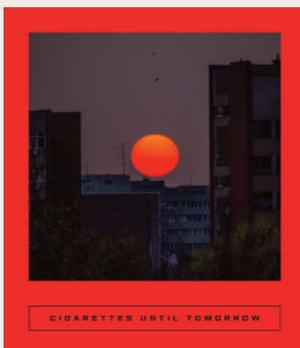


## CIGARETTES UNTIL TOMORROW: ROMANIAN POETRY

1. Moni Stănilă writes of people who “argue with war machines” (pg. 17). How do the poems in this collection portray the experience of living in the ever-present shadow of war? What forms of argument or resistance do they enact?
2. The poems in *Cigarettes Until Tomorrow* contain vivid images of everyday life in Romania and also invoke a sense of universal connection: “we’re anything and anyone” (pg. 57). What aspects of shared human experience do the poems identify? What strategies do they use to connect local realities to global ones?
3. In Adela Greceanu’s poetry, “Words are also a province” (pg. 73). In the poet’s view, how does the province differ from other spatial categories like the state? What language do the poets in this collection use to create the space of Romania?
4. The natural world is prominent in many of these poems, from Ioan Flora’s pastoral mode to Elena Vlădăreanu’s technology-infused free verse. How do the poems in this collection relate to nature, and what language do they use to describe it?
5. Consider the various poetic devices and techniques used in *Cigarettes Until Tomorrow*—fragmentation, decapitalization, parentheses, and more. What impact do stylistic choices have on a given poem, or on a poet’s body of work?
6. In one of Moni Stănilă’s poems, the poet anticipates a soccer game while “the maniacs / of this earth quietly prepared in their bunkers” (pg. 21). What does the poem communicate by juxtaposing two simultaneous events—one innocent, one violent? What other instances of simultaneity do these poems highlight?
7. According to the poems in *Cigarettes Until Tomorrow*, what threatens memory? What various strategies are used to preserve memory or to hold forgetting at bay?
8. Describing the collection, Alina Ștefănescu writes that within “the ruthless techne of absolute truths and billionaire-driven economics, Romanian poetry grounds its visions in uncertainty, tenderness, the relationship between longing and belonging, and doubt.” What roles do doubt and questioning play in these poems? What do the poems identify as alternatives to neoliberal capitalism?



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