

Abstract

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**Silent Valleys and Noisy Cities,
Cultural Geography of Romania
through Romanian HBO Series**

In Romanian HBO series there are several geographic locations. Besides Bucharest, a city where the plot of *Umbre* (2014) is taking place, *Valea Mută* (2016) presents a rural and provincial landscape from the neighborhoods of Braşov. Both series are adaptations, which implies a relocation of the plot in different spatial thusly social realities. Therefore the investigation of Romanian social problems based on spatial differences becomes a crucial question, the more so because the two series are both dealing with crime.

The purpose of the presentation is to analyze the mediated geographies based on opposing spatial structures in both series. In *Umbre* (*Shadows*) a double-faced Bucharest allows to the central character to have a double identity connected to the diurnal and the nocturnal city. Moreover, the two professions of Relu, the protagonists, are mightily anchored in space: in his ordinary life he is a taxidriver, while during the night he works as collector for a local mobster. Consequently the complex nature of the hero assures the reinvestigation of the classic opposition between underworld and mainstream society, which was the object of crime fiction from its early origins. Similarly *Valea Mută* (*Silent Valley*) explores another traditional spatial opposition between urban and rural realities investigating exactly how crime produces the counter-myth of the transparent sylvan society. Following the methodology of social representation theory the research tries to prove that crime is connected to place in a

synchronic way in the latter and in a diachronic way in the former case.