



**Department of English Language and Literature
Faculty of Philology
University of Montenegro**

**The XIV International Conference on Anglo-
American Literary Studies
Faculty of Philology
Nikšić, Montenegro, June 28-29, 2018**

RECLAIMING / RENAMING HISTORIES

BOOK OF ABSTRACTS

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Technical support: Dalibor Vukotić

Print: "Jolly" Nikšić

Copies: 50

CONFERENCE PROGRAMME

Thursday, June 28, 2018

09.00 – 10.00 Registration, room 123 (first floor)

10.00 Welcome Address, Prof. Dragan Bogojević, Dean of the Faculty of Philology, Amfiteatar (first floor)

10.30 – 11.30 Keynote Lecture:

“But the Word Has Always Been Ours: Language in American Indian Film,” Theodore Van Alst, University of Montana, USA

11.30 – 11.45 Coffee break

11.45 – 13.15 Chair Brankica Bojović

“The Capacity of the Printed Page – Comics and Communication,”
Travis Hedge Coke, Riverside, CA, USA

“Film History – Shakespeare's Contribution,” Zoran Koprivica,
University of Montenegro, Montenegro

“Metahistorical Portrayal of Henry VIII in the Showtime Series *The Tudors* – A Sensual Depiction of the King to Globalize the Interest in British history,” Marija Vasić, University of Belgrade, Serbia

“The Cultural Chronicle and Historical Reality of Half a Century of Dragan Karadžić's Creative Catharsis,” Brankica Bojović, University of Montenegro, Montenegro

13.15 – 15.00 Lunch break

15.00 – 16.30 Chair Marija Krivokapić

“A Diachronic View of the Names of the Balkan Peoples in Lexicography” (“Dijahronijski osvrt na imena balkanskih naroda u leksikografiji”), Sanja Šubarić, University of Montenegro, Montenegro

“A Manifest of the Endangered Past” (“Manifest ugrožene prošlosti”), Predrag Živković, University of Montenegro, Montenegro

“Homelands of the Mind,” Mario Vrbančić and Senka Božić, University of Zadar, Croatia

“Fact and Fiction in Josip Novakovich's *April Fool's Day*: An Obituary to a Dead Country,” Nina Sirković, University of Split, Croatia

16.30 – 16.45 Coffee break

16.45 – 18.15 Chair Amela Lukač Zoranić

“Imagining Xanadu in Coleridge's 'Kubla Khan',” Amela Lukač Zoranić and Adnan Hasanović, University of Novi Pazar, Serbia

“When Your(s) and Mine Are (Not) Our(s): Reclaiming Personal and National Histories in Tim Butcher's *The Trigger*,” Željka Babić, University of Banja Luka, Bosnia and Herzegovina

“Directing History: Ways of Rewriting History Through the Media in DeLillo's *Americana* and *Libra*,” Slađana Stamenković, University of Novi Sad, Serbia

“Re-imagining Histories - Re-inventing the Self in Ian McEwan's *Atonement*,” Vanja Vukićević Garić, University of Montenegro, Montenegro

20.00 Conference Dinner, Hotel Yugoslavia, Danila Bojovića bb

Friday, June 29, 2019

09.00 – 10.15 Chair Maja Muhić

“Reclaiming Women’s Perspective: Feminist Anthropology in the Ocean of Androcentric Bias,” Maja Muhić, South East European University, Tetovo, Macedonia

“Eavan Boland’s Reclaiming of the History/Past: That is Where the Rift Begins,” Aleksandra Nikčević-Batričević, University of Montenegro, Montenegro

“Kate Chopin: Foretelling 'The Awakening' of the Twentieth-century Feminism,” Elonora Hodaj, University of Vlora “Ismail Qemali,” Albania

“Historical Perspectives in Zadie Smith’s *White Teeth*,” Sezen Ismail, International Balkan University, Skopje, Macedonia

10.15 – 10.30 Coffee break

10.30 – 12.00 Chair Dijana Tica

“Rethinking Personal History and Maintaining Identity – Offred in Margaret Atwood's *The Handmaid's Tale*,” Elena Spirovska, South East European University, Tetovo, Macedonia

“Reclaiming History, Constructing *Herstory* in Margaret Atwood's *Alias Grace*,” Ana Sentov, Union University Belgrade, Serbia

“Past and Present in Margaret Atwood’s *Wilderness Tips*,” Dijana Tica, University of Banja Luka, Bosnia and Herzegovina, Bosnia and Herzegovina

Reclaiming Histories / Rewriting Destinies: Mrs. Woolf and *Orlando* in Unearthing the Inearthed, Milica Nenezić, University of Montenegro, Montenegro

12.00 – 13.30 Chair Nadežda Stojković

“From Intersemiotic to Intertextual – a Historical Serendipity,” Dalibor Kesić, University of Banja Luka, Bosnia and Herzegovina

“Art as a Redefinition of History in Praxis Philosophy,” Slađana Kavarić, University of Montenegro, Montenegro

“(Re)claiming English Language Today,” Nadežda Stojković,
University of Niš, Serbia

“Changing the Perspectives: *Woman in the Nineteenth Century*,”
Saša Simović, University of Montenegro, Montenegro

13.30 – 14.30 Lunch break

14.30 – 15.45 Chair Aleksandra Izgarjan

“Reclaiming Native Perspective in the Revisionist Approach to the
Western,” Małgorzata Socha Jagiellonian University in
Kraków, Poland

“The Problem of History in Louise Erdrich’s Novels *The Plague of
Doves* and *The Round House*,” Aleksandra Izgarjan and
Jovana Petrović, University of Novi Sad, Serbia

“Reclaiming Home in Native American Female Writing,” Marija
Krivokapić, University of Montenegro, Montenegro

“Reclaiming Unceded Space: Indigenous Voices and Literary
Histories,” Timothy Petete, University of Central Oklahoma,
USA

15.45 – 16.00 Coffee break

16.00 – 17.15 Chair Armela Panajoti

“Blogging Albania: Reconstructing Images in the Eyes of the
Beholder,” Armela Panajoti, University of Vlora “Ismail
Qemali,” Albania

“Signposts of Fictionality in Vath Koreshi’s Prose,” Mariglana
Meminaj, University of Vlora “Ismail Qemali,” Albania

“Significant Insignificance: Winston Smith’s Diary and Other
Reclaimed Histories,” Tom Phillips, Bath Spa University,
United Kingdom

18.00 *Reclaiming/Renaming History* poetry event – optional

Saturday, June 30, 2018

09.00 Excursion to Cetinje and the Bay of Kotor – optional

**But the Word Has Always Been Ours: Language in American
Indian Film**

**Theodore C. Van Alst, University of Montana,
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Anecdotal evidence points to majority non-Native listeners at readings by popular American Indian authors. If Native lit isn't reaching Indians, if the audience, intended or not, is whites, how does this shape the writing, how does it affect indigenous language use? Do these same concerns find their way into Native cinematic production? This discussion will exam in brief the use of Native languages in prose, poetry, and cinema, and further consider questions regarding audience and intent.

Keywords: Indigenous politics, aesthetics, cinema, language, activism, literature.

The Capacity of the Printed Page – Comics and Communication

**Travis Hedge Coke, Riverside, CA, USA,
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This paper considers text, image, and arrangement as the basics of what is accomplishable with the printed or digitally rendered page, and how visual communication might find its maturation in the form and media known as comics. Although the term generally, in English, elicits thoughts of superheroes and perhaps, now, superhero movies, comics includes every meme, informatic, and flowchart, almost all how-to guides, a surprising amount of modern visual art, and most contemporary “experimental novels,” and it is worth asking, “Why?” and, how the medium achieves the ends of these purposes better than older, more separate textual and visual formats.

Keywords: comics, text, visual arts, media, communication.

Film History – Shakespeare's Contribution
Zoran Koprivica, University of Montenegro, Montenegro,
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For a long time now in Shakespeareology, especially among those scientists and researchers who have focused their interest in finding opportunities for film presentation of Shakespeare's dramas, there is the belief that adaptations based on them should be treated as a separate genre. However, we think that it is reasonable to talk about *filmed* Shakespeare or Shakespeare's drama poetry on film, but not about a specific genre, that is, *isolated* semantic code. In particular, we keep in mind both syncretism and contingent *loading* as well as intertextuality as an essential feature of modern film. Hence, the problem of film transposition of Shakespeare's drama *templates* should be viewed through the prism of a comprehensive permeation of all forms of artistic molding. What is the role of the adapter in this process and whether is there a universal *modus operandi* that should be adhered to is one of the key questions that requires a good response.

Keywords: film, scenarist, adaptation, screening, screenplay.

Metahistorical Portrayal of Henry VIII in the Showtime Series *The Tudors* – A Sensual Depiction of the King to Globalize the Interest in British History

**Marija Vasić, University of Belgrade, Serbia,
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The influence of popular culture and media in the twenty-first century accelerates standardization of the aesthetics of human beauty, creating a unique ideal of the modern age. The film and television industries have certainly created this modern standard by producing thousands of different visual sensations. Thus, the life of one of the most popular English rulers Henry VIII in the Showtime series *The Tudors* is presented in a way to please the audience eager for sensation, bringing a unique screening of his tumultuous life and that historical period. What is immediately astounding to a discerning eye is Henry's physical appearance, which has gone through some changes. The popular series presents his character as an arrogant but incredibly attractive and idiosyncratic ruler who hedonistically enjoys the life, wealth of his ancestors, women and parties as a true modern celebrity. The life of Henry VIII did have so many dramatic potentials that since Shakespeare, writers and scriptwriters have not been able to resist him. Nevertheless, *The Tudors* with a lot of intrigue and conspiracy, significant historical events, plenty of sex and real and imaginative characters in lavish costumes and interiors exceeds all the previous artistic illusions.

The paper aims to justify the use of anachronism in *The Tudors* focusing on the domination of beauty and physical strength as an incentive to stimulate the interest in British history with the global audience.

Keywords: metahistory, adaptation studies, Henry VIII, *The Tudors*, anachronism.

**The Cultural Chronicle and Historical Reality of Half a
Century of Dragan Karadžić's Creative Catharsis**
Brankica Bojović, University of Montenegro, Montenegro,
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This study gives an insight into Karadžić's creative work from the aspect of culture and historical reality, which involves culturological and creative analysis. A review of research is offered on the creative work of the artist in society and his catharsis in various cultural and historical contexts, from the aspect of culture, a chronicle of society and pictorial expression. His artistic expression and the semantics of creative interpretation through the chronological method in the research indirectly reveal a cathartic boost given to this artist's steps in his creative expression. The study will be inspirational for chronological approaches regarding creativity in the Balkan cultural area.

Keywords: cultural and historical chronicle, Dragan Karadžić, chronological approach, Balkan cultural area.

**Dijahronijski osvrt na imena balkanskih naroda u
leksikografiji
Sanja Šubarić, University of Montenegro, Montenegro,
sanjas@t-com.me**

U radu se bavimo leksikografskim opisom određenih etnonima u rječnicima srpskohrvatskog jezika, ali i savremenim rječnicima jezika koji se govore na prostoru nekadašnjeg srpskohrvatskog jezika. Provjeravamo utemeljenost njihovih definicija na građanskom odnosno etničkom identitetu i da li je protok vremena uslovio njihovo redefinisane. Konkretnim primjerima pokušaćemo da ilustrujemo odraz društveno-istorijskih prilika i političkog konteksta u poimanju etnonima kao leksikografskih odrednica. Istovremeno, pozabavićemo se i tumačenjem pojedinih odrednica koje su u tvorbenoj vezi sa konkretnim etnonimima, preispitujući (ne)opravdanost i njihovog redefinisane s obzirom na širi društveno-politički okvir.

Ključne riječi: etnonimi, Balkan, leksikografska definicija, redefinisane, građanski identitet, etnički identitet.

**A Diachronic View of the Names of the Balkan Peoples in
Lexicography**

This paper deals with lexicographic description of certain ethnonyms in the Serbo-Croatian dictionaries, as well as in the contemporary dictionaries of the languages spoken on the territory of the former Serbo-Croatian language. The analysis aims at testing the presumptions that these definitions are based on civic and ethnic identity and is also focused on possible re-definitions of the ethnonyms over a time-span. By offering specific examples, the paper will

illustrate the role of the social-historical circumstances and of the political context in the understanding of ethnonyms as lexicographic entries. Furthermore, the reference to the interpretations of some of these entries the formation of which is connected to the specific ethnonyms will lead to examining the (un)justifiability of their re-defining in the view of a wider social and political framework.

Keywords: ethnonym, the Balkans, lexicographic definition, redefining, civic identity, ethnic identity.

Manifest ugrožene prošlosti
Predrag Živković, University of Montenegro, Montenegro,
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Autor nastoji da u radu prikaže kulturu sjećanja (Kuljić, 2006) koja se osamostalila u postsocijalističkom miljeu, postavši tako jednom vrstom kultivisanog i privilegovanog „utočišta zaborava“, koje strema da izгна one tradicije koje nisu dobrodošle u konstruisanju novog i identitetski vitalnijeg društva. Sasvim je jasno da je riječ o onim društvima za koje ne samo socijalizam već i druga mjesta istorijskog susreta sa svojim identitetskim arhetipovima, predstavljaju „ruševinu sjećanja“ i onaj bezdan upozorenja da se stvori, osmisli i emigrira u neku novu, za njih dovoljno komfornu prošlost. Da li je to put kojim svako od nas treba da krene? Da li je to put kolektivne katarze ili jednog sistemskog i ideološkog egzorcizma koji planski osmišljava i progona sve one koji se ne povinuju i ne naviknu na klimu „Proklete avlije“ (Симић, 2014)? Čini se, da je to stanje koje tjera čovjeka da se probudi iz pasionirane ideološke kome i da postane hroničar životnog previranja, odnosno „sopstvenog rata“ (Prilepin, 2016).

Ključne riječi: kultura sjećanja, identitet, tradicija, postsocijalizam, prošlost.

A Manifest of the Endangered Past

In this paper the author attempts to represent the culture of memory (Kuljić, 2006), which became independent in the post-socialist environment, becoming one kind of cultivated and privileged "refuge of forgetfulness," whose aim is to expel those traditions that are not welcome in the

construction of a new identity and a more vital society. It is quite clear that these are societies for which not just socialism but also other places of historical encounter with their identity archetypes represent the "wreck of memory," and the abyss of prevention for creation, design and emigration in a new and a comfortable past. Is this the way that each of us should go? Is it the way of collective catharsis or a systemic and ideological exorcism, which planned design and persecutions all those who don't conform and are not accustomed to the climate of *The Damned Yard* (Симић, 2014)? It seems, that this condition that forces a man to wake up from a passionate ideological coma and to become a chronicler of life turmoil, that is, "his own war" (Prilepin, 2016).

Keywords: culture of memory, identity, tradition, post-socialism, the past.

Homelands of the Mind
Mario Vrbanić, University of Zadar, Croatia,
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Senka Božić, University of Zadar, Croatia,
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“The past is a foreign country” claims David Lowenthal. However, as Salman Rushdie notes, this idea could be inverted. In this talk we analyse how for the first generation of Croatian migrant women in New Zealand, women who left Dalmatia between 1880 and 1950, the present was “foreign” and the past was seen as “home.” They were arriving with a variety of passports: Austrian, Italian, Kingdom of Serbs, Croats and Slovenes, and later, when their homeland was again renamed they were called “Yugoslavs” or “Croatians.” Regardless to their passports they were treated for various reasons by their host country as “different” and “other,” and they withdrew into a community of their own, cultivating nostalgic memories of the “old country.” Their past, preserved in many different forms, in one way testified to their group's foreignness. We argue that they were living in the past and for the past, creating their own mental pictures about homeland which Rushdie calls “homelands of the mind.” Yet these “homelands of the mind” were vividly transmitted to the second generation too. We analyse how these “homelands of the mind” are represented in the work of Amelia Batistich, a New Zealand fiction writer of Croatian descent, and how they articulate with memories and identities of second and third generation Dalmatians in New Zealand.

I like Mama’s stories about Dalmatia. It is such a lovely place there. You have lots and lots of grapes

and the sun shines a lot. ... Sometimes I wish Mama had stayed in Dalmatia. Then we could live in the story too. (Batistich 1980: 8)

Keywords: Croatian diaspora, homelands of the mind, memory and history.

**Fact and Fiction in Josip Novakovich's *April Fool's Day*: an
Obituary to a Dead Country**
Nina Sirković, University of Split, Croatia, nsirkov@fesb.hr

Even in the world of fiction, it would be unusual for a European country to experience the war at the end of 20th century, fall apart and disappear. This exactly happens in Josip Novakovich's novel *April Fool's Day*. It is a *Bildungsroman* about life, death and the afterlife of Ivan Dolinar, a Croatian citizen of Yugoslavia, whose life undergoes unbelievable twists and changes as the social and political situation in the country deteriorates until it falls apart and a new homeland, Republic of Croatia, is formed. On the basis of historical facts, the author develops a story about a fictional hero, who himself is a personified disintegrated country: the instability of the main character shows the instability of a state. During his life, driven by the fate and historical forces, Ivan becomes a political prisoner, a murderer, a rapist, an adulterer, a thief and finally, a ghost. Only when considered dead, he can be a master of his life. Ivan Dolinar finds harmony in his afterlife: as a ghost he is liberated from all the living inherences, in his death he feels free, important and unique, what he did not succeed during his living days. The novel is simultaneously a war and a ghost story with strong satirical impulse and black humour targeted towards human vanity and imperfection, lust, hatred and absurdity of war in general.

The aim of this paper is to explore the interconnection between the fact and fiction in this novel, which intended to be, according to Novakovich "an obituary to Yugoslavia in a personal form". This fictional story that describes details about life and death of Ivan Dolinar is a

story of a war-torn country which can only live in the form of a ghost until it completely disappears from our minds.

Keywords: Josip Novakovich, *Bildungsroman*, war story, ghost story, satire, fact, fiction.

Imagining Xanadu in Coleridge's "Kubla Khan"
Amela Lukač Zoranić, University of Novi Pazar, Serbia,
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Adnan Hasanović, University of Novi Pazar, Serbia,
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The East was always fascinating for the Europeans, it allured the conquerors and travellers enchanted with the shine of gold and other wealth to visit, seize, colonise, and write about it. This resulted in different forms of conflicts and wars, such as Crusades in 11th and 13th century, which give rise to the maritime trade between East and West. But this trade network did not only bring the valuable goods from the East to the West, or vice versa, it became the central catalyst for the cultural interaction. The pursuit for happiness, material wealth, vast areas, the need to spread civilisation and Christian realm was the key concept of Western thought that invested much of a thought, intellect, wealth and people in order to find "earthly paradise" and claim it. If the Garden of Eden existed, its location presumably was somewhere on the *Orient*. Therefore, it was not a "miracle of rare device" for the artist and poets to dedicate works, or to be inspired by, eastern culture, history, legends, and myths. Samuel Taylor Coleridge (1772-1834), British author, was one of them. The vision of his "Earthly paradise" can be found in the first part of the poem "Kubla Khan," in which the poet tries to present the scenery seen around the Kubla's palace in Xanadu. The authors in this work discuss the construction of the *Orient* and its resemblance in literature, i.e., in Coleridge's poem, in order to point out how the character and the image of the great Khan, historically receives other shape in the English retelling of it.

Keywords: Romanticism, Kubla Khan, Orient, West, Earthly Paradise.

**When Your(s) and Mine Are (Not) Our(s): Reclaiming
Personal and National Histories in Tim Butcher's *The Trigger*
Željka Babić, University of Banja Luka, Bosnia and
Herzegovina, zeljka.babic@flf.unibl.org**

The centennial anniversary of the Great War called for novel approaches to the core issues of its aftermath and contemporariness. Therefore, it seems odd that the emergence of Tim Butcher's *The Trigger* (2014) has not been received with much notice in the region of the Western Balkans, even though the academic community (e.g. Markovich 2015) has paid it some attention. Encompassed as a personal account and contribution to unveiling the enigma hovering over the contradicting attitudes towards the very event which ignited the bloodiest conflict in the known history of the time, the author uncovers his own history, which somehow roots on the events presented in his story.

This presentation will focus on disclosure of possible linguistic traits which uncover the author's attitude towards the cultural and historical events he depicts. The aim is to research on the possibility of extracting the parallel personal and general histories, their overlapping points, be they cultural or historical, through the linguistic tools used by the author (morphological, morphosyntactic and syntactic), based on the postulates of Hanenberg's, (2014) posits on *intramental translation*. The main focal point will be on juxtaposing information, whose meaning is overtly shaped by the culture(s) of the speaker and the generally accepted cultural and historical posits, within the stories depicted by the characters.

Keywords: culture, history, linguistic traits, *intramental translation*.

Bibliography:

- Butcher, Tim. (2014). *The Trigger: Hunting the Assassin Who Brought the World to War*. New York: Grove Press.
- Hanenberg, Peter. (2014). Intersecting “nature” and “culture”: How the study of culture could enhance cognitive science. In Berning, Nora, Ansgar Nunning and Christine Schwanecke (eds.), *Theorizing and Analyzing Conceptual Transfers*. Trier: WVT, 185-202.
- Markovich, Slobodan G. (2015). Anglo-American Views of Gavrilo Princip. *Balkanica* 46, 273-314.

**Directing History: Ways of Rewriting History Through the
Media in DeLillo's *Americana* and *Libra***

**Slađana Stamenković, University of Novi Sad, Serbia,
sladja_stamenkovic@live.com**

When we discuss how history is written and rewritten, we can argue that history itself is a kind of a construct. Nowadays, it seems more appropriate to discuss how history is recorded – and specifically through which media. Modern mass media seem to shape and reshape history and, even more, our whole reality. Linda Hutcheon used to claim that the only way to access the past is to use texts and textual recordings of it. Today, we can interpret the mass media as textual evidence of the past which is at the same time an artifact and a means of rewriting history. In Don DeLillo's novels, media are frequently used to give access to or retell past events. In both *Americana* and *Libra*, DeLillo introduces film (but also various other media) as a piece of evidence which offers insight into history. In *Americana*, David Bell sets to make a documentary on one Native American tribe, yet he decides to overtake the film and shoots the (mostly fabricated) story of his life. In *Libra*, it is the media, and specifically the Zapruder film, which help Nicholas Branch track the story of Kennedy's assassination. In one way or the other, the past is revealed to future generations through the media. Yet, the question that arises is: how much of it is real and how much is fabricated? In other words, through both of these DeLillo's novels, we can discuss history itself as both a record of real past events and a story based on someone's imagination.

Keywords: media, history, DeLillo, postmodern theory, historiographic metafiction.

**Re-imagining Histories – Re-inventing the Self in Ian
McEwan's *Atonement*
Vanja Vukićević Garić, University of Montenegro,
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Justifiably classified as an example of *postmodern realism*, or a “*restorative* metafiction” (O’Hara), Ian McEwan’s popular and critically acclaimed novel *Atonement* (2001) in its entirety reasserts its author’s frequently cited statement that “imagining what it is like to be someone other than yourself is at the core of our humanity.” Focusing mainly on the metafictional ending, which, as a kind of unusual *post-scriptum*, introduces a thematic, structural and an ontological twist re-directing the whole story, this paper explores both the limits and the power of creative imagination to re-generate, amend and meaningfully extend personal histories, pointing to the fundamentally ethical dimension of the contemporary self-conscious fiction. The phenomenological connection between *ars memoria*, imagining, (re-)writing and the Self is seen through the main assumption of the existential psychology that the subject is capable of transcending oneself, recreating and re-inventing oneself in and *by means of* narrating the self as well as others. Analysing Briony Tallis as both a character and an author within the novel, in her narration of her own as well as others’ histories, this paper will address possibilities of the self-reflective fiction to connect subjectivity to the world questioning at the same time the boundaries of past, present and the idea of reality

Keywords: postmodern realism, re-imagining, narrating, self, re-constitution, atonement, acceptance.

Reclaiming Women's Perspective: Feminist Anthropology in the Ocean of Androcentric Bias

**Maja Muhić, South East European University, Tetovo,
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The past few decades have been marked by an increasing discussion on the role of dialogue in anthropology, especially following the anthropological turn of the 80s, when the discipline was “accused” of “writing a culture” rather than understanding or interpreting it, while the ethnographer was referred to as the so-called epistemic dictator, incapable of establishing a dialogical relation with his subjects of inquiry. The power relationship was indeed one of the most prominent problems in creating an equal, dialogical setting between the anthropologist and the other culture. This paper aims at revisiting feminist anthropology tracing the elements which constituted it, its original inspiration and main motifs of action gathered under the umbrella of the desire to reclaim anthropology and free it of its male bias in research and in the overall production of knowledge. This bias was predominantly manifested in the monological, androcentric understanding and exploration of cultures.

In tracing these aspects, and acknowledging the more egalitarian status of this discipline since its early days versus other social sciences (Margaret Mead, Ruth Benedict were among the most prominent women anthropologists), the paper will point to the existence of strong male bias in ethnography, thus triggering the emergence of feminist anthropology. This paper will therefore return to and revisit the three modes of feminist anthropology, which are deeply intertwined with the three feminist waves and see if these anthropologies reclaimed the discipline, and thus opened a

new, different dialogue with the subjects of their investigation or have merely perpetuated the same male bias. In this endeavor, we shall attempt an in-depth discourse analysis of the ethnographies of some of the most prominent female and feminist anthropologists from Phyllis Kaberry, and Zora Neale Hurston, through Sherry B. Ortner, to Lila Abu-Lughod and Gayle Rubin.

By dissecting their works and tracing the principal concepts some of them used (Marxism, subordination of women, binary opposition, domestic power of women), this paper will aim to see where feminist anthropology stands today and if it actually reclaimed anthropology from the originally criticized androcentric bias of the discipline.

Keywords: feminist anthropology, reclaiming, dialogue, subordination, domestic power, identity, binary opposition.

**Eavan Boland's Reclaiming of the History/Past: *That is
Where the Rift Begins***
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It is in her poetry collections, as well as in her essays and in her "Letter to a Young Woman Poet," that Irish poet Eavan Boland has been revisiting numerous issues that remain of central concern in literature through the past decades. She has been referring to the issue of the past vs. history, female vs. male identity, female vs. male poetic expression, or, more concretely, as she emphasized in an interview, to the insufficiency of the self and the emphatic themes of womanhood. In "a small intense country, with a small intense history, a country of coherence and incoherence, where there is a history but also a past" (less clear and less structured), Boland considers history an official version, a version of heroes, while the past remains a place of shadows, whispers, failures and defeats. The rift between the two has become more intense through the years of her committed rethinking, through which she has retained the lyric intensity, a great belief in the imaginative world and appealing images that drive the narrative in her poetry. With a hand on a window sill, "a feminine gesture that she introduced to Irish poetry," she has re-energised and rejuvenated the ground of variations and fluidities for Irish women poets of different generations.

Keywords: history, past, poetry, essay, Eavan Boland, Irish literature, Irish poetry.

Kate Chopin: Foretelling “The Awakening” of the XXth-century Feminism
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Author of some of the best and most daring stories written in the United States before 1960, Kate Chopin brought to the American prose the fiery observations of the French naturalists as well as their passion for discovering unfortunate truths. In her fiction, she explored various taboo topics of the XIX century such as race issues, divorce and even female sexuality. Located in the flow of the main literary currents of the XIX century with her fine mastery in overcoming the conventions of “folk women's prose” she portrayed the anxieties of men and women barren of illusions, self-content and love. The purpose of this paper is to show that on the one hand her literary creativity feeds on the narrative of her personal life, and on the other hand, focusing on the passions that shake the masks of moral conventions it foretells and gives voice to the XX century feminist trend. Her stories find their analogy in the storms that suddenly break out in the gulf of Mexico, while at times from deceitful celestial heavens and bring to the reader what would be her favorite theme-the conflict between the traditional demand for a woman to conceive her own life around her husband's and her need for distinct individuality. It is, thus, this conflict that often prevents her from having a happy marriage and a life of her own.

Keywords: women, feminism, conventions, family life, self expression.

Historical Perspectives in Zadie Smith's *White Teeth*
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Zadie Smith's debut novel opens the story with Shakespeare's quote "What's past is prologue," thus highlighting the presence of history in her novel that depicts the lives of Londoners in contemporary multicultural England. *White Teeth* (2000), evolves around the stories of three families: The Jones' – English-Jamaican, the Iqbal's – Bangladeshi, and the Chalfen's, an English family with Jewish roots. Smith incorporates in her novel two different kinds of historical time. First, there is what could be referred to as "recent history," beginning in 1974 and reaching to the 1980s and early 90s. Second, there is the older history: events in the Balkans in 1945, in the West Indies in 1907, in India in 1857. All these events bring the consequences of grand historical moments: war, earthquake and mutiny, distantly, perhaps invisibly, shaping the lives of Zadie Smith's characters. This paper will look at the way how these families (the parents and their children) are affected by the past and the ways they try to reclaim or renounce it, and how their histories get in the way of their present.

Keywords: history, identity, roots, multiculturalism.

**Rethinking Personal History and Maintaining Identity –
Offred in Margaret Atwood's *The Handmaid's Tale*
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This paper attempts to explore the aspects of reviewing personal history and analyzing personal identity presented in Margaret Atwood's novel *The Handmaid's Tale*. Offred's story, which is presented to the reader as a written narrative reconstructed from tapes two centuries after her death and the end of the dictatorship of Gilead, are discussed at a scientific conference held on June 25, 2195. As a Handmaid in a service of Commander Waterford and a prisoner in his household, Offred's identity, her past and even her first name are taken away from her. Her role is limited to a child bearer only. Throughout the novel, Offred rethinks her former life, her tendency to live by ignoring, to take everything for granted and to trust fate. She remembers the days in the pre-Gilead society, where freedom to do something is replaced with freedom from doing in Gilead. She reviews her relationship with her mother and her attitude towards her mother's values and feminism. She recollects her relationship with her husband, her role as a mother and her way of life in the pre-Gilead society. Offred compares her present status in a situation in which her personal freedom is almost non-existent. In her newly-discovered self-awareness, she finds ways to redefine herself as a woman, as a lover and even as a victim.

Keywords: identity, history, society, freedom, self-awareness, woman, *The Handmaid's Tale*.

**Reclaiming History, Constructing *Herstory* in Margaret
Atwood's *Alias Grace***

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This paper will examine how Grace Marks, the female protagonist/narrator of *Alias Grace* (1996), reclaims her history, which is comprised of many different, often contradictory stories of her life and the crime for which she is imprisoned. However, the historical figure of Grace Marks never had the opportunity to give her own account of the crime. Atwood's novel gives voice to the marginalized and the silenced, as Grace tells the story of her life to a doctor who could arrange her release from prison. These differing stories reflect the dominant discourse of a conservative male-dominated society, in which Grace is an outsider, due to her gender, class, age and immigrant status. The law, the medical profession, the church and the media all see Grace as a disruptive element: a woman who committed/aided a murder, a lunatic and/or a member of the working class who dared disturb the social order. Grace is, by turns, "the celebrated murderess," a mad woman, an innocent victim, a cunning temptress, or "a romantic figure." Throughout the course of the novel, both Grace and the reader will question or reject these labels. To study how Grace reclaims her history and turns it into *herstory*, her fictive memoir will be analysed and compared to the official version of events. In the end, Grace is revealed not as a passive victim, object to be acted upon, but as an agent capable of change, challenging and defying the expectations of dominant social structures.

Keywords: Margaret Atwood, *Alias Grace*, history, herstory, fictive memoir.

Past and Present in Margaret Atwood's *Wilderness Tips*
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Margaret Atwood's collection *Wilderness Tips*, published in 1991, contains ten short stories which, among other topics, deal with the way the past and the present overlap in human life. In most of them, such as "Death by Landscape" and "Uncles", middle-aged or old characters look back at the events from their childhood or adolescence which shaped them as human beings, changed their destiny, and affected their present life. These characters, at a safe distance from their past and with the benefit of hindsight, are finally able to understand these crucial events and, as a result of this, they revise their personal histories and retell their stories. Furthermore, the past also exists in the form of tradition which for some characters presents a burden they want to get rid of as soon as possible, whereas for other characters it is the essential part of their being or identity, and they want to preserve it at all costs. In addition, the stories like "The Bog Man" and "The Age of Lead" refer to historical events or figures which are reflected in the lives of some of the characters, proving once more that people keep repeating the mistakes of their ancestors.

This paper will explore how the stories from this collection tackle the relationship between the past, tradition, and history on the one hand, and the present time on the other. The focus of the paper will be the story "The Age of Lead" since it deals both with the personal histories of its characters and a true historical event which is, in a way, connected with their lives.

Keywords: time, past, present, history, tradition, memories.

**Reclaiming Histories / Rewriting Destinies: Mrs. Woolf and
Orlando in Unearthing the Inearthed
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History is usually written by the winners; those who lose, they retain their own. The extent to which such histories differ and whether the differences affect the fate of mankind are all issues that require constant rendering and reexamination. The future confidently retains the answers, but are these answers changing the circumstances? Can philosophy, feminist literary criticism or post-structural theories shade the meaning of fiction? We are composed of strange particles that create our being and identity, which does not likely path the way to our *becoming-true* by solely 'static' existence, but by one that unites the past, present and the future. Such particles placed on the platform of literary expression sometimes have the character of a more permanent testimony to history, whether already, or one yet to-be-written. The one who struggled to raise our awareness and to remind us that the essay can present a dialogue, that the reader bears a special importance and role in both creation and reception of artistic skills, yet that language and meaning do not have a stable structure, was Virginia Adeline Stephen Woolf, the one who was rewriting and reclaiming both individual and common histories. Reflecting on dilemmas and perplexities of both historical and fictional structural norms in literature, Mrs. Woolf unobtrusively draws and portrays an androgynous and everliving creature in her novel *Orlando*, who seeks, among other feats, to round off the importance of writing and/or reexamining history.

Keywords: history, fiction, philosophy, feminist literary criticism, post-structuralism.

From Intersemiotic to Intertextual – A Historical Serendipity
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The term *intersemiotic* lies at the core of contemporary approaches to semantics, literature, translation and anthropology. At first glance, its connection with text is only intermittent. There is however a blurred area of overlapping in which texts, histories, media and works of art come together to form a dynamic palimpsest of meanings. This paper aims to examine several cases in which momentous works of the past have managed to cross the boundaries of history, nations, languages and media. Their perception and influence have not always been the same, but their common denominator is the power and faculty to exert influence beyond their time and outside their domain. From Shakespeare to Kurosawa and from Cicero to Jerome, forms of art have metamorphosed to accommodate the prevailing beliefs of different eras, condemned in some and glorified in others. Centuries have gone by, but some bygones refuse to be bygones, making one wonder what their secret ingredient is, and to what they owe their everlasting perseverance. The elaboration of this paper shows that in order for a text to be able to endure centuries and to be as topical today as it used to be in the days of yore, it has to be both emphatic with general humanity, and malleable to other media and historical contexts. Just as Galileo gave in to the court of majority and still managed to rewrite the planetary history, so the works of art yield a bit of their own ingenuity every time they undergo an intersemiotic transformation, while at the same time being reborn, revitalized and fit for a new era and a new belief.

Keywords: intersemiotic, intertextual, historical, meaning, creed, significance, text, temporal.

Art as a Redefinition of History in Praxis Philosophy
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The paper aims to show that aesthetics as a demand for the meaning of society is fundamentally historically based and indirectly directed towards the redefinition of historical experience. This issue is important because a globalized, technologized society has a demand for non-standard, artistic thinking. This view is worth looking into as a historical precondition for the technologization of everyday life, and to emphasize that art, as an interpreter of this, is an important segment of the justification of the need for self-understanding in the historical context. Ideology as a dimension of historical reality often has an impact on the artistic, which again, in a certain sense, acts as a re-filter of what is already defined in time. In this way, the question arises as to whether artistic insights are limited and overcome, or art is the challenge of today's as well as historical experience. Through analysis Praxis relation to art, a space for understanding the relationship between art and history opens up and questions about the boundaries and the consequence of such a relationship.

Keywords: aesthetics, historical experience, art interpretation, technologization, Praxis.

(Re)claiming English Language Today
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In the huge and most diverse discussion on the influence of the English language as a second, international, or bridge language, there are distinctive voices drawing attention to the fact that this language as nowadays so widely used in innumerable contexts, is no longer 'owned' by the community of speakers to whom it is mother language, those primarily of the countries from where English language originates. Moreover, the number of people speaking, or rather using English language today either as their second or foreign language, by far outnumbers people to whom it is native. Situation being such, it is further claimed the concept of 'standard English' reflects inherent inequality stance, for if it belongs to everyone speaking it, then insisting on the supremacy on only one of its variants means placing all those speakers of it in a subdued position, and this possibly being yet another facet of English an agent of neocolonialism and globalization (Pennycook, 1998; Phillipson, 1992). The spread of the English language has been much investigated as oppressive to the formation and expression of personal and collective identities, degrading national languages and through globalization diminishing the impact of local cultures (Bhaba, 1990), that it challenges cultures and discourses, being the impetus for continuous re-codification and re-colonisation (Foucault, 1980). However, equally significant in relevance and number, the opposing views claim English today offers an expanded community of users enabling new ways of expressing, changing, negotiating voices that offer chances for cultural renewal and exchange around the world, that the awareness of this brings "decolonizing of the

colonizers mind” (Penycook, 2013). Taking the flip side of the situation, English language natives are noted to be in a paradoxical situation of being expatriates from their own language, themselves “co-victims” (Bratlinger, 1990). This insurgent knowledge of the status of English language today is certainly to instigate further investigation, “writing back” of what ontology this language now embodies.

Keywords: ownership of English language, standard English, World English, claiming of English language, exile from English as a native tongue.

Reclaiming Native Perspective in the Revisionist Approach to the Western

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Both the term “Indian” and the stereotypical image it entails are created through the history of misrepresentation - one is a simulated word without a tribal reality and the other an image that reflects hardly indigenous but rather European ideals. The stereotype seems to speak for itself as it has acquired a life of its own through the means such as the classical Western. Curiously, despite their marginality and largely stereotyped roles, the presence of Indians is quite a defining criterion in the Western, and at least a strong motivating absence in numerous instances of the genre. When it comes to revisionist approach, it appears to vigorously target the negative sentiments towards the Indian lying at the core of many popular Westerns.

Taking into account the 1960s prominence in questioning and reforming Native Americans’ roles in American society, the paper is going to address first some earlier efforts written in a voice sympathetic to the Indian and critical of the white treatment of indigenous nations. An analysis of the attempt to reclaim the Western genre for Native American literature will follow. Lastly, the focus of attention will be narrowed down to two novels that appear to be intended to revise the generic role and image of the Natives in the Western: James Welch’s *Fools Crow* and Frank Bergon’s *Shoshone Mike*. Both authors rename and reconstruct the Western and “the Indian’s” part in it with a goal to arrive at a more effective critique of established genre patterns and the version of history they so eagerly ent

ertain. They engage their revision of the Indian by moving the novels away from the more narrow boundaries of the genre, which – it would seem – allows for only limited revision of Indian stereotyped histories.

Keywords: Western, revisionism, Native American literature, American Indian, history, genre, stereotype.

“Changing the Perspectives: *Woman in the Nineteenth Century*,” Saša Simović, University of Montenegro,
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Margaret Fuller’s essay “The Great Lawsuit: Man versus Men, Woman versus Women,” published in the July issue (1843) of *The Dial*, was expanded into the book entitled *Woman in the Nineteenth Century*, a “provocative” text which emphasises the autonomy of women as well as the interdependence of women and men. Fuller claims that these two categories should not be understood as a contradiction; she insists that the rights of an individual are “natural” and rooted in the Declaration of Independence and states that the woman needs profoundly to grow as nature, to discern as an intellect and to live freely as a soul. Fuller insists that the term “Man” implies “both man and woman.” Her book *Woman in the Nineteenth Century* differs significantly from the popular “domesticity cult” literature of the period. The reader can identify essential ideas of American Transcendentalism interwoven in the text as well as its specific “feminist” flavour. The aim of this paper is to highlight the most important ideas Fuller expressed in the aforementioned book with the special focus on her vision of the position of women in the society of antebellum America.

Keywords: woman; self-reliance; self-expression; individual.

The Problem of History in Louise Erdrich's Novels *The Plague of Doves* and *The Round House*
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The focus of the article will be on the possibilities of different readings of history in Louise Erdrich's novels *The Plague of Doves* and *The Round House*. Despite the fact that both novels revolve around the same event – lynching of the members of Anishinaabe community organized by the white mob – Erdrich uses dissimilar techniques to represent this crime and those that issue out of it. *The Plague of Doves* utilizes postmodern narrative strategies as polyvocality, unreliable narrators, fragmentation and cyclic plot with frequent flashbacks. *The Round House* follows a linear plot with a single narrator with the dominant genres of Bildungsroman and crime story. This contrast prompted us to consider Erdrich's treatment of history in both novels from the angle of American postmodern and multicultural literature. Postmodernism is marked by crises of history since it perceives history as a construction heavily depended on textualization. Contrary to this trend, many contemporary multicultural women writers turn to writing about history giving voice to marginalized and filling empty spaces in mainstream American history. Erdrich can be placed in both traditions. Postmodern strategies in her novels reflect her distrust in history. However, she also shows ongoing relevance of history in the lives of her Native American characters who continue to struggle with oppression. So far scholars have analyzed Erdrich's destabilization of history in her early novels, but it has to be pointed out that her more

recent novels, like the ones discussed here, explore the issue of justice closely related to history. In *The Round House* in particular, the focus is not so much on (un)reliability of history and on the tensions between minority and mainstream history but on the injustices done to Native American communities.

Keywords: history, Native American literature, postmodernism, Louise Erdrich.

Reclaiming Home in Native American Female Writing
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This paper considers the loaded historic meaning of home and the experience of unhomey as inherent to the natives of North America. Numerous historical migrations, cultural relocations, and enforced social accommodations have begged for cultural reimagining and the shift of the focus to the conceptually tied home and homeland in recent native literature, invoking thus the term “homing in” and largely, when it comes to women writing, opposing the whitestream feminism. However, on the example of several texts, I hope to show that home, as opposed to residence, contains more nuance than is a site of idealized domesticity, a place we have lost or left, a place we are going to, or a particular place in America. It can also be the whole of America, a place we are taking up, a place we are carrying with us in the form of stories and memory, and even a place of global dimensions. To this aim, the writing in question rejects to be an object of the colonizer's story as a victim or an abject to their own land. On the contrary, these authors appear as active agents in and the authors of their own history, which is also global and trans-indigenous. To this aim, I will be using the recent concepts of native globality, trans-indigeneity, and tribalogy.

Keywords: home, unhomey, native globality, trans-indigeneity, and tribalogy.

Reclaiming Unceded Space: Indigenous Voices and Literary Histories

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During a speech at the Walker Art Center in 2017, Paul Chaat Smith put forward a revealing question concerning the intersection of culture, art, and politics. Smith asks, “How is it that Indians are present everywhere – in the form of place names, popular culture, advertising, sports team names, weapon systems – yet barely present in history and largely absent from the great national debates of our time?” In light of these circumstances, he recommends redesigning museum shows in order to deal with the consequences of ornamental presence and institutional absence. Doing so, Smith contends, allows people an opportunity to become aware of this paradox and understand “how it relates to their lives.”

Smith’s premise brings to mind Daniel Heath Justice’s observation regarding the reclamation of space in literary studies. In a recent essay aimed at emerging Indigenous writers, Justice reminds readers that “In the face of a powerful colonial society that rewrote Indigenous loss as a story of innate Indigenous deficiency, rather than intentional settler violence, betrayal, and subterfuge, Indigenous peoples have storied our experience to empower the struggle of the present and to make the truth of struggle clear to future generations.” Like Smith, Justice indicates that the process of reclaiming critical and aesthetic space necessitates the disruption of a culture that “too often insists on Indigenous silence.”

Colleges and universities have offered Indigenous Literature classes for decades. Yet, how might the inclusion

of indigenous voices in core curriculum and/or foundation courses compel us to anticipate the presence/absence paradox and examine how it corresponds to our lived experience? How might this approach help us reconsider and reconcile perceptions of history via Indigenous literatures?

This presentation will describe ways in which Indigenous writers reclaim space in the field of literary studies.

Keywords: contemporary realities, indigenous literature, unceded space, literary history.

Blogging Albania: Reconstructing Images in the Eyes of the Beholder

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With the rising numbers of people visiting Albania each year, the number of blogs dedicated to the promotion of tourism in Albania started by travel agencies but not exclusively by them has also increased. Quite often, one will not be surprised to find blogs started by passionate travellers who publish personal stories relating their experience in the countries they have visited. In these blogs, one will also be able to find a lot of reports or stories telling of the experience these visitors have had in what is still an underexplored country, Albania.

In this paper, I focus on blog narratives written in English by different visitors to Albania. I will read them as travel narratives with the intention to point out how the country is reconstructed through the eyes of what I call 'the beholder'. In referring to the visitor as the beholder, I try to avoid any references made either to the traveller or the local host in the literature about travel writing. I see blog narratives as falling largely into the genre of travel writing and in doing so, I will read these stories as such trying also to 'negotiate' the methodological tools adopted for the reading of these narratives.

Keywords: blog narratives, travel writing, travellers.

Signposts of Fictionality in Vath Koreshi's Prose
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Vath Koreshi is one of the most representative writers of modern Albanian literature, who wrote during two periods, the soc-realism and the post-90s, and who produced some mostly successful work set in the past. In Koreshi's novel, the treatment of the past differs in his historic novel from the treatment in the allegoric or symbolic one. Koreshi's text marks the past and present all at once, and simultaneously relates history and contemporaneity. In his work, the past indicates his wish to escape from socialist realism, the canons and norms that killed spontaneity and taste in literature.

The present paper aims to identify the marks of fictionality in Koreshi's prose, through a textual analysis of his novels, by comparing them with the work of other authors (such as I. Kadaré, U. Eco, Ivo Andric), which exhibit the same allure by the past, and by being based on the approach adopted by Dorrit Cohn in her "Signpost of fictionality". We intend to highlight the specific figures in Koreshi's fiction, the special rapport with the past and the importance of that rapport in his creating a new type of novel dealing with the past, which Linda Hutcheon calls "historiographic meta-fiction".

Keywords: history, fiction, narrator, character, meta-fiction.

Significant Insignificance: Winston Smith's Diary and Other Reclaimed Histories

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My paper will start from the proposition that every act of storytelling is potentially engaged in the process of reclaiming and renaming a history: this is at least one of the impulses which makes us want to tell stories. In the context of George Orwell's famous remark that 'Who controls the past controls the future. Who controls the present controls the past.' in *1984* – a novel in which the writing of a diary represents an individual's attempt to reclaim/rename history through an act of storytelling – the paper will lay out and explore the spectrum of relationships between the highly individual desire to tell an autobiographical story and the work of art as a social fact. In doing so, it will look at those points along the spectrum where, on the one hand, autobiographical storytelling becomes a potentially subversive act and where, on the other, storytellers become wittingly or unwittingly complicit in 'official history'. It will, in short, acknowledge the influence of ratified social discourse on the intensely personal act of writing, but also attempt to delineate a space in which writers have successfully managed to challenge, adjust or circumvent conventional discourses and therefore might be said to be renaming and reclaiming officially endorsed histories. The paper will look, in particular, at Orwell's *1984* as a dystopian 'renaming' of Britain in 1948, Charles Olson's *Maximus Poems* as counter-historical texts responding to the construction of a post-WW2 American identity and Georgi Gospodinov's *Natural Novel* as a post-modernist attempt to redefine the nature of storytelling itself in the shifting historical contexts of post-communist Bulgaria.

Keywords: narrative, meta-narrative, counter-narrative, discourse, hegemony, dystopia, subjectivity, objectivity, complicity.