapable]: *I felt a sort of paralysis of fear, Then the horror overcame me*; and [+Shock]: *a dreadful fear came over me, encompassed about with terror that I dare not think of*.

The general ambience in Dracula’s castle is intensified through **sound symbolism**: *A key was turned with the loud grating noise of long disuse, and the great door swung back*. As a remark concerning the use of double modifiers, we may identify the fact that the former epithet is related to an objective quality of the noun while the latter makes reference to features that contribute to the creation of the Gothic atmosphere (e.g.: *vast ruined castle, tall black windows, loud grating noise, long quivering shadows*).

The state of mind of Dracula’s guest is defined in **free direct thought style**: “I am all in a sea of wonders. I doubt. I fear. I think strange things which I dare not confess to my soul. Good keep me, if only for the sake of those dear to me!” (p. 29), “What shall I do? How can I escape from this dreadful thrall of night and gloom and fear?” (p.61) The dramatic character of his situation is made evident through the use of short sentences, of exclamatory constructions, and of rhetorical questions. Attention should also be paid to the rhetorical effect of the **accumulation** on which is based the construction of the metaphor *dreadful thrall of night and gloom and fear*. The metaphor *sea of wonders* is developed in the following two short sentences that seem to define

more accurately his mood: *I doubt. I fear*, followed by a complex phrase meant to stress the dramatic state of mind of the hero. All the verbs denote mental activities or feelings: *I am in a sea of wanders, I doubt. I fear. I think things which I dare not confess*. The traumatic and claustrophobic nature of the Gothic experience is voiced by Harker in the same free direct thought style: *The castle is a veritable prison, and I am a prisoner!* The opposition castle / prison renders more evident Harker's status, that of guest and in the same time prisoner. Such feelings are in accordance with other characters' description of the place: "The very place, where he have been alive, Un-Dead for all these centuries, is *full of strangeness of the geologic and chemical world*. There are *deep caverns and fissures that reach none know whither*. There have been volcanoes, some of whose openings still send out *waters of strange properties, and gases that kill or make to vivify*. Doubtless, *there is something magnetic or electric in some of these combinations of occult forces which work for physical life in strange way; and in himself were from the first some great qualities*." (p. 326) Here Dr. Van Helsing "closes the circle" started by Jonathan Harker, that is, he completes and offers weight to the conclusions as far as the features of landscape are concerned: the main key words are **strangeness** (as in the epithets *waters of strange properties, strange way*), **indefiniteness** and **mystery** caused by inability to rationally explain (as in *gases that kill or make to vivify, deep caverns and fissures that reach none know whither, there is something magnetic or electric in some of these combinations of occult forces, etc*).

## 6. Conclusion

As the above analysis shows, **ornateness, hyperbole, repetition, violent exclamation, the multiple interpretations** embedded in the text become part of the experience of horror. In designing a topography of Gothic, one should bear in mind the fact that the **spatial relations** rely on the *tropes of inside and outside*, of live burial, or of the **unspeakable**. In keeping with Sedgwick, the Gothic as experience is marked by a **doubleness of space** generated violently by the destruction of boundaries. Language accomplishes the operations of the uncanny and so, the unspeakable is buried alive within the "speakable", generating horror. The **oxymoron** is often involved with aesthetics, the category of the **sublime** appearing embodied in the interplay between sameness and otherness, concealment and revelation, reason and imagination, prohibition and excess. All these coexisting contrary dualities give birth to a continuous undercurrent of cultural anxiety. Other stylistic features worth mentioning are the device of **interruption and fragmentation** (which create and enhance suspense, mystery and dread), the **device of exaggeration** (through hyperboles, metaphors, epithets, etc the response expected is a **sense of extreme fear** and even claustrophobia). Such techniques give the novel a certain **discordant rhythm**. In this context one should also call attention to the **technique of disorientation**: descriptive passages, repetitions and suspensions working to delay forward progress are "forced" by scenes of a **hallucinatory vividness**, the rapidity of movement (associated to the sublime / the magic), the hectic pace of emotions and events lending an ominously anarchical quality to the narrative. The tempo of the narrative is marked by procedures **of astonishing by shock** and its accompanying arrest of movement.

In the presentation of the landscape, there appear a set of **key words** (strange, fire, fear, terror, horror, dread, horrible, spirits, wild, solitude, dark, despair, evil, grief) whose repetitive character is intended to maintain the framework, while the creation and the "management" of the atmosphere will be criterion of authenticity for each scene. Mention should also be made of the high frequency of the words/ phrases *seemed, looked / looked as if* which suggest the fact that the atmosphere is very much connected to emotional states and sensitivity. Such key

words mirror the propensity of Gothic to delve into dark isolated settings, full of supernatural and monstrosity, thus transmitting feelings and ranging from curiosity to fear, terror and horror. These obsessively repeated key words show that the Gothic novel is always connected with the idea of convention, of cliché. Although these conventions are not “meaning rules”, Searle finds that their presence disallows serious meaning even as they have no effect on the semantic values of words, the role syntax plays in assigning meaning to sentences, or the identification of what illocutionary commitments are typically invoked. (Cf Mayer, 1999)

The myth of Dracula is one of great resistance and perseverance. The repetition is intended to underline the courage and bravery of the historical figure, especially that he would come back alone from the bloody field, where his troops were being slaughtered. The lexical feature characterizing the deeds of his glorious past [+Murderous] must be seen both within the background of his birth place and as a hint prefiguring his future actions. A sublime “synthesis of the human and supernatural terrors of Gothic writing,” (Botting, 2000) the vampire is more than rational, serving to elicit rather than dispel superstitious belief, demanding, not a return to reason and morality, but a reawakening of spiritual energies and sacred awe.

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# The Impact of Emigration on the Family and the Remaining Children in Romania – Case study: Italy

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**ABSTRACT:** The increase in Romanians' emigration corresponds to the penury of labor force some European developed countries are facing with, especially in the household field, tourism economy and agriculture. Perceived as a possibility of improving life conditions, Romanian migration is equally a phenomenon which prevails by the brutality of changes whose negative effects are expressed by the costs which the family has to pay for. The aim of our research is to highlight the spectacular increase of Romanian emigration to Italy and especially of female emigration and its impact on the family and children left in the country. Despite the permanent contact provided by technology development, children's and teenagers' vulnerability left behind in Romania regarding psycho-emotional disorders has known an alarming increase, especially when they are being confronted with the challenge of dealing with their mother's leave or both parents', separation and family "dissolution".

**KEY WORDS:** Romanians' emigration, family, children, vulnerability

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## 1. Introduction

The political changes in Romania that marked the beginning of the 90s, by opening the borders after almost half a century of restrictions on the free movement of people, gave Romanians the opportunity to go abroad, in the hope of a better life. In the new political and socio-economic conditions, Romanians have opted for temporary migration for work, a phenomenon whose spectacular growth in the last three decades has been strongly

supported by the progress made in the field of transport and telecommunications, by the relatively low costs and speed of information transmission.

In the first stage of the post-December period, the Romanian migration focused on the support of compatriots and coagulated around a nucleus, formed by close family relations, in order to later extend to extended family, neighbors, friends and acquaintances.

For the pioneers of Romanian emigration, the decision to emigrate was taken without knowing the working and living conditions in the country they were heading to. In most cases, they did not know the language of the destination country, but relied in their travels on the migratory channels and niches created by Romanians who were already working in those countries.

At this stage of probing, the migration experience of Romanians considerably enriched, although the framework of migration was clandestine or based on political asylum applications, strategies by which Romanians managed to escape the controls imposed by European migration policy (Sechet, R., Vasilcu, D., 2011). The channels of illegal emigration were known, organized within the tourism companies or within some enterprises that operated at the limit of legality and resorted, in many cases, to modern forms of exploitation of migrants (Wihtol de Wenden, C., 1995). The restrictive migration policy promoted by most European countries developed in the early 1990s, but especially by Germany and France, had as main objective the control of illegal immigration. This determined the reorientation of Romanian migrants to European countries in the Mediterranean basin. As a result of the social changes in these countries, the need for labor, Romanians became, in the mid-2000s, the main community of immigrants in Italy and Spain. The direction of migratory flows to these countries and the success of the migratory experience was due, in large part, to the collective practices used by Romanian migrants, but also to the massive regularizations in Italy and Spain.

Italy is by far Romanians' main destination; these ones are at present the most important community of immigrants in Italy (1.19 million people, on 1<sup>st</sup> January 2018). Migration flows have increased significantly all along almost three decades as a result of local population's permissive attitude in regard to the immigrants who did not compete against them for precarious and temporary places of employment. An important role was definitely played by the massive regulations since 1997, 2003 and 2006, bills which provided legal immigrants with the possibility of getting a non-limited residence permit and right to family reunion. The highest concentrations of Romanians are registered in Lazio (figure 1), a region that totals 19,60% of the total number of Romanians in Italy and over 34% of all foreign residents in this region. It is followed by three large concentrations in northern Italy, corresponding to the regions of Lombardy, Piedmont and Veneto.



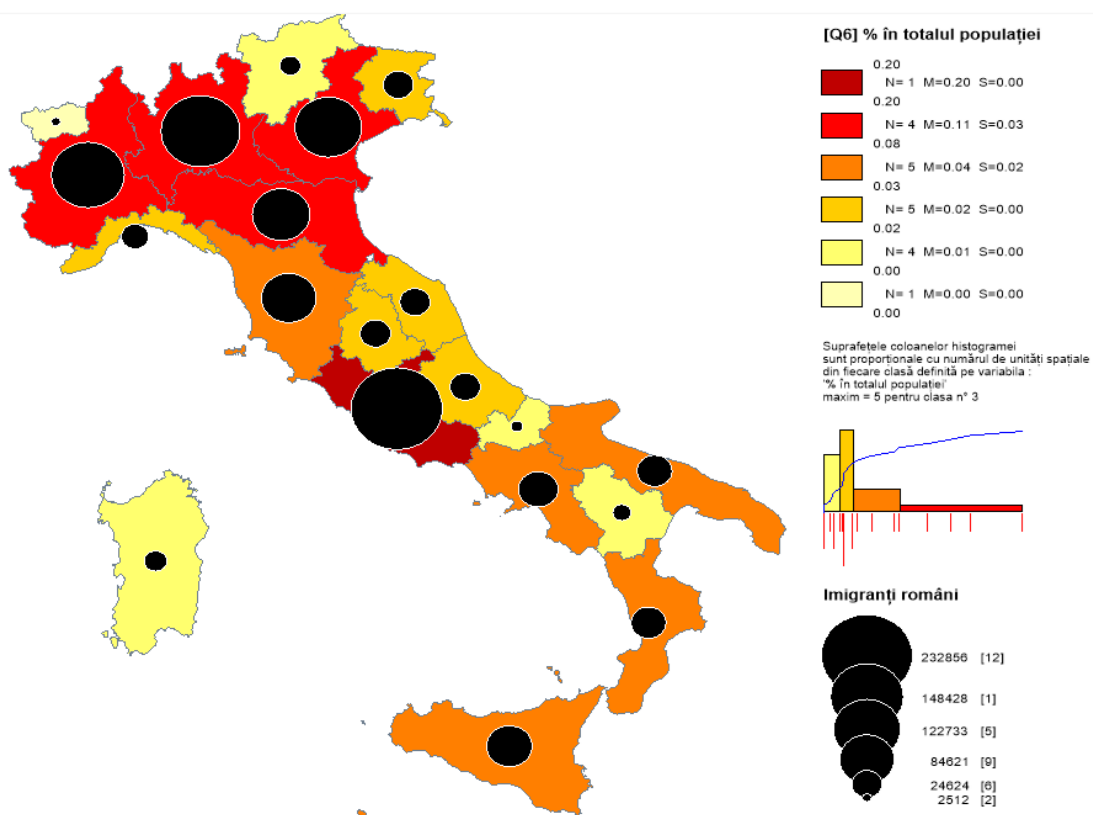
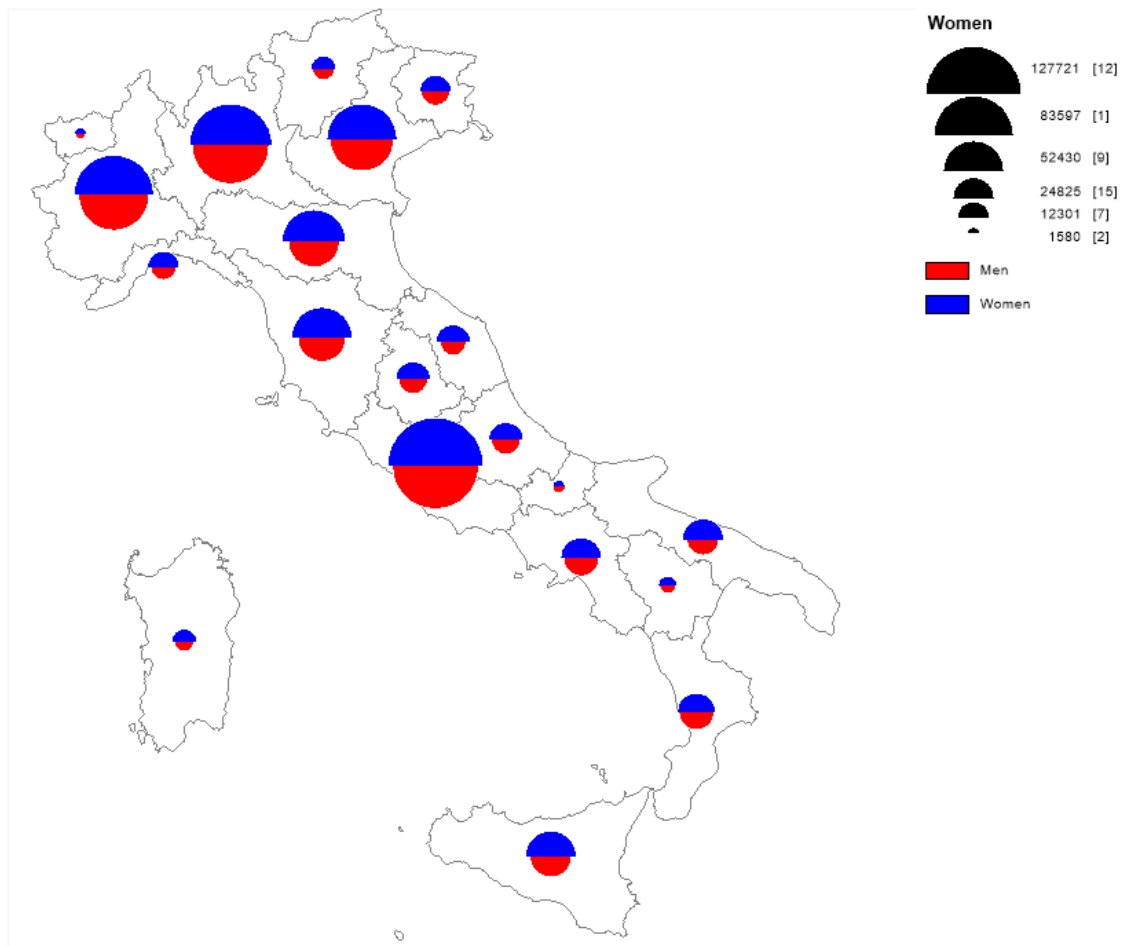


Figure 1 – Distribution of Romanian Immigrants by Regions (Source: ISTAT, 2018)

Table 1 – Distribution of Romanian Immigrants in Lazio (Source: ISTAT, 2018)

Province	Romanians				%	%
	Men	Women	Total	%		
Roma	82.651	101.257	183.908	79,0%	33,03%	+1,5%
Latina	9.587	10.644	20.231	8,7%	38,43%	+2,9%
Viterbo	6.459	7.712	14.171	6,1%	45,48%	-0,2%
Frosinone	4.157	5.108	9.265	4,0%	36,64%	-0,1%
Rieti	2.281	3.000	5.281	2,3%	38,85%	-0,8%
<b>Total Region</b>	<b>105.135</b>	<b>127.721</b>	<b>232.856</b>	<b>100%</b>	<b>34,30%</b>	<b>+1,4%</b>

The gender distribution of Romanian immigrants in Italy is also interesting: in all regions of this country the number of women exceeds that of men, the ratio between the two sexes being clearly in favor of women in Sardinia (2,1), Marche (1,9), Valle d'Aosta, Umbria and Puglia (1,7).



**Figure 2** – Distribution of Romanian Immigrants by Sex (Source: ISTAT, 2018)

Migration research allows us to conclude that women are more likely to choose to emigrate due to the existence of a complex of factors (Campani, G., 1995; Bissiliat, J., 2000; Schmol, C., 2005; Séchet, R., Vasilcu., D., 2012). Without ignoring the fact that we are talking about feminized occupations (housekeeping, care for the elderly), the results obtained based on the analysis of statistical data converge with those that indicated that regardless of skill level, female migration is a significant component of international migration (Kofman, E., 1999; Green, N. L., 2002; Zontini, E., 2002; Potot, S., 2003; Catarino, C., Morokvasic, M., 2005; Nedelcu, M., 2005; Percot, M., 2005; Lutz, H., 2010; Morokvasic, M., 2010). If male migration predominated in the early 1990s, after Romania's integration into the European Union, the labor market at European level was for many women an extremely attractive alternative and, in most cases, the only way to solve the problems

generated by lack of financial resources, unemployment and poverty. In many families, it was the woman who made the decision to emigrate, even though it was initially part of a family strategy (Stalker, 1995). The initiating role of migration implicitly reflects a redistribution of roles at the family level, the ability to make important decisions for the future of his family (Harrison, M. E., 1998; Simon, G., 2008; Guillaume, J.-F., 2009.).

## 2. Methods

Our methodological approach is based on data obtained from the Italian National Statistical Institute (ISTAT), on data obtained from the Ministry of National Education on children whose parents have emigrated and on data from the Directorate of Child Protection Suceava.

The statistical data were correlated and mapped using the Philcarto program. These data are supplemented by the partial results of an ongoing survey on immigrants from Italy and on families remaining in Romania. This article presents the partial results of a research that focuses on the impact of international migration on children left in the country, the relationships between children, parents and the people in their care.

The questionnaire was developed in the Sphinx Lexica program, and the statistical analysis and processing will be performed in the Sphinx Lexica, SPSS and AMOS programs.

## 3. Results

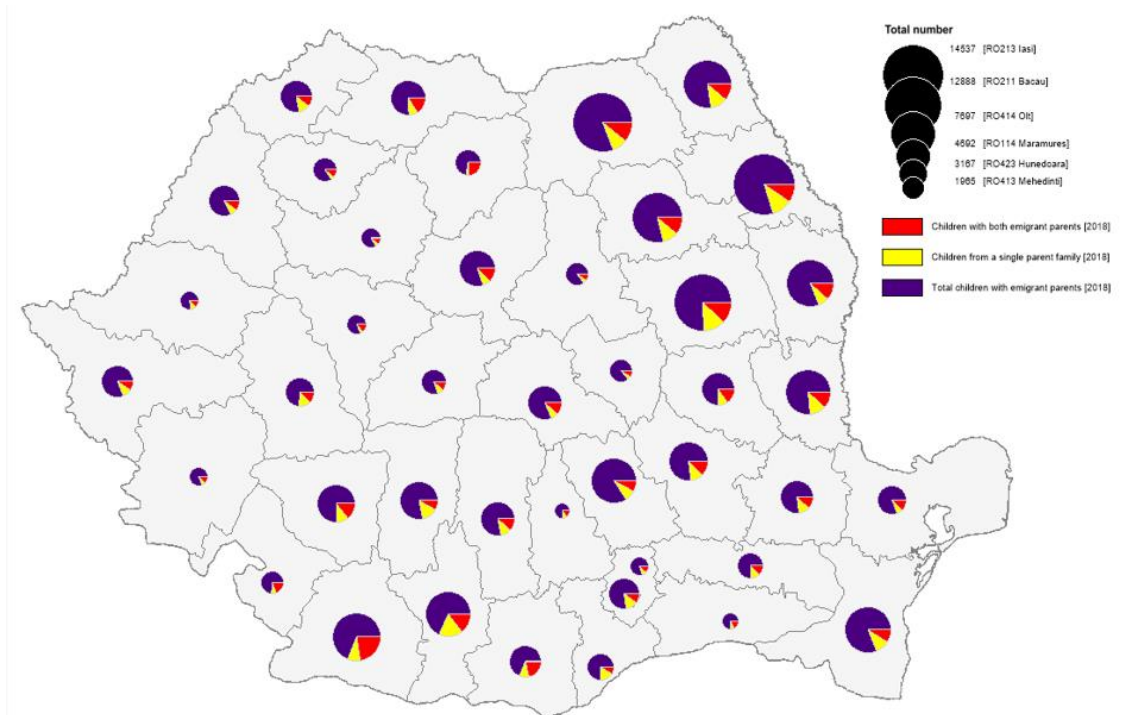
Over the last years a new family model has emerged in Romania – cross national family (Bryceson, G., Vuorela, U., 2002; Ambrosini, M., Bonizzoni, P., Caneva, E., 2010). According to the data provided by the Ministry of National Education on 1<sup>st</sup> of January 2018, there were registered in Romania 159 038 children who had at least one parent left to work abroad. A dramatic situation is encountered in the families where both parents have emigrated, their children being left behind in the care of grandparents, relatives, neighbors or even alone.

We find a really worrying situation in the counties in northeastern and southwestern Romania, regions that are characterized by a high degree of impoverishment, determined by the massive economic restructuring after 1990.

Lack of investment and lack of jobs. The northeastern region is characterized by the fact that in Romania, the largest number of children whose parents emigrated corresponds to the counties in northeastern and southwestern Romania, counties in which the number of children whose parents emigrated exceeded 11,000

Although the large number of children whose parents emigrated does not refer only to Romanian parents who emigrated to Italy, the presentation of this situation at national level as a negative consequence of emigration is suggestive, taking into account the characteristics of Romanian migration to this country numerically, as well as from the perspective of feminizing migratory flows.

A worrying situation is that of children in which both parents have emigrated or of children from single-parent families. The highest number of children living without parents was at the level of 2018 of 3165 in Bacău county and between 2000 and 3000 in the counties of Iasi, Dolj, Suceava, Olt and Neamt.



**Figure 3** – Distribution of Children Whose Parents Have Emigrated (Source: Ministry of Education, 2018)

Parents' absence influences both children's physical and psychical health (insomnia, food disorders). Having in view the specificity of childhood and teenager hood as decisive periods in every individual's evolution it is obvious that the lack of fondness may have a negative impact on the mental health of the future grown-up. A study made in 2010 in all schools in the County of Iasi on a sample of 3742 secondary school pupils whose parents are left to work abroad points out a very interesting and worrying situation: the more the affection level between children and those taking care of them decreases, the higher the level of psycho-emotional disorders is. (Burlea, A., 2010). Most children whose parents emigrated are facing problems of attention, loss of interest in school and task achievement, absenteeism, reduction of school performances and even school abandonment. Disorders of adaptation are quite frequent among the emigrants' children. In the absence of their parents' fondness these children start to get associated with persons or groups that have a negative influence on their physical and mental development, leading them to indiscipline and delinquency.

As regards psychical disorders the same study shows that problems of communication have been registered such as: lie, unjustified approbation, verbal aggression, fear of thrusting the others, etc) for more than 50% of the respondents, followed by aggressive behavior and in the end affective-emotional disorders (shyness or anxiety state, isolation, depression, neurosis).

#### 4. Conclusions

Deprived of parents' fondness, Romanian immigrants' children feel a strong feeling of marginalization leading them most of the times to anxiety disorders. Although for most children whose parents emigrated the living conditions have improved from the economic point of view, emotional costs caused by the absence of one or both parents may lead to major negative long term effects. In the absence of stability provided by family, aggressiveness and delinquency may occur easily, causing major integration problems at adult age.

These children live in a new universe where they feel alone, abandoned, in a difficult situation and which is actually the source of a great psychic sufferance. For them, their parents' leave means the fall down of the whole family universe where equilibrium, safety, trust are being replaced by feelings of abandon, loneliness, insecurity and often hatred against their own parents. There is a painful cleavage between the two worlds: on one side Romania where these children live and enjoy some prosperity, expensively paid by parents' lack of fondness and on the other side there is the parents' world, that of labor and sacrifice.

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