DIASPORIC DIALOGUES IN SITES OF MEMORY: THE CASE OF ROMANIAN-AMERICANS

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Abstract: Centered on the exploration of Romanian ethnicity in the United States, this study analyzes how salient ethnicity is for Romanian-Americans and the manner in which they negotiate their ethnicity as members of organized groups through cultural events. To this end, this study focuses on ethnic cultural events understood as platforms for the performance of ethnic identities and on the cultural strategies through which ethnic imagery comes into being through tropes of history and imagination so as to create "moments" of collective self-recognition.

Key words: ethnicity, Romanian-Americans, ethnic organizations, memory, cultural events

Introduction

This study hopes to generate some intellectual insight into the cultural and political logic of Romanian ethnicity in the United States through the exploration of tropes of ethnic belonging in the cultural projects of the Romanian diaspora in the United States. Rather than an analysis of Romanian culture in everyday life (as captured in banal, contingent, values and aspects that Romanian-Americans use in making decisions on a regular basis), my interest lies in describing ethnicity as outlined and configured through participation in cultural events. Though falling short of a case study of Romanian cultural events, this study consists of a sum of reflections on how Romanian-Americans construct their sense of ethnic belonging, and develop their attachment to Romania through a selective and diversified engagement with various cultural imaginaries occasioned by ethnic social and cultural gatherings. Most of my ideas draw on some cultural events which I witnessed in California and in particular on the monthly event called 'La Steaua", a monthly book club organized by the Union & League of Romanian Societies of America.

While exploring ethnicity as embodied in cultural projects and illustrated through reverence for history, memory, this study mainly deals with the cultivation of cultural practices in which ethnic tradition is enshrined.

Literature Review

A salient concept of the social discourse, the concept of ethnicity emerges at the intersection of anthropology, sociology, political science and psychology. The elusiveness of this elastic social concept is further compounded by the multiple relations which it establishes with interrelated concepts like nationalism, heritage and ancestry. There is a large diversity of opinions and interpretations within the phenomenon and whereas some critics articulate the discourse of ethnicity around biological variables (which gave rise to primordialist, biological or ethological theories of ethnicity), others focus on social
factors or on ethnicity as otherness. Celebratory and disparaging comments polarize various types of discourses on ethnicity, either by professing the sense of difference and encouraging the introduction and development of the new identity politics or by incriminating ethnic ideology as the promoter of a discourse of disensus and disengagement from an inclusive political arena.

One of the most commonly encountered misconceptions on ethnicity lies in its construction as a form of survival of primitive/traditional cultural forms, which feeds into the creation of an ethnic group as a collective entity legitimized exclusively by an ancient/noble/authentic tradition whose organization and functioning is independent of economic and political consideration. Before outlining the main arguments which refute this theory, my study consists of a review of the prominent theories associated with primordialism. The main goal behind this short theoretical excursus is to propose a framework of understanding ethnic culture in the larger context delineated by culture preservationism and cultural change. My intention is to point to the fact that ethnicity develops around problematizing culture and the creation and maintenance of an ethnic group is motivated by pragmatic considerations, by the need for social recognition and the interest to earn a competitive edge in the contest for staking claims or finding a social voice. In so doing, some general reflections on how Romanian ethnicity is configured by the participation of Romanian-Americans in celebratory events may reveal how Romanian diasporans in the United States relate to culture through multiple affiliations and allegiances and do ethnicity by re-interpreting cultural practices.

The proponents of the primordialist/essentialist argument stress the roles of biological factors and cultural attributes such as common history, myths, language, food, folklore in structuring ethnic belonging. The theoretical pillars of primordialism identify race and ethnicity as primary sources of in-group loyalty and place emphasis on the emotional strength of ethnic bonds. Theorists associated with the principles of primordialism like Andrew Greeley (1974), Harold Isaacs (1975) and Walker Connor (1978) analyze ethnic identity as a function of emotion and consider intuitive bonds more meaningful than formal legalistic relationships. Clifford Geertz (1973) focuses on ethnic attachments as the “givens” of the human condition, while Paul Brass (1994) considers that ethnic groups are based on distinctive cultures and origin myth persist through times. Francisco Gill-Whites (1999) proposes a theory of evolutionary primordialism through the analogy between animal species and ethnicity by considering that both are determined by sets of culturally transmitted norms and behavior. Mark Schaller (2003) brings into discussion the undisputable advantages of interpersonal cooperation by invoking prehistorical reasons to advance the theory according to which group representations and belonging emerged out of the need to minimize dangerous encounters with strangers. The common denominator of these essentialist approaches to ethnicity is the argument of identity as non-rational/non-calculated/non-negotiated, but “primeval, original, primitive or fundamental” (Hardin 128), endowed with a “certain ineffable significance [...] and attached to the tie of the blood” (Shils 33). Connor's theory bridges the gap between the essentialist approaches mentioned above and forthcoming theories on community and group identity. They consider cooperation and sociality as essential to group and community formation while at the same time stress the “sense of sameness or oneness of kind” (95) that derives from a myth of common descent.

Primordialist arguments have been challenged or refuted on many grounds and some critical stances attempted to dismantle their theoretical legitimacy altogether. If such primordial attachments are natural, biological, why do not all communities experience them? Why do some individuals view

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6 to Wernhart, “ethnic” signifies the unit of human beings who are united through common socio-cultural expression
7 H.Bhaba’s postcolonial perspective
8 see Clifford Geertz: considers ethnic or “primordial” claims so extremely corrosive to political integration
ethnicity as optional, or refute claims to ethnic identity? On the other hand, if ethnic identity is founded on immutable beliefs and practices, why is the sense of identity constructed over time? Some critics point to the lack of a sustained effort on the part of primordialist theories to define or describe the “ineffable” aspect of ethnicity and to offer acceptable explanation pertaining to the ”primordial” nature of ethnic affiliations. Others deplore the few associations between primordialist arguments and pertinent references to organization issues, such as sources of inter-ethnic conflict, and the role of elites in constructing ethnic consciousness. Still other critiques refer to the inadequacy of essentialist theories to investigate the (in)consistency of ethnic engagement over time. Despite the critique mounted against this trend, we need to acknowledge the body of scholarship produced by the community of primordialists and the contribution they made to ethnic studies. The mere fact that what is said about ethnicity nowadays seems to be an exercise in dismantling one or more lines of inquiry taken by primordialists is yet another conclusive proof that primordialists have opened new lines of inquiry on theories of community and are still widely read, even if for polemic purposes.

Unlike primordialist theories whose logic follows (with certain variations) the primitivism of ethnic feeling, circumstantialist, mobilizationist and instrumentalist theories propounded by economists describe ethnicity as the products of transaction of ethnic groups understood as service-producing clubs (see Congleton and Winthrobe 1995) or ethnicity based on sentiments elicited by circumstances (see Scott, as quoted in Eller and Coughlan, 48). Rather than an organic condition or internal predisposition within the group, instrumentalism describes ethnic identity as fluid and amenable to changes (Matsuo 507), a mutable phenomenon subject to continual reconstruction and negotiation. Prompted by ethnic engagement as a mode of affiliation (Guibernau and Rex 2003), ethnic identity is determined by external stimuli, by sets of options, choices, limitations, embodied in institutions and social practices. Rational choice theorists10 consider that affiliation into an ethnic group is useful for achieving practical goals and describes competition over resources (material or symbolic) as the motivation which prompts people into claiming ethnic affiliation. M. Waters (1990), Lyman and Douglass (1973) consider that people use their ethnicity selectively and their choice is dependent on circumstance, whereas Henry (1973) and Nagel 91994) consider that ethnic identities are maintained with a view to influencing political and social policies. When present, ethnic tension derives from groups and individuals who mobilize ethnic strategies in an attempt to compete with each other over social and political and economic resources (Mc Kay 399). The proponents of such interpretative approaches point to the mutable nature of ethnic attachment and stress the importance of interest and context in shaping ethnicity. They also consider that the appropriation of ethnic identity is correlated with a goal or objective, be it in terms of government resources or positive social status.

Other critics draw on theoretical choices which are harder to circumscribe to a single approach, as they either swing between multiple identifications of ethnicity or focus on the salience of difference as the sole factor in describing ethnicity. George DeVos describes ethnicity as the “subjective symbolic or emblematic use of any aspect of culture by a group in order to differentiate themselves from other groups” (16). Elaine Burges defines the same concept as “the character, quality or condition of ethnic group membership, based on an identity with and/or a consciousness of group belonging that is differentiated from others by symbolic “markers” (including cultural, biological or territorial) and is rooted in bonds to a shared past” (270).

The sense of difference at the very root of conceptualizing ethnic culture presupposes the existence of an ethnic paradigm that functions through difference from other ethnic and national paradigms. Yet, the attempts to demonstrate "cultural difference "as the main concept to legitimize ethnic culture proves to be a challenging project, fraught with errors arising from an oversimplified

10 like Rogowski 1985
11 see Olzak and Nagel, Scott
understanding of culture as systems of inventories of cultural markers with a concrete dimension\(^\text{12}\). In an attempt to preclude oversimplified understanding of the relation between individual and culture, contemporary cultural theorists and anthropologists (Arjun Appadurai\(^\text{1990}\), James Clifford\(^\text{1994}\), Carolyn Harrison\(^\text{1991}\)) no longer construe culture as a shared value system handed down from generation to generation, but as complex fusions of cultural practices. An (ethnic) culture which finds itself in a process of change determined by the pressure of adaptation to another (national) culture undergoes constant re-evaluation of cultural practices, re-formation, re-definition of values and belief-systems (Balme 13). Therefore, rather than using the concept of independent autonomous ethnic culture, one should embrace more inclusive concepts like "cultural multivolcalism", a term coined by Ulf Hannerz (547) to refer to the multiplicity of belonging and emotional allegiances which one has to more than one culture. Moreover, the upholding of the concept of "cultural difference" runs the risk of reifying the culture or regarding culture as material and concrete. Keesing (307) warns about third world elites adopting, reifying, compartmentalizing and essentializing discourses of culture and deplores the representation of culture through exclusively fetishized material forms and performance like traditional dress, dance and religion. As culture is not "some kind of child’s construction kit" with "objects" and "attitudes" as discrete items or building blocks, it cannot be eminently observable; its beauty and fascination lies not in discreetly observable entities, but in unquantifiable emotional aspects and discrete emotions. Last, the essentializing of culture or the depiction of culture as autonomous and immutable equates ethnic culture with ancestry; yet the relation between ethnic culture and ancestry is more often than not indirect, fluid and problematic. Jimenez distinguishes between affiliative ethnic identity rooted in knowledge and patterns of consumption and an individual's ethnic ancestry which may or may not be claimed by the individual. In other words, an individual may be of a certain ancestry, but it is his investment in the ethnic culture which gives the salience factor of his ethnic identity.

Monisha Das Gupta (582) further argues that ethnicity paradigms which label certain practices as "traditional" on the assumption that "tradition" is easily identifiable and relatively transparent or that some cultural practices are "traditionally associated" with certain ethnic groups disseminates a type of fallacious essentialist understanding of what is "visible" ethnic culture on the premise that "certain traditional " practices are assumed to be authentically/conspicuously representative of ethnic groups.

**The present approach**

The point which this study aims to advance is that ethnic groups have an inherently unstable nature in space and time (a group may display vibrant ethnicity at one moment in time and become less militant and disengaged later) and are prone to being shaped by cultural and historical events. It is highly unlikely for an ethnic group to maintain the same type of ethnic engagement and allegiance to one’s ethnicity indefinitely, as this sense of engagement is fluid and context dependent. Rather than an internal predisposition within the group, ethnic engagement seems to be determined by external stimuli, by sets of options, choices, limitations, embodied in institutions and social practices. My exploration of

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\(^{12}\) the 1970s and 1980s witness intense philosophical debates about the concept of culture. Anthropology, cultural theory and ethnic theories contributed to this debate initially started by social scientists and in the ensuing tug-of-war between postmodernists, cultural Marxists, critical theorists and theoreticians of identity politics, new models of culture gradually gained grounds.
Romanian ethnicity considers the system of reference delineated by ancestry, culture, history, where the unity of ethnic feeling is expressed in the sense of commonality emerging from the use of Romanian language, the sense of ancestry-rooted in common geography and the sense of history-as derived from common stories celebrating the achievement of heroes and symbols as markers of community/nation building.

One way out of the simplifying attempt at reifying, compartmentalizing or essentializing Romanian culture is to construe culture as “unbounded”, produced continuously in a dynamic flux delineated by material and symbolic resources and in flux (in the Heraclitean paradigm of pluralism). A possible objection raised to the idea of culture in a state of ongoing transition lies with the acknowledgement that in general, people have strong conservationist impulses, and their desire to preserve what they have undergirds many human decisions. Especially for first generation Romanian immigrants, the need to conserve valued traditions, customs, practices and modes of living molds and influences their way of living. Moreover, the extent to which the preserved cultural practices structure people’s lives and the salience of such practices can be considered indicative of their commitment to ethnicity. Yet, culture preservation should not be construed as the indiscriminate application of the ethnic culture values to new situations, nor the reproduction of practices and customs in their “original” form. It needs to be understood as a highly selective process, which starts with determining what ethnic elements should be taken over unaltered and which should be subject to change; it is here where the strategic, even political decisions come into play, in the act of asserting, assigning and assessing ethnicity. The survival of ethnic culture within the larger context of “Romanians becoming American” should therefore be defined as an ongoing collective project of reaffirming prior practices, adopting new influences, dispensing of some ideas altogether. As exclusive preservationism is a failing self-defeating strategy and change is the only answer to long-term survival, the successful “preservation” of practices and ways of life involves their constant modification and interpretation. This ongoing re-interpretation of cultural practices is operationalized through accommodating the conservative impulses, by allowing individuals enough space and freedom to structure their lives in reference to a diverse array of values and practices.

Yet another way to understand the "unbounded-ness" of the Romanian ethnic culture may lie in the acknowledgement that individuals relate to culture through multiple affiliations and allegiances, rather than through association with an unique culture. Such an understanding is circumscribed to the idea that the status of Romanian-Americans emerges from new modes of intercultural contact. Their double belonging is predicated on the changes they witnessed or experienced in their transition from the European to the American space. As they come from a cultural and political logic that allows them to imagine themselves belonging to two worlds, their identity is construed not by a dismissal of Romanian specificity, but a recontextualization. This becomes a mediation, a dialectical or dialogic process in which allegiance to American values is not opposed to Romanian ethnicity; their Romanian identity in the US seems to be in a continuous process of negotiating the difference: What I was, What I am, What I need to become- complex diasporic negotiations entailed by multiple belongings. They have a precise vision of two disparate worlds: the one they left behind in the past and the one they openly embrace now. As they inhabit multiple geographies and their lived experiences draw on Romanian and American practices, their actions are in no way uniform processes of reproduction or transformation of already familiar modes of existence. Moving freely and comfortably between languages, they do not feel colonized, so they do not resist being Americanized.

For an ethnic culture to survive in this flow of constant change, it needs to be preserved by an ever-changing but relatively large and continuous group of people to use culture’s central ideas, practices, values, ideas, texts and artifacts.
History and the act of remembering it are essential resources in constructing and celebrating the past, which is in its turn vital for the legitimacy of an ethnic group. However, the act of remembering history "as it happened" is a dilemmatic enterprise, as there is a significant element of creativity ingrained in personal reminiscing. While agreeing with R.A. Schemerhorn’s viewpoint that an ethnic group is a “collectivity within a larger society having a real or putative common ancestry, memories of a shared historical past and a cultural focus on one or more symbolic elements” (182), the act of remembering history is highly problematic, as memory is porous and productive altogether, an elusive structure which allows some elements to be forgotten while creating some others. The preservation of tradition cannot therefore amount to an accurate process, of remembering things as they happened, but to a creative process, synonymous to fabricating, inventing tradition by putting together bits and pieces of the past.

The act of reminiscing the ethnic event is constructed by the actions of those who select, preserve, use and interpret the fragments of culture stored in artistic projects deemed eligible to represent and embody the mission and ethos of the group. Nowhere is the interplay of past, history, memory within the larger context of ethnic culture better encapsulated than in cultural events staged by various Romanian ethnic organizations.

In the United States, Romanian-American ethnic associations organize many ethnic cultural events, ranging from Romanian festivals, book clubs and heritage language classes to exhibitions organized by heritage museums, picnic gatherings and celebratory events organized on March 1st, March 8th, Christmas and Easter. Annual gala balls (organized by Viitorul Roman Cultural of Aid Society), Romanian National Language Days (organized by the Union and League of Romanian Societies), Romanian heritage festivals (organized by Romanian-American Network, Niles, Illinois), to mention but a few of the cultural events organized by Romanian ethnic organizations in the United States, pledge to bridge cultures closer together and foster multicultural understanding through art and food.

Such celebrations usually gather several tens of Romanian-Americans in indoor or outdoor locations: ballrooms, churches-based facilities, private residences or halls adjacent to heritage cultural centers. The artistic manifestations to accompany such events feature music and dance programs with artists from the local community or Romanian artists as special invited guests. Such cultural events embody civic practices which are passionate, performative and familial and lend familiarity, immediacy and the possibility of intimate public speech to an event. They are also carefully staged events, with event organizers functioning as PR strategists and media people.

"La Steaua" is a monthly book club organized by the Union and League of Romanian Societies. Usually held on the last Sunday of the month, the club derives its name from the title of a well-known poem by Mihai Eminescu, Romania's national poet. The mission of the book club, as posted on its website, is to promote Romanian culture and assert Romania's contribution to worldwide culture. While working to promote the spirit of Romanian ethnicity in the United States, the activities of "La Steaua" are also intended to foster cultural pluralism, mutual respect between the two nations and appreciation for other cultures. The efforts of this cultural group focus on the preservation of Romanian values and on highlighting Romanian specific creativity. The stated goal is to "ensure the sustainability of the Romanian community in the U.S., to preserve, perpetuate and promote their cultural legacy.

Such events are usually hosted in private residences, usually large enough to accommodate an approximate number of thirty participants. The guests, usually, invited by phone or via social media, are

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14 a spring celebration when girls and women receive a red and white string with hanging tassel which they wear pinned to their clothes
15 Romanians celebrate women's day. Popular in Romania and largely observed worldwide, this day honors woman's role in family and society.
16 a network of organization comprising Romanian fraternal benefit societies throughout Ohio, Indiana, Pennsylvania, Michigan, Illinois, California, Minnesota, New York and Canada
family friends and acquaintances of the event organizers. There is a small participation fee in the form of a donation to The Union and League of Romanian Societies intended to cover the plentiful selection of food and beverages served throughout the afternoon and evening. The events feature book presentations, poetry readings, movie screening, Romanian traditional music, both vocal and instrumental.

There are at least three categories of participants invited to such events: the core participants-the organizers, a consistent group of supporters made up of friends and relatives and special guests (cultural elites or consular officers). When members of Romanian consular offices attend the event, and give opening speeches, their presence lends legitimacy and prestige to the event and is considered a personal success for the event organizers. The overwhelming majority of the participants from the local Romanian-American community are first generation immigrants. Sometimes they are accompanied by their children but schooled exclusively in the American system, these second generation immigrants are less proficient in Romanian than their parents and much less assertive in such ethnic gatherings. These events function as spaces in which people develop broad ethnic loyalties, but also loci for political activity and citizenship practice. As environments with an intense ethnic charge, they exert a considerable amount of influence over participants and their family, by providing exercises in ethnic socialization through contagion and imitation (Agnew, 1987, Cox 2002, Johnston1991).

The discussion topic of each forthcoming meeting is announced a month before, usually at the latest reunion, to allow potential presenters ample time to prepare their comments. The themes of such literary gatherings draw on the figures of Romanian canonical literature: Mihai Eminescu, Lucian Blaga, Liviu Rebreanu were the choice of the organizers in the period August-December 2013. On other occasions, creative writers in the Romanian-American community choose to present their own literary productions or a selection of texts written by Romanian poets. On yet other occasions, famous Romanian-Americans in the entertainment industry are invited to take the floor. In September 2016, Andrei Zinca, a film director in Los Angeles, gave a presentation of the literary career of his father, Haralamb Zinca, praised author of detective stories in Romanian in the 1970s.

Book presentations and movie screening sessions are usually followed by conversations on the topics discussed, which lead to other extraneous subjects, ranging from history to food recipes, job opportunities and present-day Romanian political practices. The discussion of literacy texts blends with musical performances. Instrumental interludes are sometimes followed by moments of dance, in which impromptu "hora" (a Romanian folk dance) started by a handful of people, soon becomes a large circle joined by most people in the room, holding hands and moving sideways on rhythmic patterns. Romanian ethnic culture is showcased by “native clothes”, dance, food, icons and pottery items. Ethnic attires are proudly used during such occasions and the Romanian blouse "ie" is a staple item in the inventory of ethnic items on display. Especially when organized in "ethnic venues", near churches or cultural centers, traditional food features highly /is a highly prized item in ethnic festive repertoires. Polenta with stuffed cabbage, sour soup (ciorba) and nuts, raisins and chocolate babka-lihe dessert (cozonac) make for lovely and familiar ways of recreating flavors of their yesteryears in Romania. The attempt to reconfigure “Romanian-ness” through such miniature tropes functions as symbols and markers of community building. Such artifacts or practices may at times dilute, exoticize or commodity the sense of ethnic identity but are nevertheless an effective strategy of evoking familiarity and the sense of communal cohesion.

During such gatherings, discussions about Romania's distant and more recent past occur on a regular basis. Some pride on their mixed Roman-Dacia descent and their Romanian language as a Romance language, while others argue eloquently on Romanians' exclusive Dacian heritage. Their villages, towns or cities of birth occasion particularly nostalgic remembrances. The place "as it used to be when I left it " vs " as I saw it in my last visit during the summer vacation "are staple elements of their unstructured conversations. Sometimes their devotion towards their local origin surpasses national
loyalties and they describe themselves as having been Transylvanian first, Romanian second. Such discussions spin tales of ethnic continuity, which reconstruct the spaces “here”/“there” and legitimize a discourse of attachment to the land and patrimony they left behind while at the same time providing insights into their self-making into the new world. Their speeches involve equal amounts of remembrance (of some cultural elements), oblivion (of other elements) and imagination (expressed and invoked by the creative alteration of specific features of identities). The bias, the inconsistencies and discontinuities of personal narratives are embedded in their discussions about historical events which mobilize memories and subtly guide the participants’ imagination in ways that influence their perceptions and interpretations of that event. Such discussions about the ancient or recent past occasion no single story to tell, but multiple ones and the act of reminiscing of the past sometimes leads to idealized reconstructions of the personal and communal past, coupled with nostalgia towards some diasporic locations or claims to cultural distinctiveness in particular times and places of Romania.

The information about the organization of this event appears on social media various sites. "La Steaua" has its own website page17, where announcements about the topic, presenters and venue are posted prior to the event. After the event, the organizers usually upload pictures taken during the event, each occasioning lively exchanges of comments among participants. Announcements and press coverage are likely to appear on the site of Romanian consulates in the United States. The reunion on 31 August 2013 coincided with the Romanian National Language Day. The following days, The Consulate General of Romania in Los Angeles (whose representatives attended the event) announced the event and published a selection of three pictures18. The reunion on 29th June 2014, which celebrated a year since the inception of the group, was covered by short articles in The Transatlantic Press Club and in the online edition of the U.S.-based Romanian newspaper "Gandacul de Colorado". Both signed by Daniela Istrate, the president of the League and Union and Romanian Societies (the organization which created the book club), the articles represent short description of the order of activities within the event and the participants.

Conclusions

Such cultural events provide a framework for the expression of Romanian ethnicity in terms of commonality and oneness through emphasis on common heritage. These events are self-referential, as they tell Romanian-Americans who they are and function at the same time as markers of distinctions, differentiating “them” from “others”. They are also discursive strategies through which Romanian-Americans invent, reinvent and reposition themselves in relation to an American political space and make rhetorical claim of identification and connection to Romania. Such events are the emanation of collaborative effort of local ethnic communities, community-based initiatives meant to construct a collective memory of the common event. Authentic sites of cultural production, such cultural events provide platforms through which national and ethnic identities are negotiated and function as multivocal cultural field in which different voices express claims of recognition. They provide contexts in which narratives of the past can be substantiated, by invoking cultural imaginaries which address the nature of nationhood, the role of ethnicity and the sense of belonging to an imagined space. Such cultural events function as a metaphor for national recollection, reflective of specific narratives on national identity and instrumental in creating narratives of belonging in which multiple versions of Romanian-ness are constructed. They provide a venue in which social relations are constituted through intense personal participation and social interaction. Cultural events build communication exchanges and interaction and

17 La Steaua has its own Facebook page https://www.facebook.com/groups/963514180409664/, a closed group made up of 148 members
18 http://losangeles.mae.ro/gallery/728
inform participants with the sense of political and cultural belonging by offering them a selective and diversified engagement with experiences presented by different spaces through passionate familial and community practices.

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