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**Roxana Patraș
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(editors)

**Tools, Methods, and Solutions
for the Exploration of Romanian Corpora**

INSTITUTUL EUROPEAN

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Roxana Patraş, Loredana Cuzmici
(editors)

TOOLS, METHODS, AND SOLUTIONS FOR THE EXPLORATION OF ROMANIAN CORPORA

INSTITUTUL EUROPEAN
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The Title of the Feuilleton Novel: a model of semantic annotation¹

Lucreția PASCARIU

Introduction

This chapter aims to show how the titles of nineteenth-century feuilleton novels are constructed. By applying research methods tested in the field of computational literary studies, I have extracted and analyzed several entities/categories (*person names, place names, their determinants, role and gender mark*) from the feuilletons' titles, following the annotation model proposed by Patras *et al.* (2021). The semantic annotation, data processing and interpretation were devised in order to identify specific titling practices of Romanian feuilleton novels published between 1850 and 1920. With this approach, I was able to notice some titling *patterns*—for example, the shortening of titles—but also frequent formulas, “magic” formulas, we could say, since they were meant to attract readers. Because I wanted to test a methodology already applied in a previous project and to propose, in turn, an original approach—that is, comparing the results of a *semantic analysis* based on annotation with the results of a *sociological analysis*, based on a *reader survey*—I focused on the 66 titles of feuilleton novels proposed for the *POP-LITE* corpus.²

First, I reasserted the theories of paratext, which are considered by Genette to be a threshold and not a limit:

For us, accordingly, the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public. More than a boundary or a sealed border, the paratext is, rather, a threshold, or—a word Borges used apropos of a preface—a “vestibule” that offers the world at large the possibility of either stepping inside or turning back. It is an “undefined zone” between the inside and the

¹ This work was supported by a grant of the Romanian Ministry of Education and Research, CNCS –UEFISCDI, project number PN-III-P1-1.1-TE-2019-0127, within PNCDI III.

² <https://poplite.org/despre/>, accessed 28 February 2023.

outside, a zone without any hard and fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world's discourse about the text), an edge, or, as Philippe Lejeune put it, "a fringe of the printed text which in reality controls one's whole reading of the text" (Genette 1997, 3).

Of all the forms of paratext, the title in particular, presents itself in a problematic situation, since, however short it may be, it must fulfil, in relation to the text, *functions* such as *identification or designation, description, connotation*. If we turn to the consumer novel, the *function of temptation/ seduction*, the one that urges the reader to purchase a book or the serialized episodes of a story. As there is no data on circulation or sales, it is hard to imagine how the semi-literate Romanian public³ reacted to the market stimuli. Therefore, my idea was to use the reactions of current audiences to the titles of the feuilletons in order to see which words in the title (called "entities" in my annotation scheme, *see below*) are perceived as more important or as essential for making a literary work desirable. The *sociological* dimension of my approach thus complements a distant-reading method, i.e. processing the data resulting from semantic annotation. If *the textual patterns* observed in the titling practices of the feuilleton novel reflect the tastes and, by implication, the stimuli embedded by nineteenth-century writers, then we should ask ourselves if twenty-first-century readers are still sensitive to these strategies.

Combining *distant reading, reader response* and *empirical literary studies* (Schmidt 1982), my investigation is meant to be extended to all the titles of Romanian feuilleton novels published throughout the nineteenth century (*cf. Dicționarul cronologic al romanului românesc/ DCRR 2023*). In the present research, the results of the analysis of the semantic units (*entities*) in 66 titles highlight the specificity of the feuilleton novel not only in terms of the complexity of the narrative formula, but also in terms of the names chosen to designate, connote, and describe it.

Methodology

The corpus proposed by the project team *Pop-Lite: Romanian Popular Novels and Their Sub-genres during the Long Nineteenth Century: digital editing and corpus*

³ There are studies that emphasize the illiteracy of masses during the long nineteenth century (Patras 2018, 29–33).

analysis comprises 120 novels (Patras 2023), illustrating, through representative and carefully proportioned samples, the main subgenres (historical novels, hajduk novels, mystery novels, sentimental novels, sensation novels, crime novels), periods marked by exponential productivity (about 650 novels published between 1850–1920, with large increases in number between decades).⁴ Project members noted that of the approximately 650 novels published between 1850 and 1920, only 350 were published in volume and 279 in paperback form. Trying to replicate the proportion reflected in the DCRR, they aimed to include in the POP-LITE corpus samples from at least 1/3 of the feuilleton novels. The team thus included 66 novels published as journal instalments, representing 55% of the entire corpus, which indicates both the prevalence of this narrative form and its close connection with the phenomenon of consumer literature (Patras 2022).

After checking the list of proposed feuilleton novels for the POP-LITE corpus (data extracted from the DCRR), I went through the data in order to check the accuracy of the information by following the steps explained below:

- a. Titles (with subtitles) were restored and the inaccuracies in the DCRR were corrected;
- b. The annotation model of the title entities was applied and data reflecting possible correlations were extracted;
- c. An empirical study was carried out through a title-reaction questionnaire distributed to 185 respondents; given the prospective methodology, the margin of error was not calculated;
- d. The results obtained from the textual approach (annotation) and the empirical approach (questionnaire) were compared.

a. Restoring titles: By *restoration* I understand a process of checking and replacing titles enlisted in DCRR with original titles. Whether we want to notice a *pattern* in the titles or to uncover some kind of evolution, the first editions and their “title” page should be the reader’s primary reference. Before applying the annotation model mentioned in the introduction, I noted differences between the titles recorded in the DCRR and the original titles of the feuilletons published throughout the nineteenth century. As a result, the 66 titles of the feuilleton novels included in the POP-LITE corpus have been checked with both DCCR entries and the original publication, i.e. periodicals and volumes. It

⁴ According to *Dicționarul cronologic al romanului românesc* – DCRR (2023).

followed then that the rigorous restoration of the titles according to the original publications was mandatory.

Comparing the *Dictionary...* entries with the original titles, I arrived at two restoration strategies: *restoration by text-addition*—for titles not recorded in the DCRR according to the first edition/publication, and *restoration by replacement*, for titles where the DCRR recorded variants different from the original title (two or three distinct words or punctuation marks). It should be noted at the outset that I have not taken into account the changes occurred between the publication of the journal edition of the feuilleton (e.g. *Getta. Roman* [*Getta. Novel*]; *Copilașii Mărioarei. Roman* [*Mărioara's Little Children. Novel*]) and the edition of the same feuilleton republished in volume (e.g. *Getta. Roman senzațional* [*Getta. Sensational Novel*]; *Copilașii Marioarei. Roman senzațional* [*Mărioara's Little Children. Sensational Novel*]).

An example of title restoration by text-addition would be *Un tron pentru iubire. Mare roman de actualitate senzațională* [*A Throne for Love. Great Novel of Sensational Actuality*], a novel published in 1910 in the newspaper “Minerva” by Const. Fulger (Vasile Pop). In the original publication, the place of the action and the historical moment are mentioned from the beginning: *Revoluția din Portugalia sau Un tron pentru iubire. Mare roman de actualitate senzațională* [*The Portuguese Revolution or A Throne for Love. Great novel of Sensational Actuality*]. The restoration of the title was also applied to *Condamnata* [*The Female Convict*] by Emanoil Arghiropol, a novel published in Iasi in 1868 in “Jurnalul pentru toți”. The title recorded in the DCRR is incomplete and the dictionary does not give any information on the subtitle: *Condamnata. Tăcere în viață, iertare în ora morții* [*The Female Convict. Silence in Life, Forgiveness in the Hour of Death*]. Of course, there are also instances where genre labels (e.g. “novel”, “novella”) or sub-genre labels (e.g. “historical”, “thriller”, “mystery”) are omitted from the DCRR, along with explanatory items indicating the presence of engravings (e.g. “illustrated with four engravings”).

The restoration of the title by replacing elements was also necessary for the novel signed by Cloroform (Grigore Mărunțeanu), *Sfinx sau amintirile unei nopți tainice* [*Sphinx or the Memories of a Mysterious Night*], published in “Revista ilustrată” in 1899. The original version of the title does not refer to “the memories of a mysterious night”, but to “the **secrets** of a mysterious night”. In this case, I have

also applied the restoration by addition, the original title being entirely descriptive: *Sfinx sau din secretele unei nopți tainice. Roman misterios în trei capitole întunecate* [*Sphinx or from the Secrets of a Mysterious Night. Mystery Novel in Three Dark Chapters*]. For punctuation, I recorded two cases of restoration by replacement, only one of which can be related to the action of the novel. *Măritată. Roman nou* [*Married. New Novel*] by Eugen Vaian was published in “Săptămâna ilustrată” in 1893. The action begins with the despair of a young woman, who realizes on her wedding night that her innocence and freedom are lost forever. This fact was graphically nuanced right from the novel’s original title: *Măritată! Roman nou* [*Married! New novel*]⁵.

2. *Application of an annotation model*: Three decades after the publication of Gerard Genette’s landmark volume *Seuils...* researchers questioned the titling practices by applying a detailed semantic analysis to a multilingual corpus (ELTeC) including novels published between 1840 and 1920. The functions proposed by Gérard Genette, in particular the identification function and the descriptive function (Genette 1997, 80–94), were operationalized by defining a set of “entities”. The connotative and seductive functions also remain defining, but they can only be checked by an in-depth investigation of relations between the annotated entities or by figuring out a way to measure the reactions of the readers at the titles’ first sight.

The present chapter proposes a semantic analysis applied strictly to the titles of feuilleton novels published in Romania during the nineteenth century and included in the corpus Pop-Lite. In order to do so, I drew inspiration from the study *Thresholds to the “Great Unread”: Titling Practices in Eleven ELTeC Collections* which interweaves computational literary studies with a chronological analysis of titling practices in various national and transnational contexts. Since the corpus providing the resource for the aforementioned analysis was built upon precise sampling criteria,⁶ the comparison of titles in the 11 subcollections (English, French, German, Italian, Polish, Portuguese, Romanian, Serbian, Slovenian, Spanish, and Ukrainian)

⁵ A full list of titles restored and used in the semantic annotation can be found in the appendices.

⁶ The selection of texts involved the application of strict criteria such as: *chronology* (period 1840–1859 code T1; period 1860–1879: code T2; period 1880–1899: code T3; period 1900–1920: code T4); *gender representativeness* (between 10% and 50% female authors, 50% male authors, rest: anonymous authors/more than one author); *size* (short, medium and long novel: according to word count); *canonicity* (determined by number of reprints; high vs. low).

was carried out by applying a manual annotation scheme, focusing on the nouns and on their determiners. The authors' reasons for restricting the analysis to noun phrases in titles seem to be more complex, but two of them appear obvious: on the one hand, most titles are composed of noun phrases; on the other hand, the analysis of the most productive entities (that is, noun phrases) can highlight the contiguity of titles and subtitles (Patras 2021, 167). For this exploratory stage, I removed the syntactic component from the original annotation model, i.e. the hierarchical relations between entities, marked in the initial annotation schema with “center”, “adjunct”, “apposition”, “determinant”, “modifier”.

But what do I mean by “entity”? In short, “entities” are (groups of) words that directly indicate persons, places, genres, (sub)genres of the novel or other elements of the title (such as *abstract entities* like “pe urma” [*following/ in the trail*], *temporal entities* like “războiului” [*the war*]) that may or may not stimulate the audience's imagination even before they actually start reading the text. The annotation of these entities was done manually by applying specific labels to each word. In a spreadsheet document, I entered the list of restored titles in the first column, then listed the entities in the following columns. Being the most productive category, the entities designating people allowed for a more complex semantic annotation. Thus, I was able to mark, beside the character's name (“Miul”, “Mircea”, “Nicu”, “Ursuza”), his/her status (“haiducul” [*the hajduk*], “cel bătrân” [*the old man*], “ciobănelul” [*the little shepherd*], “domnișoara” [*the young lady*]), and gender (male, female, not specified). For cases where the feuilleton titles did not contain a *personEntity* expressed by a proper noun, the common noun was labelled as both person and status: e.g. “condamnata” [*the convict*], “santinela” [*the sentinel*], “procuror” [*prosecutor*]. The remaining entities (places, abstract component elements, gender) were marked by copying the word—e.g. “Pitești”, “moarte” [*death*], “gravuri” [*engravings*—and confirming its presence in the title (yes/ no). I also marked how the title was constructed, e.g. by joining a title and a subtitle (yes/ no). The table below shows the extracted entities, labels used, description and some examples:

The entity	Tags/ Tag	Description	Example
place	yes, no	Identifiable geographical entities	America de Sud, Grivița
placeEntity	no, “noun”	Yes, copying the entity	Grivița
person	yes, no	Entity designated by either a proper noun or a common noun	Mircea, fiică
personStatus	no, “noun”	Yes, copying the entity	Mircea cel Bătrân
personEntity	no, “noun”	Yes, copying the entity	Mircea
gender	m, f, no	Gender specification	m
other	Yes, no	Entities that cannot be integrated into any of the above categories	Între artă și iubire
otherEntity	yes, “noun”	Yes, copying the entity	artă iubire
twoContentElement	yes, no	Titles with two elements: title and subtitle	Prințul Dimitrie. Roman
contentElementConnection	interpunc, word, mixed, no	How they are connected	interpunc
genreIndicator	yes, no	Reference to the (sub)gender present in the title	Roman
indicatorEntity	no, “noun”	Yes, copying the entity	Copilașii Mărioarei. Roman senzational

3. *An empirical study:* Based on the list of restored titles, we created an online questionnaire in which we asked respondents to note in the answer box the word in each title that caught their attention. The questionnaire was given to five age groups (10–14 years – 12%, 15–20 years – 20%, 21–25 years – 37%, 26–35 years – 23%, over 35 years – 8%) with different backgrounds (secondary school students, university students and teachers/ instructors). Data collection was carried out in two

stages: initial number of respondents: 104, final number: 185.⁷ After correcting and standardizing the data (typing errors, use of non-Romanian specific characters, lowercasing of proper nouns, etc.) after each stage, we found that a higher number of respondents did not alter the initial “picture” obtained by querying approximately 100 people, therefore for some of the cases discussed below, I provide graphs from the first stage. The research question we started from is as clear as can be: What kind of entities will the twenty-first-century reader be drawn to first and foremost?

Profiling to the Romanian feuilleton

The semantic annotation of the 66 feuilleton titles led to the following data on the overall distribution of the number of entities. It seems that feuilleton authors prefer to integrate between one and seven entities in their titles. Titles with more than three entities are often descriptive, while titles with just one entity present an eponymous character, a plot space, an object or abstract/temporal component elements. However, from the overall distribution chart, titles with two or three entities caught my attention as they are also the most frequent (*Figure 1: Overall distribution of entities*).

After tagging all titles in the list, I also calculated the total of entities:

placeEntity—identifiable geographical entities, *personEntity*—person entities designated either by proper noun or by common noun, and *otherEntity*—sub(gender) indications and entities that cannot be integrated into any of the two categories. Out of 123 entities, the category *otherEntity* consists of 63 entities (51%), *personEntity* of 48 entities (38%), and *placeEntity* of 14 entities (11%). In what follows, I will analyze each category’s traits and provide some examples.

otherEntity: By looking at samples of *otherEntities*, we could say that the feuilletons not only use words of/for impact, but also point to the reference reality, to the elements most familiar to nineteenth-century readers. The category *otherEntity* could also be associated with what Gérard Genette coins as “the temptation function”,⁸ as the words integrated in this category, vague and less familiar (therefore

⁷ The survey data was collected during February – June 2023.

⁸ “The fourth, of questionable efficacy, is the so-called temptation function. When present, it doubtless depends more on the third function (connotation) than on the second (description). When absent, too, I may add. Let us say, then, that the temptation function is always present but may

mysterious, to a certain extent), can create a horizon of cognitive tension. The distribution of non-personal and non-local entities (*otherEntities*, in my annotation schema) according to the novelists' gender needs further investigation. For example, negative-valence entities such as *war*, *jealousy*, *divorce*, *famine*, *enmity* or *catastrophe* are often chosen by male authors, while female novelists prefer entities with positive valences such as *love*, *life*, *reward* or *art*.

It is interesting how the twenty-first-century reader relates to these titles—some of them carrying about them an obsolete sound. As mentioned above, I asked respondents to indicate the word that most appeals to them in each of the 66 titles. As in any sociological analysis, errors are bound to occur. So, for titles consisting of a single word (4–5 cases of this kind) I considered the answers as null. The core question was *what mattered to them the most: was it the place of action, the character, the status or the other entities?*

The contemporary reader does not seem impressed with the category *otherEntities* when they are in the company of more “powerful” entities, for example the *personEntity*. For the novel *Condamnata. Tăcere în viață, iertare în ora morții* [*The Female Convict. Silence in Life, Forgiveness in the Hour of Death*], the respondents showed a preference for the entity that denotes the character (*personEntity*), while the other entities (*silence*, *life*, *forgiveness*, *hour*, *death*)—many and varied, as can easily be seen—were chosen rather sparingly. Only one person, in the 15–20 age group, associated the person with the entities “life” and “death”, considering *otherEntity* as being related to the character. By centralizing these data, what becomes noticeable is a hierarchy of importance that can be established within the *otherEntity* category (*forgiveness-death-silence* vs. *hour-life*). The words “death”, “forgiveness” and “silence” (probably related to the character mentioned in the title) were chosen more times than “hour” and “life”.

If the title contains a vaguer *personEntity* (e.g. a family status), the readers shift their focus to words with negative, mysterious valence, or those that have a strong impact, specific to the *OtherEntity* category. One such case is the anonymous novel *Drama din Constanța sau Taina unei mame. Roman realist, petrecut în zilele noastre* [*Drama from Constanta or A Mother's Mystery. Realistic Novel Set in the Present Day*]. This time, the majority of readers are drawn to the word that excites (*drama*),

prove to be positive, negative, or nil depending on the receiver, who does not always conform to the sender's own idea of his addressee” (cf. Gérard Genette 1997, 93).

while the *personEntity* (*mother*) comes second in their preferences. Probably reflecting the readers' level of maturity and life experience, the 35+ age group considers the "mystery" to be more representative than the "drama". Even though the age group represents only 8% of the total respondents, it highlights the way the present-day reader perceives non-personal and non-local entities. The same is true for the 10–14 age group, which accounts for 12% of respondents. They tend to perceive the nominal group (*nowadays*) equally important with the *personEntity* (*mother*).

However, the reader's reaction to the *otherEntity* category changes when only abstract entities such as *love*, *following*, *love-making*, *hidden*, *art* appear. Here, the contemporary reader finds it difficult to choose a keyword. For example, across all age groups, there are people who have not been able to dissociate *otherEntities* from the titles of novels *Între artă și iubire. Roman* [*Between Art and Love. Novel*] by Sarina Cassvan and *Amor ascuns. Roman original* [*Hidden Love. Original Novel*] by M. Mihăescu-Nigrim.

personEntity: In spite of the list's relatively small length, I remarked a wealthy distribution of character mentions in titles, gender representation, i.e. occupations, status, origin or role in social relations. In the annotated titles, no more than two *personEntities* appear. Of the 66 titles, only 7 record the presence of the second character, who often relates to the first (e.g. *Estella și Maria sau Răsplata virtutei* [*Estella and Mary or The Reward of Virtue*], *Fiica lui Sejan. Poveste istorică* [*Sejan's Daughter. Historical Tale*], *Logodnica princepelui Matei Basarab* [*The Fiancée of Prince Matei Basarab*], *Fata lui Hagi Dumitru* [*The Daughter of Hagi Dumitru*]), while 34 have only one character. Regarding the gender distribution of the *personEntity* category, I discovered an almost balanced distribution between male and female mentions for the first character (21/20), while for the second character there is an imbalance, with only two titles containing a secondary female character and five titles a secondary male character (2:5). These data are not relevant as such but they might turn relevant in a broader framework, as they open up the problematic of female and male social statuses that are used as anchors in the instalments' titles.

Probably the most difficult question is why female characters in the titles make up only 46% of all person-defining entities and not more, given the prejudices

regarding the female dominant of the *feuilleton* audience? Considering the prejudice that female readers (usually precariously educated women) are usually targeted as consumers of genre fiction, this is significantly lower than expected. And yet the relative balance between mentions of male and female characters might open a more nuanced perspective on both the gender of Romanian *feuilleton* consumers and the addressability of newspaper content. Scholars have shown the fact that the press and its current events were usually addressed to men, while fiction, inspired by inner life and fantasy, was concerned with the experiences of private, intimate space (Lyons 2003, 313–344). For Romania, however, we must also take into account the broad literacy process that began with the spread of mass consumer publications, as well as the introduction of mandatory education, which changed the dynamic of the *feuilleton*-consuming public (Anghelache *et al.* 2018, 27–32). In addition to its sensational subject matter and *reader-friendly* format, the *feuilleton*'s popularity can also be explained by its role in educating the masses, as the novel—especially one that can be read in instalments—encourages the reader not only to identify with the character, but also to absorb the novel's socio-cultural references and intertexts. This could also explain the presence of such a varied number of *personEntities* in the annotated titles.

Often, the individuation of these *personEntities* is done by association with the occupations, status, origin or social role of the characters. The established categories refer to: *a. occupation*, when characters are defined by remunerated work: e.g. “procuror”, “cioban”, “santinelă” [*prosecutor, shepherd, sentinel*]; *b. status*, when characters are defined by position in the social hierarchy: e.g. “haiducul”, “prințul”, “sclava”, “studentul”, “voievozii”, “orfani”, “condamnata”, “cel bătrân” (Mircea cel Bătrân), “cel frumos” (Radu cel Frumos) [*the hajduk, the prince, the (female) slave, the student, the voivodes, the orphans, the (female) convict, the elder* (Mircea the Elder), *the handsome* (Radu the Handsome)]; *c. origin*, when characters are defined by the social and cultural background e.g. “cazacul”, “olteanca” [*the Cossack, the female from Olt county*]; *d. social role*, when characters play a role that has relational connotations, i.e. they are related to other individuals: e.g. “fiica”, “sora”, “copilașii” [*the daughter, the sister, the little children*]. More than half of the *personEntities* (36 out of 48) are associated with an occupation, status, origin or role. Of these, the best represented is the status category (*hajduk, prince, princess, married, young lady, fiancée, female slave, student, voivodes, orphans, convict, the elder/ Mircea the*

Elder, the handsome/ Radu the Handsome), which prompts us to reflect seriously on the sociology of the feuilleton and the way in which certain class or social role patterns are already fixed from the title.

Respondents who participated in the *reader survey* experiment confirm the observation that the character's social status "sells" the novel. They chose predominantly the status of the character, whereas character names were chosen only for titles recording a single *personEntity* represented by a proper noun (e.g. *Elmira. Roman original în trei părți* [*Elmira. Original Novel in Three Parts*]). For example, when it came to the novels *Prințul Dimitrie. Roman* [*Prince Dimitrie. Novel*], *Căpitanul Ropotă* [*Captain Ropotă*] or *Miul haiducul. O pagină din epoca fanarioților. Nuvelă originală* [*Miul, the Hajduk. A Page from the Phanariot Era. Original Novella*] respondents seemed undecided about the key word of the title at first, but most of them noted in the answer box the status of the characters (*prince, captain, hajduk*) instead of the entity naming the person (*Dimitrie, Ropotă, Miul*). For this reason, the character's name comes second (*Figure 2. Title Focus: Miul the Hajduk. A Page from the Phanariot Era: left*).

The same thing happens for titles where the status appears associated with a *placeEntity*. Such a case can be noted for the titles *Santinela de la Grivița* [*The Sentinel from Grivița*] and *Moșneagul de la munte. Roman din Pind* [*The Old Mountain Man. Novel from Pind*]. The responses were similar across all age categories. The respondents do not consider space as relevant (*Pind, Grivița, mountain*), but turn their attention to status instead (*sentinel, old man*). An identical situation is noticed even for titles recording two characters associated with two different social statuses. For instance, in a title such as *Logodnica princepelui Matei Basarab* [*The Betrothed of Prince Matei Basarab*] all age groups consider the status (*betrothed, prince*) more important than the *personEntity* (*Matei Basarab*). Obviously, one cannot overlook the fact that the respondents may have been influenced by the (self-)marking of these *personEntities*: in fact, they are in the syntactic position of subject whose predicate, not expressed in the title, is the entire text itself (*Figure 2: The fiancée of Prince Matei Basarab: right*).

As noted, the data also indicate a preference among feuilleton novelists for combining more than two entities in their titles. In the 66 titles, the *personEntity* is the center to which the rest of the entities, namely *placeEntity* and *otherEntity* or

another *personEntity*, are linked. In general, it can be said that the *personEntity* only bears the company of two entities at most, in various combinations such as *placeEntity* + *placeEntity* + *personEntity*; *personEntity* + *personEntity* + *otherEntity*; *personEntity* + *otherEntity* + *otherEntity*. As Figure 3 shows, triplets are rarer, while the doublets *placeEntity* + *personEntity* (3 occurrences), *personEntity* + *personEntity* (4 occurrences) or *personEntity* + *otherEntity* (5 occurrences) indicate a discrete strategy of highlighting the centrality of the person/character even when not explicitly mentioned by including proper names in the title string. Similar observations were made by Patras et al (2021, 183), who noted the tendency for persons to appear in the vicinity of other entities (12% of titles) in all titles of the European novels included in the study, rather than together with places (4.6%) or another person (4.4%).

placeEntity: When addressing the issue of spatial identifiers in feuilleton titles, we need to consider what expectations and knowledge a nineteenth-century reader had about where places were or were not marked on the map. In the 66 annotated titles, I have identified a total of 14 entities, which can be classified into: a. *indeterminate spatial entities*: 9 spaces > “South America”, “Dacia”, “Portugal”, “Orient”, “Pind”, “mountain” (two occurrences), “on the trail”, “a throne” and b. *determinate spatial entities/known to the reader*: 5 spaces > “Constanța”, “Pitești”, “Grivița”, “Rucăr”, “Valachia”. The two categories defined above are designed to set in motion different imaginative mechanisms, as the feuilleton consumer tends to also choose a novel according to the space that is closest to him or her or the space that is furthest away, spatially or temporally. So far, we see that indeterminate spatial entities are mostly “exotic”, while determinate spatial entities, familiar to the reader, are mostly found in Wallachia.

Direct experience of the spaces—“Constanța” is better known than “Dacia” or “South America”!—was also confirmed in the answers given by the questionnaire respondents. For example, a first analysis of the graph (Figure 4) shows that in the title *Diamantul pierdut. Scene din viața coloniștilor din America de Sud* [*The Lost Diamond. Scenes from the Lives of South American Settlers*], the space (*South America*) does not hold interest. All age groups consistently chose the category *otherEntities* (*diamond*) and *personEntity* (*settlers*). This preference indicates the identifying function that the titles fulfil, thus making explicit from the outset the main

subject of the book (*Lost Diamond + life of the settlers*). As an entirely thematic, literal title (Genette 1997, 81–82), it refers not only to the central theme of the work or to the characters involved, but also to a possible search scenario, thus to a detective narrative. Of the 184 people involved in my experiment, only eight chose the space as representative and descriptive of the text of the novel (*The Lost Diamond of South America*). As Genette points out, the functions of paratext do not manifest themselves homogeneously in audience reactions or across historical periods. For example, one person in the age group 15–20 selected, instead of a single keyword, three distinct words that must have been perceived as equally important: *diamond*, *settlers*, *South America*. The same happens with titles in which a *personEntity* appears in relation to a *placeEntity*. For example, for a title such as *Moşneagul de la munte. Roman din Pind* [*The Old Mountain Man. Novel from Pind*], the character is strongly marked, in contrast to the indeterminacy of spaces, either because of the vagueness of the location (*mountain*) or because of the Romanian readers' lack of familiarity (*Pind*).

Similar *phenomena* were observed when I analysed the occurrences of defined spaces, i.e. spaces that are familiar or, presumably, known to the readers. For a title such as *Radu de la Piteşti* [*Radu of Piteşti*], the entity designating the space (*placeEntity*=Piteşti) was selected by the respondents in equal measure with the *PersonEntity*=Radu. The same is found in titles such as *Sentinela de la Griviţa* [*The Sentinel from Griviţa*], *Drama din Constanţa sau Taina unei mame. Roman realist, petrecut în zilele noastre* [*Drama from Constanţa or A Mother's mystery. Realistic Novel Set in the Present Day*], *Din Rucăr. Scene văzute* [*From Rucăr. Scenes Witnessed*], *Olteanca cea frumoasă sau Inchiziţia în Valachia în secolul al XIII lea. Roman istorico dramatic inedit, de mare actualitate* [*The Beautiful Woman from Olt or The Inquisition in Wallachia in the 13th century. A Novel of Historical Drama, Highly Up-to-Date*].

By considering the entities' map-ability, I defined localizable (*Portugal, Pind, South America, Constanţa, Piteşti, Griviţa, Rucăr*) or non-localizable (*Dacia, Orient, mountain, on the trail, a throne*) *placeEntities*. There is a spread of indeterminate, exotic and imaginary spaces. Mentioning them in the titles of the feuilleton is, of course, a strategy to stimulate the imagination of the nineteenth-century reader who, except for the foreign news that might have mentioned them, had little reference to South America, Portugal or Pind. At the other end of the spectrum, the determined spatial entities show that the narratives are linked to the area of Wallachia (*Figure*

5), therefore we might presume that, alongside with the development of the central press in the capital of the young Kingdom of Romania (through the union of the Principalities of Moldavia and Wallachia), the evolution and development of the feuilleton novel is “a Wallachian business”. If we analyze the list of approximately 650 titles published between 1850 and 1920 (extracted from the DCRR), we will rather notice that, among the approximately 368 novels first published in periodicals, 33 contain specific spatial entities that project the reader into the Wallachian space.⁹

As can be seen in *Figure 5*, the determined spatial entities are frequently located in the area of Muntenia/Wallachia (one occurrence), in the capital (nine occurrences: *Spirii Hill*, *Popa Chițu Street*, *Zalomit Street*) or in its approximate vicinity (*Mogoșoaia*, *Cozia*, *Grivița*, *Afumați*, *Pitești*, *Rucăr*, *Constanța*, *Valea Albă*). It is interesting to note that the occurrences of the spatial entities associated with Wallachia (and its capital, Bucharest) are recorded only in titles published after 1861 (Radu Ionescu, *Don Juanii din București* [*The Don Juans of Bucharest*]), that is, immediately after the Union of the Romanian Principalities in 1859. The need to clearly mark The Principality of Wallachia as a place where novel and surprising events are happening—we already know about the relocation of the capital to Bucharest, along with all the publications, institutions and personalities, once important in Moldavia—may be a symptom of the fact that unification idea (consequently, the national idea) was deeply imprinted in the collective imagination that nurtured the feuilleton novel. After 1866, when the Romanian Principalities are officially called Romania under the reign of Carol I, the titles of the feuilletons also start to reference this change of status (for instance, Constanța Dunca-Schiau, *O familie din București. Iezuiții României* [*A Family from Bucharest. The Jesuits of Romania*], 1867). A simple count shows that the entity *Romania* occurs eight times in all titles, immediately after *Bucharest*.

Titles also include references to Moldova (*Schitul Frumoasa* and *Moldova*) and Transylvania (*Pârlești*), but they indicate that this area had become a historical artefact, thus has lost its actuality relevance. The three occurrences of Moldavia are placed around character statuses (*Cantemir* and *Alexandru Lăpușneanu*, both of them medieval rulers of Moldavia), or to the historical event (*the fall of Moldavia*). It is noteworthy to add that these titles of nineteenth-century fiction already deliver an

⁹ The 5 out of 66 titles reviewed included a total of 33 novels. A full list of these can be reviewed in the appendices.

idyllic image of Moldavia, that will be developed into a site of nostalgic memory in the writings of twentieth-century Moldavian writers of “Viața Românească” Circle. Below, I provide a few examples: *Alexandru Lăpușneanu, domnul Moldovei (1553–1568). Roman istoric* [Alexandru Lăpușneanu, *Ruler of Moldavia (1553–1568). Historical Novel*], *Epoca lui Dimitrie Cantemir, domnul Moldovei (1674–1711)* [The Age of Dimitrie Cantemir, *Ruler of Moldavia (1674–1711)*], *Cu paloșul. Poveste vitejească din vremea descălecatului Moldovei* [With the Broadsword. A Brave Tale from the Time of the Conquest of Moldavia].

On the contrary, the parodic title of Ion Slavici—*Revoluția din Pârlești. Roman tragicod în cinci părți, scos din niște manuscripte de la Ispania și alcătuit după cel mai nou sistem, dat fiind întru cinstea și mărirea celor întru toate deopotrivă între sine*—includes a somewhat determined space that restores the memory of a historical episode happened in Transylvania. The village *Pârlești*, mentioned in the title, is not a space that can be located on the map, but a fictitious name for the events of the spring of 1873 in Păuliș. *Revoluția de la Pârlești* [The Pârlești Revolution] brings to the public’s attention the satirized image of the conflict between the local Hungarian and Romanian authorities.

Title structure: in the analysis of title structure, I focused on three aspects—the frequency of titles and subtitles, the connectors between titles and subtitles, and the presence/absence of the generic label in the (sub)title’s content. The results show that more than half of the feuilleton titles also have subtitles, *i.e.* 47 out of 66. This confirms that titling practices do not resort to ambiguity tricks, but they rather mark a tendency towards explicitness and descriptiveness. Nineteenth-century novelists seem to prefer thematic titles because they announce the subject of the book and give the impression of a narrative continuity between the subject (the title) and the predicate (the text) of the oeuvre. The heterogeneity of the titling word strings also corresponds to subtitling practices of explication; accordingly, subtitles which may contain clues about space, events, characters, etc. Subtitles are linked to titles by distinct procedures such as: a. *interpunctuation* (42/ 66), b. *word-units* (3/ 66) or c. *mixed: word-units and interpunctuation* (2/ 66). The last case is often found in titles with a large number of entities, whereas interpunctuation is common to the majority of titles in the compiled list.

More than half of the novels (44/66) contain a (sub)genre label, which indicates the richness of novel sub-genres delivered in the feuilleton format. Being a paratextual element characterized by quasi-autonomy, the (sub)genre mark is included either in the title or in the subtitle; however, I also noted that there are titles consisting of a single word that do not associate a subtitle: e.g. N.G. Rădulescu-Niger: *Măriuca, Foamete* [*Famine*], *Fuga* [*The Escape*] or Anonymous: *Orfanii* [*The Orphans*]. I should also point out that the previously-provided examples remained exclusively in feuilleton-format, that is, they were not subsequently reprinted in volume; considering the explicitness of the surrounding headlines, fact that these titles lack a subtitle—therefore, they do not provide the readers with an explanation of the subject in the same fashion that newspaper headlines do—looks like an experiment in titling.

Among the 44 feuilletons containing a genre label, there is a rich variety of references such as *sensational novel*, *historical novel*, *dramatic novel*; additionally, they might also contain indications regarding the narrative form such as *novel*, *novel fragment*, *novella*, *story*, *tale*, *account*, *scene*, *episode*. During the nineteenth-century, the novel was still a genre not entirely defined and easily susceptible of faulty “originality”—because among the so-called “originals”, sneaked a lot of localized translations (Teliban 2024) —, one can notice the hesitation in the titling practices regarding the use of genre labels, chiefly between *novel* (12 entries), *original novel* (6 entries) and *original novella* (5 entries). The data from my research aligns with the results obtained from the ELTeC titles. Apparently, the European literary space is divided into three title traditions: Germany and most Latin countries (France, Italy, Romania) favor the genre label *roman* (derived from *romance*), the Slavic-speaking territories prefer the label *povest* (highlining the narrative character), while England and Spain favor the term *novel(a)* (emphasizing the subject’s novelty) (Patras *et al.* 2021, 177).

Turning to the contemporary reader’s responses, we must inquire whether he/she recognizes and is sensitive to the sometimes highly creative formula/ phrasing of the (sub)genre naming. In most cases, for all age groups, there is hesitation about the choice of subgenre label. For titles such as *Mircea the Elder. Original Historical Novel*, the respondents oscillated between *novella*, *historical novel* and *original novel*, the latter two being chosen the most. The same is true for titles such as *Ursita. Nuvelă istorică* [*Ursita. Historical Novella*], *Lupta pentru mărire. Mare roman*

dramatic inedit [*Struggle for Greatness. Great Unpublished Dramatic Novel*] or *Omul muntelui. Roman original* [*The Mountain Man. Original Novel*], cases in which the respondents recognized the genre label by association with master genres (*dramatic novel*) or various novel attributes (*unpublished novel*, *original novel*, *historical novel*) rather than by taking them individually (*novel*, *novella*). This observation confirms the authors' tendency to make the title explicit, even in instances of creative articulation of the subgenre mark. The twenty-first century reader, in his/ her turn, reacts to subgenre explicitness, chiefly when originality and novelty are also warranted: *new novel*, *original (national) novel*, *unique novel*.

Developments in the titling practices of the Romanian feuilleton

Because the structure of the POP-LITE corpus allows for both subgenre and author inquiry, I decided to track the status and evolution over time of the entities in the titles of the most represented authors: 3 titles by D. Caselli, 7 titles by N.D. Popescu, 7 titles by N.G. Rădulescu-Niger. The titles of Caselli's novels are characterized by a decrease in the number of entities over time from 5 entities in 1896 (*placeEntity* + *personEntity* + *otherEntity* + *otherEntity* + *otherEntity*), to 2 entities in 1899 (*personEntity* + *otherEntity*). Behind this scheme, we may suspect a variation in all authors' use and distribution of entities: a title such as *The Beautiful Woman from Olt or Inquisition in Wallachia in the 13th century. A Highly Actual, Unpublished Historical-Dramatic novel* (1896) includes a complex, and rather ostentatious attribute combination, while *Ileana. A Novel of Great Sensation* (1899) simplifies the scheme. A distinct phenomenon can be observed in the novels authored by N.D. Popescu. The mention of entities (of all types, i.e. *personEntity*, *placeEntity*, *otherEntity*) shows some variation in number and time. Even if the data is extremely scarce, the great literary entrepreneur prefers to title his works unequivocally, especially his hajduk pieces, already forming a critical mass for subgenre emulation by the end of the nineteenth century. From 1864 to 1889, N.D. Popescu generally composes titles by observing simple recipes: two entities for the historical novels of 1864 and 1875; between three and four entities for the hajduk novels of 1881 and 1882; between two and three entities for the historical novels of 1887 and 1889. In the case of N.G. Rădulescu-Niger, I remarked a relative balance in the number of entities mentioned in the titles and variation between their type and association: *otherEntity*+*otherEntity* (1890), *personEntity*+*personEntity* (1891), *personEntity*

(1888, 1893 and 1896), *otherEntity* (1896). One can easily perceive the novelist's preference for the use of a single entity, thus a refusal of explicitness, as if, beyond the ephemeral condition of the feuilleton, the feuilletonist imagined a canonical destiny for his works.

The decrease in the number of entities is not a feature specific only to the Romanian feuilleton novel, as the shortening of titles seems to be a general trend, manifested throughout Europe. Studies such as those signed by Franco Moretti have suggested that titles have become shorter over time either for pragmatic reasons (imposed by editors and publishers), or out of a desire to convey the subject of the book to the public more succinctly (Moretti 2009, 134–158). While in the Middle Ages or the sixteenth, seventeenth and even sometimes eighteenth centuries, authors resorted to “synopsis” titles, which consisted of a summary of the action of the novel (e.g. *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner: Who Lived Eight and Twenty Years, All Alone in an Un-inhabited Island on the Coast of America, Near the Mouth of the Great River of Oroonoke; Having Been Cast on Shore by Shipwreck, Wherein All the Men Perished but Himself*), in the early nineteenth century these were replaced by short titles (Genette 1997, 71–72). Yet how does the trend towards making the title of the feuilleton explicit (described above) reconcile with a more general tendency to shorten titles, to reduce them to the bare minimum of words? Is this trend a copycat practice of newspaper headline writing practices?

Of course, the phenomenon can be explained by the relationship between the feuilleton novel and the journalistic genres of the nineteenth century. Between these pieces of text conveyed in different functional styles there is no direct communication at the level of content; but there is a subtle communication generated and supported by the newspaper template through the use of miscellaneous headings (*Proverbs and Sayings, Questions and Answers*) that highlight the action or situation in which the characters of the novel find themselves. The idea of making the feuilleton title explicit is also specific to journalistic genres such as the premier-Paris (front-page article), the chronicle, the interview, the report (Thérenty 2007, 207). However, in newspaper headlines, there is a focus on *otherEntity* rather than *personEntity* so, compared to feuilleton fiction, the distribution of entities is inverse. For example, the novel *Fiica lui Hagi Dumitru* [*Hagi Dumitru's Daughter*] by Rădulescu-Niger contains two co-dependent *personEntities*. In the issue dated

December the 8th 1891, of the newspaper “Romania. Organ Liberal-Conservator”, the novel was published alongside polemical articles (*Guvern de contrabandă* [Smuggling Government]), short or investigative reports (*Conflictul franco-bulgar* [The Franco-Bulgarian Conflict], *Criza din Austria* [The Crisis in Austria]) and even a column entitled *Dădacile*, which mocks the influence of the nannies on the decisions of political leaders. A quick glance at newspaper headlines shows that they mainly contain *otherEntities* (*conflict*, *government*, *crisis*) and a *placeEntity* (*Austria*). In the newspaper “Adevărul Politic” issued in March the 16th 1904, the novel *The Old Mountain Man. Novel from Pind* by Brun Jules (N. Papahagi)—centred on *personEntity*—is surrounded by other headlines that often record *otherEntities* (*Întrunirea partidului conservator* [The Conservative Party Meeting], *Întrunirea conservatorilor* [The Conservative Meeting], *Războiului ruso-japonez* [Russian-Japanese War]) or combinations of *placeEntities* and *otherEntities* that might sound as feuilleton titles (*Crima din str. Atelierului* [Murder on Atelierului Street], *Sinuciderea de la hotel Moscova* [Suicide at the Moscow Hotel]). However, there are also cases in which speeches by members of parliament (*Discursul lui Take Ionescu* [Take Ionescu’s speech]) or articles of political polemic (*Bir pe țărani* [Tax on the Peasants]) are reprinted. This time, the *personEntities* (*Take Ionescu*, *the peasants*) are not informative as they depend on the *otherEntity* (*the speech*, *tax*).

Conclusions

Composed of a maximum of two entities, the titles of the feuilleton novels use as a frequent formula the combination *personEntity* + (any) *other entity* (*placeEntity* + *personEntity*, *personEntity* + *personEntity*, *personEntity* + *otherEntity*), present in 33% of the 66 annotated titles. The combination found here confirms the broader research applied to ELTeC titles: throughout the nineteenth century, novel titles rely on the mention of at least two entities, one of which is necessarily a person (Patras et al 2021, 186). As far the use of the *personEntity* is concerned, the comparison of the feuilleton titles and journalistic headlines indicates: a. the importance of the character as a cohesive element of a sequenced narrative; b. the embedding, in the feuilleton code, of an engagement reading. Considered less cohesive for the narrative, spaces rarely appear in the titles of the feuilleton; however, their mentions, whether definite or indefinite for the readers, echo recent historical events such as the union of the Principalities, the proclamation of the Kingdom, the relocation of

social, economic and cultural life to Bucharest. In short, there is a media matrix shared by both press and feuilleton fiction, which means that the topical and miscellaneous facts sought by an eye formed through the newspapers' daily reading will also be tracked in the feuilleton titles (Thérenty 2007, 113).

In 71% of all titles, I noticed a trend to make the title more explicit by adding a subtitle, whether represented by a genre label or not. However, the case studies carried out on the feuilletons authored by N.D. Popescu, D. Caselli, N.G. Rădulescu-Niger have shown that each novelist has his or her own recipe for the title, influenced to a greater or lesser extent by the pressure of the typographical format or the tendencies of the newspaper template.

As we have only a few testimonies about the reading “with bated breath” of consumer novels, published in feuilleton format (Sadoveanu 1957, 550; Pillat 1978, 63-108; Pillat 1998, 128-144), I thought that a *reader-survey* experiment could reveal the stimuli (keywords) to which readers often react. I discovered that the audience finds status more stimulating than the character's name—for instance, in the phrase “Prince Dimitrie”, *Prince* is chosen more often than *Dimitrie*—which opens up a horizon for sociological reflection (the feuilleton novel represents and addresses a world marked by social differences). A social status means, in fact, a concentrated narrative, the story of a person's arrival to a certain social condition, thus it is considered more defining and more stimulating than a bare name.

The results obtained are only a starting point for researching the relationship between the relative precision of the title and the relative improvisation of the feuilletonistic writing, between the title as theme and the episodes of the feuilleton as variations. Together with these aspects, the present study aimed to apply and adapt a previous annotation model for titles, as well as to introduce an analysis methodology that calibrates the excesses of distant reading by adding an empirical, cross-checking approach inspired by recent reader-response surveys.

Annex 1: Figures

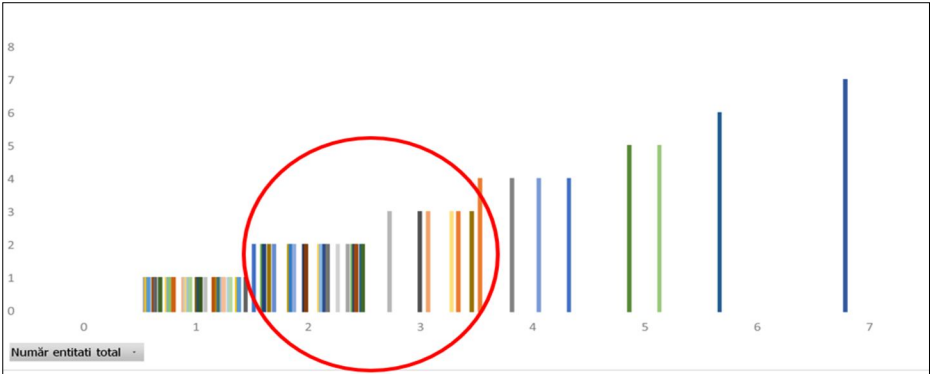


Figure 1: Overall distribution of entities

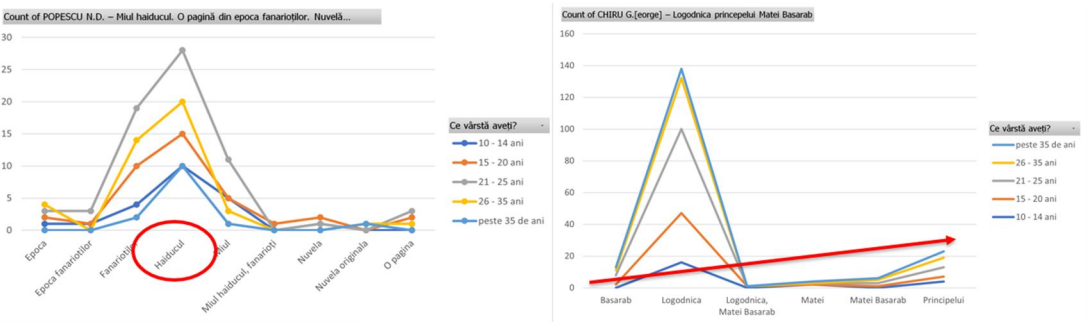


Figure 2: Title Focus: Miul the hajduk. A page from the Phanariot era (left)
The fiancée of Prince Matei Basarab (right)

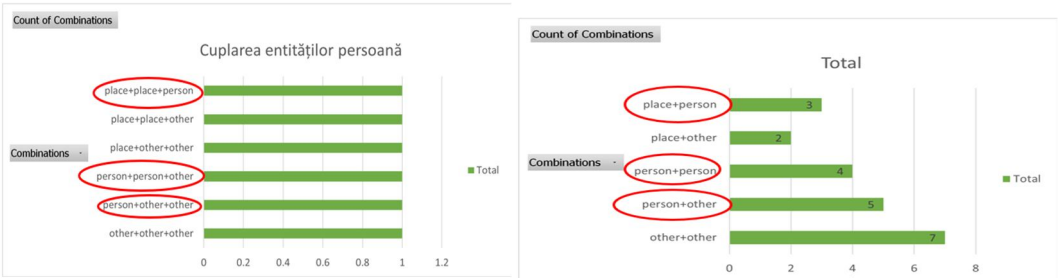


Figure 3: Pairing of PersonEntities in threes vs. twos

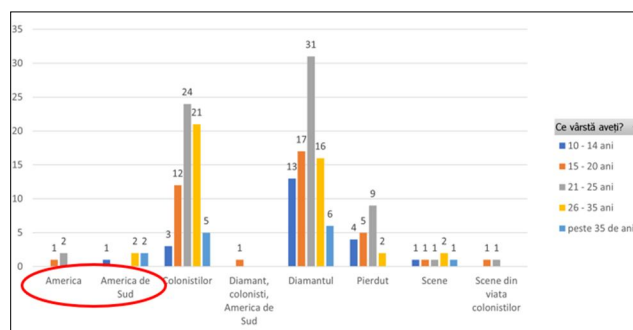


Figure 4: Title Focus: The Lost Diamond. Scenes from the Lives of South American Settlers

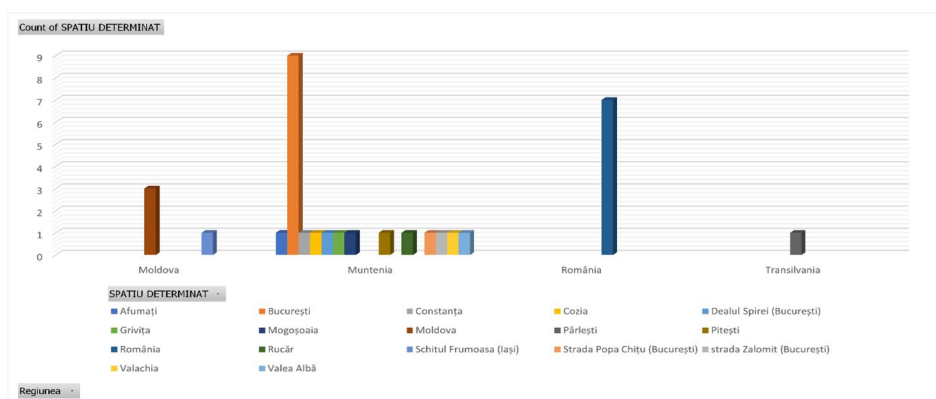


Figure 5: Spaces in the feuilleton novels published between 1850 and 1920

Annex 2: The list of novels contains restored titles, with the date of first feuilleton publication

AUTOR	TITLU
LUNGU Emilia	<i>Elmira. Roman original în trei părți</i> (1882)
ALLAN George [Mite KREMnitz]	<i>Prințul Dimitrie. Roman</i> (1883)
RĂDULESCU-NIGER N. G.	<i>Căpitanul Ropotă</i> (1886)
RĂDULESCU-NIGER N. G.	<i>Din memoriile unui procuror</i> (1888)
POPESCU N.D.	<i>Santinela de la Grivița</i> (1887)
RĂDULESCU-NIGER N. G.	<i>Foamete</i> (1896)
RĂDULESCU-NIGER N. G.	<i>Fuga</i> (1896)
HASDEU Iulia	<i>Domnișoara Ursuza. Roman inedit pentru copii scris la 1881</i> (1891)
POPESCU N.D.	<i>Miul haiducul. O pagină din epoca fanarioșilor. Nuvelă originală</i> (1871)
POPESCU N.D.	<i>Tunsul haiducul. Nuvelă originală ilustrată cu patru gravuri</i> (1870)
POPESCU N.D.	<i>Bujor haiducul. Nuvelă originală ilustrată cu patru gravuri</i> (1872)
FULGER Const. [Vasile POP]	<i>Revoluția din Portugalia sau Un tron pentru iubire. Mare roman de actualitate senzațională</i> (1910)
POPESCU N.D.	<i>Radu al III-lea cel Frumos. Novelă originală</i> (1864)
POPESCU N.D.	<i>Mircea cel Bătrân. Nuvelă istorică originală</i> (1876)
POPESCU N.D.	<i>Sora de caritate. Un episod din războiul de independență</i> (1880)
MACRI Panait	<i>Studentul. Roman original</i> (1884)
RĂDULESCU-NIGER N. G.	<i>Fata lui Hagi Dumitru</i> (1891)

AUTOR	TITLU
RĂDULESCU-NIGER N. G.	<i>Măriuca</i> (1896)
RĂDULESCU-NIGER N. G.	<i>Gelozie. Roman</i> (1890)
XENOPOL Adela	<i>Dorin Molna</i> (1893)
ESCHENAZI Maria	<i>Estella și Maria sau Răsplata virtutei</i> (1894)
LECCA Irina G.	<i>Pe urma dragostei. Roman</i> (1909)
CASSVAN Sarina	<i>Între artă și iubire. Roman</i> (1918)
MĂRUNȚEANU Grigore	<i>Contrast. Fragment dintr-un roman, de sub presă</i> (1895)
VULCAN Petru	<i>Dragomir</i> (1895)
LUPU E. [Zamfir C. ARBORE]	<i>Diamantul pierdut. Scene din viața coloniștilor din America de Sud</i> (1893)
MOLDOVAN Vasile E.	<i>Dușmănie. Roman</i> (1903)
BRUN Jules, N. PAPAHAĞI	<i>Moșneagul de la munte. Roman din Pind</i> (1904)
HASDEU Bogdan Petriceicu	<i>Ursita. Nuvelă istorică</i> (1864)
ANDRIESCU BOGDAN N.	<i>Trandafir. Roman original</i> (1878)
POPESCU Iosif	<i>Petru Cazacul</i> (1879)
RUSSU Ioan	<i>Nicu Ciobănelul. Nuvelă din popor</i> (1887)
ZORILĂ Nic. T.	<i>Vezinas. Istorisire din timpul lui Duras</i> (1892)
CLOROFORM [Grigore MĂRUNȚEANU]	<i>Sfinx sau din secretele unei nopți tainice. Roman misterios în trei capitole întunecate</i> (1899)
Aslan Edgar	<i>Fiica lui Radu cel frumos. Împrejurări și chipuri din trecut</i> (1905)
OECONOMU Ciru	<i>Fiica lui Sejan. Poveste istorică</i> (1898)
CHITUL Tit	<i>Catastrofa Daciei. Roman istoric</i> (1903)
CHITUL Tit	<i>Steaua Orientului. Roman istoric</i> (1905)

AUTOR	TITLU
DE LA BISTRIȚĂ	<i>Voievozii. Povestire originară a „Unirii”</i> (1912)
anonim	<i>O resbunare nouă</i> (1865)
ARGHIROPOL Emanoil	<i>Condamnata. Tăcere în viață, iertare în ora morții</i> (1868)
FUNDESCU I.C.	<i>Radu de la Pitești</i> (1891)
CASELLI D.[omenico]	<i>Lupta pentru mărire. Mare roman dramatic inedit</i> (1896)
CASELLI D.[omenico]	<i>Ileana. Roman de mare senzație</i> (1899)
anonim	<i>Copilașii Marioarei. Roman senzațional</i> (1905)
NICOLESCU WOLLMAR D.	<i>Triumful iubirii</i> (1910)
DOAMNA L. [Marie BOUCHER, V.A. URECHIA]	<i>Omul muntelui. Roman original</i> (1857)
FATIMA	<i>Zoe sau După divorț</i> (1892)
DRÂNCEANU Ion	<i>Princesa</i> (1893)
OECONOMU Ciru	<i>Din Rucăr. Scene văzute</i> (1903)
VAIAN Eugen	<i>Măritată! Roman nou</i> (1893)
MIHĂESCU-NIGRIM N.	<i>Amor ascuns. Roman original</i> (1899)
VULCAN Petru	<i>Almeiuna (Din Orient). Roman</i> (1903)
PETRAPETRESCU Horia	<i>Barcarolă. Un capitol dintr-un roman original</i> (1907)
NUTZESCU Const.	<i>Un vis de-o clipă. Roman</i> (1910)
ANDREI I.	<i>Șeina. Roman original</i> (1911)
MESTUGEAN V.	<i>Getta. Roman senzațional</i> (1916)
DIMANCEA G.I.	<i>Alexandru. Roman original</i> (1882)
NEGRU Mihail	<i>O poveste de iubire</i> (1911)
POP Vasile	<i>„Noi suntem sclave”. Roman modern</i> (1912)

AUTOR	TITLU
anonim	<i>Orfani!</i> (1897)
anonim	<i>Pentru moștenire</i> (1897)
anonim	<i>Drama din Constanța sau Taina unei mame. Roman realist, petrecut în zilele noastre</i> (1916)
anonim	<i>Femeie fără suflet. Mare roman dramatic</i> (1916)
CHIRU G.[eorge]	<i>Logodnica princepelui Matei Basarab</i> (1894)
CASELLI D.[omenico]	<i>Olteanca cea frumoasă sau Inchiziția în Valachia în secolul al XIIIlea. Roman istoricodramatic inedit, de mare actualitate</i> (1896)

Annex 3: List the 33 out of 368 novels of the feuilleton novels containing definite spaces

AUTOR	TITLU	AN	SPATIU DETERMINAT	REGIUNEA
IONESCU Radu	<i>Don Juanii din București</i>	1861	București	Muntenia
DUNCA-SCHIAU Constanța	<i>O familie din București. Iezuiții României</i>	1867	România	România
			București	Muntenia
DUNCA-SCHIAU Constanța	<i>Sub vălul Bucureștilor. Fiica adoptată</i>	1868	București	Muntenia
MISSAIL George	<i>România veche și România nouă. Roman original de datini și moravuri naționale</i>	1869	România	România
M.	<i>O săptămână la schitul Frumoasa</i>	1871	Schitul Frumoasa (Iași)	Moldova
SLAVICI Ioan	<i>Revoluția din Pârlești. Roman tragicomic în cinci părți, scos din niște manuscrise de la Ispania și alcătuit după cel mai nou sistem, dat fiind întru cinstea și mărirea celor întru toate deopotrivă între sine</i>	1873	Pârlești	Transilvania

AUTOR	TITLU	AN	SPATIU DETERMINAT	REGIUNEA
POPESCU N.D	<i>Don Juanii Bucureștilor. Jujuca</i>	1875	București	Muntenia
POPESCU N.D.	<i>Alexandru Lăpușneanu, domnul Moldovei (1553–1568). Roman istoric</i>	1875	Moldova	Moldova
POPESCU N.D.	<i>Fata de la Cozia. Nuvelă istorică originală, precedată de un rezumat al domniei lui Vlad-Vodă Dracula</i>	1877	Cozia	Muntenia
XENOPOL Nicolae D.	<i>Pășurile unui american în România</i>	1879	România	România
GRANDEA Grigorie H.	<i>Berlicoco. Istorie scrisă cu ajutorul dracului din România</i>	1880	România	România
POPESCU N.D	<i>Botezul de sânge. Nuvelă istorică originală, Episoade din istoria resbelului independenței României</i>	1882	România	România
POPESCU N.D.	<i>Radu al VII-lea de la Afumați (1521–1529). Nuvelă istorică</i>	1885	Afumați	Muntenia
CREȚEANU George (?)	<i>Misterele din București</i>	1886	București	Muntenia

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AUTOR	TITLU	AN	SPATIU DETERMINAT	REGIUNEA
POPESCU N.D.	<i>Epoca lui Dimitrie Cantemir, domnul Moldovei (1674– 1711)</i>	1886	Moldova	Moldova
POPESCU N.D.	<i>Santinela de la Grivița</i>	1887	Grivița	Muntenia
FUNDESCU I.C. (?)	<i>Dramele Bucureștilor</i>	1888	București	Muntenia
FUNDESCU I.C.	<i>Scheletul din Strada Popa Chițu Chițu nr. 17</i>	1889	Strada Popa Chițu (București)	Muntenia
MACRI Panait	<i>Cea mai frumoasă fată a Bucureștiului. Roman original de mare senzațiune</i>	1889	București	Muntenia
FUNDESCU I.C.	<i>Radu de la Pitești</i>	1891	Pitești	Muntenia
CASELLI D.[omenico]	<i>Olteanca cea frumoasă sau Inchiziția în Valachia în secolul al XIIIlea. Roman istoricodramatic inedit, de mare actualitate</i>	1896	Valachia	Muntenia
M.B.	<i>Pruncucigașa. Drama din strada Zalomit. Roman din zilele noastre</i>	1896	strada Zalomit (București)	Muntenia
CASELLI Dom.[enico]	<i>Din începutul Bucureștilor</i>	1898	București	Muntenia

AUTOR	TITLU	AN	SPATIU DETERMINAT	REGIUNEA
OECONOMU Ciru	<i>Din Rucăr. Scene văzute</i>	1903	Rucăr	Muntenia
BECESCUSIL VAN Gh.	<i>Valea Albă, 1476. Roman războinic</i>	1904	Valea Albă	Muntenia
Rosetti Radu	<i>Cu paloșul. Poveste vitejească din vremea descălecatului Moldovei</i>	1905	Moldova	Moldova
anonim	<i>Mamzella din Dealul Spirei (fragment)</i>	1909	Dealul Spirei (București)	Muntenia
FRUNZĂ G. [Constantin MILLE]	<i>Crimele Bucureștilor. Mare roman popular de senzație</i>	1909	București	Muntenia
FRUNZĂ G. [Constantin MILLE]	<i>Drama din stația Mogoșoaia. Crimă ori sinucidere? Mare roman de senzație</i>	1909	Mogoșoaia	Muntenia
FULGER C. [Vasile POP]	<i>Grozăviile poliției noastre sau România în fața unui război din cauza unor documente furate. Roman senzațional</i>	1909	România	România
FULGER Const. [Vasile POP]	<i>Dramele stațiunilor balneare din România. Mare roman de</i>	1911	România	România

TOOLS, METHODS, AND SOLUTIONS FOR THE EXPLORATION OF ROMANIAN CORPORA

AUTOR	TITLU	AN	SPATIU DETERMINAT	REGIUNEA
	<i>actualitate senzațională,</i>			
anonim	<i>Drama din Constanța sau Taina unei mame. Roman realist petrecut în zilele noastre</i>	1915	Constanța	Muntenia

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