

*SNOW AS AN OPENING TO HIDDEN REALITIES IN THE WORKS OF
PETER HØEG AND GABRIEL CHIFU*

Dana Sala

Assoc. Prof., PhD, University of Oradea

Abstract: The present paper analyzes two contemporary novels where the theme of snow is contrasted with the theme of evil: "Miss Smilla's Feeling for Snow" by Peter Høeg (1992), irrespectively "Visul copilului care pășește pe zăpadă fără să lase urme" by Gabriel Chifu (2004). The two little boys, Isaiah, irrespectively Veniamin, who leave traces irrespectively non-traces on the snow, are dead from the very onset of the plot as if they could not witness more of the evil conquering bit by bit the worlds in which they used to live. Their deaths threaten the survival of innocence in the world. Treachery is put into practice in both novels in its most insidious forms. Yet the very existence of the two little boys casts hope on those who keep on loving (them). The snow is both a revealer of past crimes (or future crimes in the latter novel) but also an opening to other dimensions of reality. In Peter Høeg's novel snow means the continuity of Smilla's perceived self, the quest for truth and the quest for love. In Gabriel Chifu's novel snow is the opening to the realm of invisibleness and to a supernatural dimension of reality.

Keywords: contemporary fiction; identity quest; theme of snow; destroyed ways of Arctic life; mass killing under Communist regimes.

"It is freezing, an extraordinary -18 ° C, and it's snowing, and in the language which is no longer mine, the snow is *qanik* - big, almost weightless crystals falling in stacks and covering the ground with a layer of pulverized white frost. (...) The ice is normally what I look for first when I come up on to Knippels Bridge. But on this day of December I see something else. I see light. (...) Isaiah is lying with his legs tucked up under him, with his face in the snow and his hands round his head, as if he were shielding himself from the little spotlight shining on him, as if the snow were a window through which he has caught sight of something deep inside the earth". (Høeg, *Miss Smilla's Feeling for Snow*: 6).

„Agale, agale, mă înalț în văzduh și spre marea mea uimire privesc de sus toată scena, cu limpezime văd, parcă mă aflu într-o lojă, la teatru: mă văd pe mine însumi cum stau întins, nemișcat pe patul acoperit de mușama albăstruie, văd chipul meu care s-a liniștit ca prin farmec și are acum întipărit pe el chiar o urmă de surâs împăcat, o văd pe mama cum mă plânge, îmi strange mâinile în mâinile ei, mi le sărută și se roagă *Veniamin, nu pleca, nu pleca dragostea mea, copilul meu...*(...) Chiar îmi trece prin minte gândul că toată tărășenia cu accidentul meu de la săniuș și apoi cu moartea mea și cu înălțarea oarecum ratată la cer nu a fost decât un vis

nefericit, un vis urât din care acum m-am trezit urmând să-mi reiau viața mea cea de fiecare zi” (Chifu:39-43).

Snow is not only the sense of Smilla’s native land, but also the overwhelming, sought-after sense of her mother’s presence. Mother is the only being in continuity with Veniamin’s Hereafter realm after a lethal accident with a small slide on a heavy winter’s day. Both novels, set in different parts of Europe, without being interconnected, deal with the theme of snow as if it is an opening and not a just a natural covering. Snow opens just like a window, irrespectively a heavenly gate to another reality, lying beyond the ordinary range of perception. The present study analyzes two contemporary novels where the theme of snow is contrasted with the theme of evil: ”Miss Smilla’s Feeling for Snow” by Peter Høeg (1992), irrespectively ”Visul copilului care pășește pe zăpadă fără să lase urme” by Gabriel Chifu (2004).

Fresh fictional contexts for the theme of snow. What strikes the reader is Høeg’s ability to harmonize the main character with the fictional context. He surely is a Scandinavian writer from the lands of snow who has opened the theme of snow to a totally fresh range of perceptions and to original, inventive contexts, unknown before his first bestseller. But his novel owes its marveling effect not only to the novelty of landscapes and contexts. It is the eccentric femininity of the heroine conquering our hearts as few literary characters do. She is tough in her isolated private life, she manages to keep men at the necessary distance in order to be able to define her feminine essence, but she also can be in love with her neighbor, a big-hearted man with a low-key life style. He is the only one to be trusted but he clearly has a pact with the criminal, as revealed in the third act of this fiction, a pact which might involve literal betrayal. Has she given her heart to a friend or to a foe?

She quickly notices how people who obey too much are harming others through their lack of commitment; she can be helpful, yet ironic. She has experienced the toxic effects of other people’s conformism. She has dreamed of escaping to Thule all her late childhood and adolescence. Not because this land would be some exotic unreachable place in the world but the only place in the world real for her. She is the runaway who cannot bear captivity, in herself and in her fellow beings. An outcast in control of her life, thriving on helping others, she likes geometry, not chaos. And more than anything, she likes words, they are not taken for granted. Sometimes they could ease the feeling of alienation, sometimes they could deepen it. She reads children’s minds and feelings with the quickness with which she can read ice or footprints on snow.

In the second writing discussed here, a Romanian poet and novelist, Gabriel Chifu, has had a brilliant idea of launching a novel about the crimes of communism, during 1950s, from an angel’s perspective. The angel is actually a little boy who enjoyed the paradise of snow during the first day of the New Year. But we are in the year 1956. History of those years, for any kind of protesters, real or alleged, will turn out to be a lot worse than imagined. The edifice of lies is thriving, the reality of a concept brought to life by the human agents involved, the people working in the state police apparatus is also thriving, quickly updating everything... up to a point. If a child can be metamorphosized into an angel, so comrade Cameniță, a member of nomenclature, can be converted into a good man (or at least into somebody who is afraid of the apocalyptic signs displayed in the town of Serenite) and suffer inner changes. As Dennis

Deletant shows: "Throughout the 1950s, they were used to eradicate partisan resistance in mountains areas and in a more passive role, they were employed to guard the labour camps."(Deletant:129). The problem with the people of the communist nomenclature was that they were "entitled" to legitimize a new system and torture their fellow beings for their claiming democratic rights on the mere virtue that the proletarians were the ones entitled to obtain everything.

Veniamin, our fictional character, after an initial play in the snow, is placed highly placed above the earth, at the intersection of heaven with the "customs" through which the soul is compelled to pass in the Romanian folklore. His passing into the Hereafter realm happens smoothly, yet mother is the only one able to keep him in the life before afterlife through her pain.

Snow and maternal protection from evil. The two novels analyzed in this paper draw their substance from maternal presences. It is mother who holds together the world out of joint, and this is valid for both writings under discussion. In this respect, the article "A House of Mourning: Frøken Smillas Fornemmelse for Sne"- published in *Scandinavian Studies*, LXXIX (1997): 52-84 - seems to have a very interesting new frame, to cast a new light on the story, that of unity with mother, and, generally, on the theme of creation. I came across Norseng's crucial reference in a thesis on the construction of self and of becoming, (which I consulted online) and here Anne Kirstine Mehlsen quotes Mary Kay Norseng.

Taking this observation into account, of Smilla's non-settlement to arrive at any point, I can see that, for the two novels discussed in my paper, maternal presences are the enactors of a strange connection, that between snow and fighting the Evil. It is through the mother's completeness, through a psychical unity with the mother, that the evil can be kept at a distance. No crime can interfere as long as maternal presence is blocking it, even if it is a presence only in spirit. In the latter novel, the destruction becomes overwhelming, impossible to withstand, from the very moment mother becomes a subject of Securitate's interrogatory and is kept in prison. She is being tortured, beaten to death. A role here is played by the character's brother, Vlad, who has a strange psychological aversion to torture and commits to do whatever it takes to escape it. The price is mother's freedom. Now the role of the two boys, the younger characters of the two novels, becomes clearer. They must prevent the perpetuation of Evil. How will they do it if they already belong to the realm of dead? They have a powerful influence through the ones who keep loving them. Another tension is emergent, that between self and the outer world as an open space.

Snow is as natural as Smilla's blood tie with her mother or as her mother's milk, *immuk*, as it is called in the language of people living in North Greenland. Apart from being a detective crime novel, with Smilla in the investigator role, the book is about perceived continuity of self within an identity quest. Smilla discovers how certain words of her former existence have disintegrated or have been pulverized, just like inorganic matter. Smilla's life has also been a translocation of her country of words into Denmark. Even her name combines the two cultures as Smilla is the abbreviation of Smillaraaq, containing both the Danish version for "smile" and "mild".

Snow means inner life in the countries where is the predominant landscape. Under it, life gets its most explosive ways of expression. Snow can be illusional and dangerous. In the final act of the novel, it is mother's presence who warns Smilla, through memories, not to fall asleep and keeps her awake. We have heard about the sleep before death of people exposed to Polar weather. In spite of menace of death through hypothermia, snow has also a revitalizing aspect linked to it. It is through the snow coating that the first frail plants emerge, changing the season to spring, announcing resurrection.

The Romanian version of the novel was released in 1997 and is entitled *Cum simte domnișoara Smilla zăpada*. The version in English was a lot sooner. Tiina Nunnally is the translator of Peter Høeg's *Smilla's American version*. Both versions of the title, *Smilla's Sense of Snow*, irrespectively *Miss Smilla's Feeling for Snow* have enjoyed a great popularity among British and American readers. Translator F. David is a pseudonym. This novel has generated a unique case in the history of translations, the author's rights versus the translator's rights.

In the latter novel all characters, member of the same family, have their names start with the letter V. There is a heavenly cosmology drawn from the Romanian folkloric conception of heavens, with customs for the souls (see Miheț) on which the political novel is overlapped. The most powerful bond is that between Vera Vodă (mother) and her child, Veniamin, dying in a sled accident on the first of January 1956, in south-western communist republic of Romania, where people are terrorized by Securitate officers in mission to liquidate all the remaining opponents of the new communist regime.

The novel is focused on the year 1956 but in reality these forms of anti-communist resistance, of underground partisan movements were going on for a couple of years more, before total repression.

Chifu's novel could not have been published in The Socialist Republic of Romania. There is quite a contrast between genuine memoirs of people who could not publish their works before 1989 and the memoirs of people who had access to power after 1989, the latter being ironically assessed by Alexandru Cistelean (*Aide-mémoire*:13).

Snow appears also in other novels as the season of searching for intimacy when the social rules outside in a country under totalitarian regime have become too oppressive (Miheț, *Preface to Constantin Țoiu's novel, Căderea în lume*, p. 8)

Labyrinthine structures of the open spaces. Both novels create labyrinthine structures at the intersection of the open spaces (where the action is set) with tensions encasements of the inner life of the protagonists. The three parts of the first novel are: The City, The Sea, The Ice. The last part of the story unfolds in a labyrinth of ice, on the Isla Gela Alta, a labyrinth of a last game between life and death, with incandescent lights and flash-backs but with nobody victorious. The first novel is written by Peter Høeg, a novel where snow is Smilla Jaspersen's country: *Froken Smillas fornemmelse for sne*, an instant bestseller translated from Danish into a great deal of languages.

The second novel analyzed here, after an initial prologue, is made out of the protagonist's dreams. Its subtitle could translate as: "The Invisible, a detailed account". Disconnected from his family, as the result of a sled accident followed by his death, Veniamin, a 12-year-old child, is projected between heaven and earth. He does not pass through the gates

of heaven and is therefore, suspended. His only way to keep in touch with father, the two brothers and mother is to dream episodes of their lives, as a way to find out news about them. After his death, historical events take a more tragic turn, influencing their family. As the title suggests, *Visul copilului care pășește pe zăpadă fără să lase urme*, the whole book is the dream of the child whose footsteps on snow leave no traces. Gabriel Chifu's novel, published in 2004, speaks also of the criminal operation in the countries of the Eastern Bloc, erasing traces of mass killing and torturing and mystifying them for posterity. Those who had the power, politically, allowed only their version of truth. Anti-communist resistance organized in the Carpathian Mountains was completely repressed and liquidated, therefore little was known about these courageous partisan fighters.

The two boys introduce into their stories the presence of a hidden territory. It can be an intuitive one, related to the personal quest of self, like in Smilla's case. Her hidden territory is reality. Through this new detective experience, Smilla can voice out her inner Inuk, her heritage from the Inuit people. She is offered a mirror through the life of Isaiah, through his desires (to dash off to Greenland, to escape) and his fears (for example his fear of heights). In the final act, the mirror is unexpectedly presented by her mother, through a glimpse into the moment when her mother used to lit candles, turning the iceberg cave into the resemblance of a cathedral.

The hidden realm is situated above the city of Serenite in the latter novel written by the Romanian author Gabriel Chifu. Veniamin is now a new being almost like an angel. Yet he feels the pain of every misfortune in his family. He even attempts to challenge the heavenly book where all these events must have been pre-determined, pre-written. He wants to alter the course of events, but he cannot do anything, he cannot even leave traces on the ground. He cannot warn his dear family members. Nobody can step into his traces, nobody can read them. As far as reality is concerned, Veniamin, from now on, is able to read his future and look into it only by dreaming it. Veniamin's story starts on 1st January 1956. For the Romanian citizens immediate future is gloomier than past. What we learn is that everything is the beginning of the end. The whole town is a paradise of snow before Veniamin's accident. Actually, Veniamin's remark: he does not want to become like grow-ups, because then he will be forced to say lies, just like the adults. His process of dreaming resembles the sleep before death brought by hypothermia and too much exposure to frost. It is a process similar to Veniamin's escape from history, also the history of one's own existence. He is the witness of his family disruption but also the only one who could register it, as presumably there will be no records of the truth. Vlad, the opportunistic survivor, will not allow memory to be an enactor of truth. Only a dead angel could be sent from heavens to the inhabitants of Serenite, but the corpse of an angel would mean the definite collapse of hope. The landscapes here, in the latter novel, have a strange connection with the images present in an anthology of five top Romanian poets, entitled *Băutorii de absint (The Absinth Drinkers)* where death has something of a child's gaze and of an old man's gaze at the same time. (see Cristea-Enache in his analysis of the anthology: 257).

Chifu's novel could be analyzed also in terms of discontinuity, since it is the dream that keeps the connection between Veniamin and his mother, father and brothers, and thus the dream

masks the discontinuity present as a series of crisis. This chain of crisis and discontinuity has a generative power, as Podoabă points out for a larger trend of Romanian postmodernism.

Snow, innocence and identity quest. The metaphorical figure of the dead angel from Chifu's novel could be paralleled with a tiny presence pointing inwards, that of an unborn narwhal calf. Smilla's mother brings home eight narwhals, one of them being a pregnant female. Smilla's mother cuts the belly. "An angel-white, perfectly formed calf half a meter long slid out onto ice." (Høeg).

The image of the angel-while narwhal calf is a very striking one, just like the cruelty Smilla's mother is forced to adopt. It is also the epitome of an identity quest. The angel is not one from above, but one emerging from the inner most layers of a maternal self. The opposite pole of Smilla's quest is geometry. She understands crystals and she recognizes quickly all the inorganic forms in nature. She reads to Isaiah from the book on Euclidian geometry and the two of them can communicate meaningfully even over the denotative phrases she reads.

Even as an expert in ice, a glaciologist, therefore a job more like that of her father, a Danish wealthy anesthetist and a scholar, Smilla continues to be a rebel. She receives little remuneration and relies on the aid for unemployment or on father's sponsoring. But she has the freedom of not being committed to a system which can be subservient to corporation with criminal intentions, like that of Tørk, whom she confronts in the last scene on the iceberg island.

Treachery is put into practice in both novels in its most insidious forms. Yet the very existence of the two little boys casts hope on those who keep on loving (them). The two little boys with solemn, biblical names, Isaiah, irrespectively Veniamin, who leave traces irrespectively non-traces on the snow, are dead from the very onset of the plot as if they could not witness more of the evil conquering bit by bit the worlds in which they used to live. Their deaths threaten the survival of innocence in the world.

Both novels go beyond the association of snow with purity. The metaphors are more complex and they play a part in the big scheme of the fiction. None of the stereotyped acceptations of snow function here, in these two refined novels. Snow becomes the opening not only to something hidden, but also to something mysterious and other-worldly.

Thus, Høeg's novel explores Smilla's intuitive qualities of approaching the hidden realities of snow. It is a mystery crime novel. Snow is a revealer of a past crime, but this crime is chained with others, including the attempt to take Smilla's life. However, the references to the other-worldly realities of the Danish novel analyzed here are more hints than transgressions. We, the readers, are not taken into the realm of supernatural elements to accompany the character as it happens in the latter novel contrasted here, Chifu's 2004 novel. Smilla's intuitions are kept realistic by the author. Yet there is a tinge of them bordering fantastic literature, or at least the category of paranormal.

What gives Høeg's novel a deep stamp of originality is the presence of the main character. But what moves the novel from one stage to another, if we leave aside the suspense and all the thriller ingredients is Smilla's perceived sense of self. Her quest for truth and her quest for love assure the continuity of the self.

Smilla is the only character able to "read" ice both as a scientist and as a human being in love with the poetry of nature. Smilla was born in Thule. For every European, this is the

outermost frontier. So it is for Smilla's father, who came on a scientific mission and rested. Smilla's star is nostalgia. This is something she has in common with her father, that is why their relationship can take the form of understanding. It is through this nostalgia after Thule that they communicate. A part of him is there, in the country of fogs, in the country of the ices. Yet, Smilla's mother had to take the decision of becoming a hunter, then hunt like a man. Hunting means survival. It was her honest way of competing with nature. She died while Smilla was 6 during narwhal hunting and nothing could intervene between Smilla's mother and her destiny. Mother would teach Smilla about the cruel side of nature. It is not fair but one should not try to cheat nature on purpose. Thus the narwhal becomes a symbol of a hidden circle of life and self.

Crime against humanity and the global changes that affect the inhabitants of the Northern Pole set together so much destruction that it is hard to intervene. Smilla's own bother commits suicide in the eighties. The novel evolves roughly around the year 1992, the date of novel publishing. Smilla is a 37-year-old woman, Isaiah is a 6-year-old neighboring boy, from Copenhagen's district The White Cells.

This aspect becomes visible once with Isaiah's death. Isaiah is Smilla's 6-year-old friend towards whom she acted like a mother-figure, for a short time, and with whom she got on very well since she sees in him "a younger version of herself, a transplanted Greenlander ill at ease in Danish culture."(see Encyclopaedia on Miss Smilla's Sense of Snow, retrieved 3 nov 2015).

Reading traces and histories. Peter Høeg's 1992 novel, *Miss Smilla's feeling for Snow*, deals with the evil that tends to destruct millenary ways of life. The author has the courage to show the dark side of civilization. People forced out of their millenary harsh practices for survival might lose the very center of their existence. The book does not speak only about man's destruction of nature, but also of a whole circuit to fuel destruction. Innocence is being killed even since the beginning of the novel. Shall Smilla, the misfit, be able to rescue it?

On the other hand, after an opening scene that happens while some children play and go on sledges on the first of January 1956, Gabriel Chifu's novel uncovers some glimpses into the mass killing happened in those years in the Eastern bloc, when no democratic protests could happen. Every sign of protest against communism, real or invented, was brutally repressed by the Securitate. Dennis Deletant's excellent book proves the systematic "use of terror". New evidences come to light in the process of communism within the Eastern bloc. The Romanian postwar communist regimes of Dej and Ceaușescu relied heavily on falsification of evidences, mystification of documents, burial of proofs, mass graves. (see the books dedicated to this subject by Ruxandra Cesereanu and for the altered relationship to literature, Sanda Cordoș). The "communist evil" is a disguised evil. The main problem is here its claim to legitimate something totally out of principles (Ioana Cistelean:89).

Experiments that happen on innocent people, without their will or consent, are a harsh reality of Peter Høeg's novel. The evil interferes when a mother succumbs from her role, namely Isaiah's mother. She does not question why her boy is taken to the hospital every week

and the result of this visit is a sum of money. It is the unity with the mother that does not let Evil in, be it a social one, a political one or the onset of crimes.

In Peter Høeg's novel, snow occurs in very unusual metaphors and very unusual constructions. We, the readers, realize that all that we have known about snow is very limited. The writer employs snow for different reasons. We are in the midst of a thriller, although it is hard to realize, given the complexity of the novel. Isaiah's death has not been an accidental one. Smilla can read any type of footprints in the snow. The little boy might have tried to escape from the roof, he did not like heights and it is sure that he had not climbed up to play, she knows his habits better than his own alcoholic mother. But these questions and their reclaiming of answers shall unfold later. In the very first scene of the novel, the author is preoccupied with grief, loss and coping. Isaiah's tomb projects an engulfing darkness over the whole month of December and Smilla tells us, the readers, that she feels the cold of Denmark as colder than that of Thule. It is not the temperature that matters, but perception.

Given Isaiah's position on the ground, snow becomes a window to subterranean worlds. Hidden realities are there. But also hidden, unknown reasons that have led to mass killing. The end of the novel shall bring forward the case of an arctic worm deliberately sent to infest other waters and find other hosts and therefore kill many people. Some of victims are selected on purpose other are killed at random. It is more that the outcome of a corporate world, it is also the result of a world without hope. Smilla's "sense of snow", however, is always associated with hope.

Conclusions. Towards the final confrontation of the novel, a confrontation whose resolution is unknown, can only be guessed, mother's presence is linked to the way she used a mirror in front of candles, to multiply them, thus by enlarging the space and giving it the qualities of another realm, maybe of a fairy tale land. Smilla finds herself in a cave, lit by fire, confronting the criminal, and she has the impression of being in a cathedral. An unusual woman, a person who had never told a lie, with her hair "pulled into a bun at the nape of her neck", a person for whom Thule is the homeland, not the outermost frontier, Smilla's mother is the most beautiful woman seen by her.

The other novel is placed in the 1950s. As so many facts were mystified by Securitate, an honest appraisal of the Romanian Gulag was possible only after 1989.

The novel refers to the phenomenon of partisan armed resistance against communism, as Veniamin's brother, Victor, is one of the victims. Also the labour camp where Veniamin's father is being sent has a big role. Vlad, Veniamin's brother with a poetic talent, becomes acclaimed at the price that he cannot stand torture and becomes an informer, betraying his mother, after the other brother, Victor the partisan, is caught and killed.

Smilla and Isaiah (himself of Inuit origin) are two people for whom living in truth means more than living a life, means living a life worth living for. The powerful association revealed by both novels analyzed here is snow as a revealer of truth. The characters can bear the harshness of truth just the same as they can bear the harshness of life. The snow is both a revealer of past crimes (or future crimes of the Securitate in the latter novel) but also an opening to other dimensions of reality. In Peter Høeg's novel snow means the continuity of Smilla's

perceived self, the quest for truth and the quest for love. In Gabriel Chifu's novel snow is the opening to the realm of invisibleness and to a supernatural dimension of reality.

References:

Cesereanu, Ruxandra, *Călătorie spre central infernului*, București, Editura Fundației Culturale Române, 1998.

Chifu, Gabriel, *Visul copilului care pășește pe zăpadă fără să lase urme*, Iasi, Polirom, 2004.

Cistelean, Al., *Aide-mémoire. Aspecte ale memorialisticii românești*, Brașov. Aula, 2007.

Cistelean, Ioana, *Carceralul*, in the volume *Scriitoarea* (authors: Liana Cozea, Ioana Cistelean, Dana Sala, Marius Miheț), Oradea, Editura Universității din Oradea, 2009, :89-126.

Cordoș, Sanda, *Literatura între revoluție și reacțiune*, Cluj-Napoca, Editura Biblioteca Apostrof, 1999.

Crețu, Bogdan, editor, *Băutorii de absint*, (anthology) by Traian T. Coșovei, Nichita Danilov, Ion Mureșan, Ioan Es. Pop, Liviu Ioan Stoiciu, Pitești, Paralela 45, 2007.

Cristea-Enache, Daniel, *Timpuri noi*, București, Cartea Românească, 2009, the chapter Marea fotografie (Traian T. Coșovei, Nichita Danilov, Ion Mureșan, Ioan Es. Pop, Liviu Ioan Stoiciu):248-263.

Deletant, Dennis, *Communist Terror in Romania. Gheorghiu-Dej and the Police State, 1948-1965*. Hurst Company, London, 1999.

Høeg, Peter, *Cum simte domnișoara Smilla zăpada*, translation from the Danish by Valeriu Munteanu, București, Editura Univers, 1997.

Høeg, Peter. *Miss Smilla's Feeling for Snow*. Translated from the Danish by F. David, Flamingo, Harper Collins, 1993. Print.

Høeg, Peter. *Smilla's Sense of Snow*. Translated by Tiina Nunnaly. Kindle file.

Miheț, Marius, „Vămile comunismului (Gabriel Chifu)”, in „Adevărul literar și artistic”, nr. 743, 16 noiembrie 2004, p. 7; Idem, *Prefață* la Constantin Țoiu, *Căderea în lume*, București, Grupul Editorial Art, 2007.

Pantea, Aurel, *Colocviile romanului românesc*, Editura Limes, 2010.

Podoabă, Virgil, in the volume *Colocviile romanului românesc*, Editura Limes, 2010, coordinated by Aurel Pantea, 2010:82-89.

e-references:

Norseng, Mary Kay, *A House of Mourning: Frøken Smillas Fornemmelse for Sne*. Scandinavian Studies, LXXIX (1997): 52-84, <<https://www.questia.com/library/journal/1G1-19398304/a-house-of-mourning-froken-smillas-fornemmelse-for>>.

Mehlsen, Anne Kirstine, <http://pure.au.dk/portal-asb-student/files/2474/Final_document.pdf retrieved 4 nov. 2015>: *The Construction of Self and Becoming: In Peter Høeg's "Miss Smilla's Feeling for Snow", Sally Morgan's "My Place", Toni Morrison's "Beloved", and J. M. Coetzee's "Disgrace"*.

Encyclopaedia, retrieved 3 november, 2015.< <http://www.encyclopedia.com/article-1G2-342100021/smilla-sense-snow.html>>