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Symposium

**LANGUAGE AND LITERATURE
AT THE END OF XX CENTURY**

– Collection of Papers –

Podgorica, 1997

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EDITORIAL

This collection consists of papers which were presented at the International Symposium entitled "Language and Literature at the End of XX Century", organized by the Literary and Cultural Association Montenegro-Canada and the Institute for Foreign Languages of the University of Montenegro. It was held in Herceg Novi from October 4-6, 1996.

The papers dealt with the problems of language and literature, including the most modern disciplines such as discourse analysis, text linguistics, genre analysis which connects the two fields and literary criticism essays and studies, treating Yugoslav and world literature.

Among the authors there were some well-known names, with extraordinary papers and even some young authors who contributed a lot to the quality of this Symposium. We were especially pleased to have had a number of outstanding authors from several foreign countries. At last, we want to thank Mr. Ted Mackay, the first Secretary of the Canadian Embassy in Belgrade, who addressed the participants of the Symposium.

Editorial Board

PLENARIES

A WAY OF PRESENTING GRAMMAR IN TEACHING ENGLISH AS A FOREIGN LANGUAGE

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INTRODUCTION

Linguists, psychologists and educators have achieved significant, I dare say, tremendous success in their research, especially in the last several decades. Each year brings something new, each decade changes the direction of conceptions and attitudes, often opposing or even denying the previous achievements. Some scholars are more concerned with differences between theories than with attempts to clarify some nebulous areas of common interest which worry foreign language teachers. They are still arguing about which skill has the primacy and priority in the order of teaching. While, for instance, on the one hand, some want their students to talk as much as possible in class, the others, on the other hand, suggest more listening-comprehension of authentic or understandable materials. They disagree as to how to organize a syllabus, grammatically or functionally-centered or as to how to include both components in it. They are not sure whether to teach grammar in a systematic way or not. Those that favour the teaching of grammar in a foreign language are not certain what description to apply and whether or not to use the native or foreign language in explanations and so forth.

However, if they do not offer more practical classroom solutions, they have provided the language teachers with some valuable insight and tenets. Research has pointed out that language is a structured and stratified system, rule-governed, and that communication is its primary goal. Rote learning is giving way to conscious processes. The audiolingual method of foreign language teaching and learning has undergone a strong criticism fostered by the proponents of the cognitive approach. So there has been a movement away from the audiolingual method and its techniques of mimicry and memorization towards the cognitive approach or cognitive-code method that stresses the conscious

control over the rules of grammar through formalization. But many teachers have not entirely abandoned audio-lingual techniques and still adhere to sentence modelling and drilling to a large extent, some have not abandoned them at all. Just after the birth of the cognitive-code method, there was a confusion and much misunderstanding and the teachers usually did not know what to do. Then, before its maturity, there was a sudden reaction against purely grammatical syllabuses and grammar teaching by the advocates of the communicative or notional-functional approach, which was gaining rapid currency. Under their influence, students have been encouraged to immerse in appropriate normal everyday use of foreign languages and to tend to adjust it to their needs. The emphasis on communication has again brought about vacuum in teaching and learning formal grammar and aroused new confusion and controversy. Some find the solution in the eclecticism, which rather opens possibilities for teachers to do more what they want to or prefer to, and to use what they are familiar with, than to try to come to a kind of synthesis which would show them at least the general ways to follow. Thus while the foreign language teachers find themselves overwhelmed by a number of choices in what to teach and how to do it, they are left with a burden of problems to solve by themselves and to struggle with these and similar difficulties. Finally, it goes without saying that the above stated and other controversial and unresolved points deserve special attention.

BASIC SENTENCE PATTERNS IN TEACHING AND LEARNING FOREIGN LANGUAGES

In mastering a foreign language, we deal with both: linguistic and communicative competence. Lately, more attention has been paid to the notional-functional syllabus or the communicative approach than to the linguistic component. But in order to speak a foreign language, one should first of all be able to construct and restructure sentences easily and quickly and to use them fluently in appropriate real-life situations. In achieving this goal, besides various kinds of activities leading to communication, the mastering of the grammatical structure properly, which has often been neglected recently, is very important in foreign language teaching and learning.

For this purpose, **Basic Sentence Patterns** have generally been used both in native and foreign language learning. They are very useful in native language learning because the aim is description and analysis of the language already known. The more precise and explicit the description is, the more effective the patterns and rules are. This is why the rules of transformational-generative grammar were considered very promising. They are applied to both surface and deep structure of the language. But in learning a foreign language, they seem to be too complicated and difficult. Accordingly, their use seems to be of not much value, particularly at earlier stages of language learning. Instead of making learning easier, they just complicate it. There have been some attempts to make them simpler and more convenient; the efforts of Paul Roberts (1962), for example. Shirley Stryker (1969) tried to adapt them to teaching English as a foreign language from the Audio-lingual viewpoint. William E. Rutherford (1968) has written a textbook for foreign students based on transformational grammar. One of the most convenient approaches to the study of grammar is the **Tagmemic Grammar**, initiated by Kenneth L. Pike (1950), which includes in the analysis both form and function. A new version of it **The Sector Analysis**, developed by Robert L. Allen (1972) is being proposed now to teachers of English as a foreign language by David M. Davidson (1980). **A Grammar of Contemporary English**, or various versions of it, written by Randolph Quirk, Greenbaum, Leech and Svartvick, (1972), is also widely being used. In brief, various up-to-date grammar books offered to English teachers, especially in Great Britain, originate from Hornby's patterns, Halliday's research and Quirk's and his associates' grammars.

Therefore, basic sentence patterns still remain in wider use in grammar books and in many textbooks of English, either in native or foreign language study. In foreign language teaching, they are usually presented structure by structure and if only one pattern elements of the broader pattern and to the situation, it is a long and tiring way to achieve the main and final goal - communication, and many exercises and drills are needed to master a small number of patterns. They are usually presented and practiced in the following way and sequence: from mechanical through meaningful drills and exercises to communicative activities.

While the approaches to these patterns and rules differ slightly, they are all based on the same or similar principles. They have some basic positions which are filled by appropriate word classes or constructions, and they could be further expanded and converted and analysed on several levels or layers. They all tend towards the same aim: a more objective and accurate view of language and more explicit description of its structures. The contributions of linguistics are considerable, but these patterns cannot meet some of essential needs of foreign language teaching and learning, nor solve one of the most serious problems: to eliminate or at least to minimize the use of native or foreign language in explaining the grammatical structures. Such patterns are not self-explanatory or simple enough to show at once the relationships within the structures.

The position, however, which needs the attention, and which is, in my opinion, the most important one, is the finite verb form position. Basic sentence patterns or any other description don't say much about the relations within this position which could help us understand the forms, tenses, and the relationships. I assume that this is one of the crucial problems in facilitating the learning of English as a foreign language. That is why, in this paper, I have confined my interest to these variables, trying to meet the aforementioned requirements, from a practical pedagogical point of view, having in mind English as a foreign language.

PROPOSED PATTERNS AND RULES IN TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGES

At the beginning level of learning a foreign language, the students must master the code and the message of the language; the code being focused on. In describing a native language, the students know the code, so they are to describe what they have already empirically acquired. Their interest is primarily centered on the message. Hence, patterns and rules applicable to learning a foreign language must comply with the needs caused by these difference. Accordingly, patterns used in this procedure are not designed only and primarily to describe and analyze the language, but more they should serve as models for producing sentences.

A Way of Presenting Grammar in Teaching English as a Foreign Language

From this we can infer that valid patterns in teaching English as a foreign language should meet the following criteria: they must be self-explanatory, easy to understand and built around the verb form. So these criteria are the starting point in constructing the patterns and rules used in this procedure. The basic aim is to provide all the positions, or better slots, for the verb elements in the verb position within the sentence pattern. Some simple operations are performed on these patterns in order to produce various kinds of sentences.

The first step in constructing these finite verb form patterns is setting up a concise definition in terms of an equation. That means that the basic pattern is divided into two parts, connected by the "equals" sign. On the left side of the equation, we have the naming of the pattern, on the right side - the basic form. i. e., the essential elements for the construction of the pattern. For example:

1. Present Tense (to be) = am / is / are
- Past Tense (to be) = was / were
- Present Tense (to have) = have / has
- Present Tense of Verbs = V / V-s
- Past Tense of Verbs = V / V-ed
- etc.

These patterns could be called **Common Patterns** because one of its essential elements must be present in any further developed pattern of the finite verb form. By adding the appropriate time adverb or adverbial phrase, the situation and use are provided. Above the form, the teacher may mark the person and number, as in the following examples.

1. Present Tense 1. sg. - am 3. sg. pl. - is / are
- Past Tense (to be) 1. sg. - was 3. sg. pl. - were
- Present Tense (to have) o.p. - have 3. sg. - has
- Present Tense of Verbs o.p. - V 3. sg. - V-s
- etc.

Note: sg. = singular; pl. = plural; 1. sg. = first person singular; 3. sg. = third person singular; o. p. = other persons

During the presentation, the students are also supplied with the **Key Sentence Patterns**. Here they are:

2. A = S + V (Affirmative = Subject + Verb)
I = V + S ? (Interrogative = Verb + Subject?)
N = S + V + not (Negative = Subject + Verb + not)
IN = V + S + not? (Interrogative - Negative = Verb + Subject + not?)

or short forms: N = S + Vn't + S?

Every sentence must be in one of the mentioned forms. If we want to produce the affirmative of the present tense of the verb **to be**, we just substitute the sentence key pattern A = A + V (Aux) for the pattern of the verb **to be**: **A = S + am / is / are**. For the verb to have: **A = S + have / has**; present tense of verbs becomes: **A = S + V / V - s**; past tense: A = S + V-ed, etc.

These patterns could be called **General Patterns** because they contain all the elements of the finite verb form at a sentence level. They are arrived at, as we have seen, by substituting the sentence key patterns for the common elements of the finite verb form.

So the interrogative would be: **I = am / is/ are + S?**; **have / has + S?**; The interrogative of the present and past tense will be made by applying the key patterns to compound tenses. (This will be shown a little later). We try to engage the students in performing this.

- | | |
|--------------------------|----------------------------|
| 3. A = S + am / is / are | 3a. I = am / is / are + S? |
| I am | am I? |
| he is | is he |
| she is | is she? |
| it is | is it? |
| we are | are we? |
| you are | are you? |
| they are | are they? |

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<p>N = S + am / is / are + not</p> <p>I am not</p> <p>he is not</p> <p>she is not</p> <p>it is not</p> <p>we are not</p> <p>you are not</p> <p>they are not</p>	<p>IN = am / is / are + S + not?</p> <p>am I not?</p> <p>is he not?</p> <p>is she not?</p> <p>is it not?</p> <p>are we not?</p> <p>are you not?</p> <p>are they not?</p>
--	---

The pattern of a person of the paradigm is called the **Specific Pattern**, and when we choose a single person, it is called the **Particular Pattern**. For example, **he is, she is, it is** are the forms of the third person singular: together they make the specific pattern, taken out separately, they are particular or individual patterns. But for some persons the specific and particular patterns are the same. For example: **I am, we are**, etc.

Similarly the past tense of the verb **to be** would become:

<p>4. A = S + was / were</p> <p>I was</p> <p>he was</p> <p>she was</p> <p>it was</p> <p>we were</p> <p>you were</p> <p>they were</p>	<p>I = was / were + S?</p> <p>was I?</p> <p>was he</p> <p>was she?</p> <p>was it?</p> <p>were we?</p> <p>were you?</p> <p>were they?</p>
--	---

<p>N = S + was / were + not</p> <p>I was not</p> <p>he was not</p> <p>she was not</p> <p>it was not</p> <p>we were not</p> <p>you were not</p> <p>they were not</p>	<p>IN = was / were + S + not?</p> <p>was I not?</p> <p>was he not?</p> <p>was she not?</p> <p>was it not?</p> <p>were we not?</p> <p>were you not?</p> <p>were they not?</p>
---	---

and the short forms:

N = S + wasn't / weren't	IN = wasn't / weren't + S?
I wasn't	wasn't I?
he wasn't	wasn't he?
she wasn't	wasn't she?
it wasn't	wasn't it?
we weren't	were't we?
you weren't	were't you?
they weren't	were't they?

Past Tense of the verb **to have** as well as the modals is even easier:

5.

A = S + had	I = had+ S?	N = S + had+not
I had	had I?	I had not
he had	had he	he had not
she had	had she?	she had not
it had	had it?	it had not
we had	had we?	we had not
you had	had you?	you had not
they had	had they?	they had not

Short forms

N = S + hadn't	IN = hadn't + S?
I hadn't	hadn't I?
he hadn't	hadn't he?
etc.	etc.

and let's have a look at some modals:

A = S + can	A + S + may	A = S + must
I can	I may	I must
he can	he may	he must
etc.	etc.	etc.

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It is good to add the verb to the modal, for example:

A = S + can + V, A = S + may + V, A = S + must + V, etc.

The generalisation, or the definition if necessary, comes out of the pattern. And what is very important is that this is the visual representation of the whole pattern. The students can see the relationships within the pattern and have a picture of it. In fact, instead of explaining the pattern to the students, it is shown to them. So they choose the appropriate form according to the person-subject and add other sentence elements to this pattern at will. For example:

6. A = S + am / is / are + SC
she is beautiful (Adjective)
they are teachers (Noun, plural)

or:

A = S + V + V-s + Pl C + TC
I work in the garden every day
He works in his office in the morning

Note: SC = Subject Complement, Pl C = Place Complement, TC = Time Complement

A = S + have /has + O + Pl C + TC
I have a book in my hand now
He has his English lesson in this classroom

Note: O = Object

There are also four **Key Sentence Patterns** for compound finite verb form:

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7. A = S + Aux + MV
 I = Aux + S + MV?
 N = S + Aux + not + MV or short form
 N = S + Auxn't + MV
 IN = Aux + S + not + MV? or short form
 IN = Auxn't + S + MV?

We have also common patterns for compound verb forms, for example:

8. Present Continuous Tense = am / is / are/ + V-ing (+ now)
 Present Perfect Tense = have / has + V-ed/-en (+ this week)
 Past Continuous Tense = was / were + V-ing
 Future Tense = shall / will + V
 Present Conditional = should / would + V
 or the Passive = be + V-ed / -en

The common patterns of passive tenses are:

- Present Tense am/is/are + V-ed/-en
 Past Tense was/were + V-ed/-en
 Present Perfect have/has + been + V-ed/-en
 Future Tense shall/will + be + V-ed/-en
 etc.

When the substitution is done, e.g. Present Continuous Tense = am/is/are (Aux) + V-ing, that is, when the key patterns are applied to them, the paradigms like these result:

9. A = S + am/is/are+ V-ing I = am/is/are + S+ V-ing?
- | | | | | | |
|------|-----|---------|-----|------|----------|
| I | am | reading | am | I | reading? |
| he | is | reading | is | he | reading? |
| she | is | reading | is | she | reading? |
| it | is | reading | is | it | reading? |
| we | are | reading | are | we | reading? |
| you | are | reading | are | you | reading? |
| they | are | reading | are | they | reading? |

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N= S + am/is/are + not + V-ing	IN = am/is/are + S + not + V-ing
I am not reading	am I not reading?
he is not reading	is he not reading?
she is not reading	is she not reading?
it is not reading	is it not reading?
we are not reading	are we not reading?
you are not reading	are you not reading?
they are not reading	are they not reading?

The general pattern of the present perfect tense with its paradigm is as follows:

10. A = S + have/has + V-ed/-en I = have/has + S + V-ed/-en?

I have worked	have I worked?
he has worked	has he worked?
she has worked	has she worked?
it has worked	has it worked?
we have worked	have we worked?
you have worked	have you worked?
they have worked	have they worked?

N = S + have/has + not + V-ed/-en	IN = has/have + S + not + V-ed/-en?
I have not worked	have I not worked?
he has not worked	has he not worked?
she has not worked	has she not worked?
it has not worked	has it not worked?
we have not worked	have we not worked?
you have not worked	have you not worked?
they have not worked	have they not worked?

and the short forms:

A = S + 've/ 's + V-ed/-en	N = S + haven't/ hasn't + V-ed/-en
I 've been	I haven't been
he 's been	he hasn't been
she 's been	she hasn't been

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it 's been	it hasn't been
we 've been	we haven't been
you 've been	you haven't been
they've been	they haven't been

IN = haven't/hasn't +S + V-ed/-en?

haven't	I	been?
	hasn't he	been?
	hasn't she	been?
	hasn't it	been?
haven't	we	been?
haven't	you	been?
haven't	they	been?

Note: V-ed/-en = Past Participle of regular and irregular verbs.

As we can see, the same procedure is repeated all the time and that facilitates the learning of the structures. Here are some more examples with other verb forms that can show it:

11. Past Continuous **was/were** + **V-ing**, and further:

9. A = S + was/were+V-ing I =was/were + S+ V-ing?

I was walking	was I walking?
he was walking	was he walking?
she was walking	was she walking?
it was walking	was it walking?
we were walking	were we walking?
you were walking	were you walking?
they were walking	were they walking?

N= S + was/were + not + V-ing IN = was/were + S + not + V-ing

I was not walking	was I not walking?
he was not walking	was he not walking?
she was not walking	was she not walking?
it was not walking	was it not walking?

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14. A = S + was/were+V-ed/-en	I =was/were + S+ V-ing?
I was visited	was I visited?
he was visited	was he visited?
she was visited	was she visited?
it was visited	was it visited?
we were visited	were we visited?
you were visited	were you visited?
they were visited	were they visited?

N= S + was/were+not+V-ed/-en	I =was/were + S+ not+V-ed/-en?
I was not given	was I not given?
he was not given	was he not given?
etc.	etc.

or Present Perfect Tense = have/has + been + V-ed/-en

15. A = S + have/has + been + V-ed/-en
I have been seen
he has been seen

and so on.

As a matter of fact, the compound verb form patterns are valid for all verb forms, except the auxiliaries and the modals which are classified as the auxiliaries, as well as for the present and past tense of other verbs. But when the students have started to study the compound tenses, these four key sentence patterns for compound tenses can be used for all verb forms, including the simple verb forms as well. What has to be done is just to cross or cover i.e. to eliminate the element which is irrelevant, for example:

16. A= S + Aux + MV

If this is applied to an auxiliary or modal, the main verb is crossed or covered:

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$$A = S + \text{Aux} + \cancel{MV}$$

If it is applied to the main verb, the auxiliary is crossed or covered:

$$A = A + \cancel{\text{Aux}} + MV$$

The compound verb form patterns may also be expanded by adding other sentence functional elements or constructions such as object, place complement, etc. (One should note that time complement is very important for the use identification, and it should be shown together with the verb form pattern.) For example:

17. Affirmative Statements

(1)	(2)	(3)	(4)	(5)	(6)
	Aux	MV			
A= S +	am/is/are	+ V-ing	+ O +	PIC +	TC
Tom	is	writing	an article	in his office	now
	Aux	MV			
A= S +	shall/will	+ V +	O +	PIC +	TC
He	will	visit	the Pattersons	in London	tomorrow

18. Negative Statements

a) Long forms:

(1)	(2)	(3)	(4)	(5)
S +	do/does	+ not	+ V +	O
I	do	not	read	an English book
He	does	not	want to read	a French book.
etc.				

b) Short forms:

(1) (2) (3) (4)

S + don't/doesn't + V + O

I don't read an English book

He doesn't want to read a French book.

etc.

19. Question Patterns:

a)

(1) (2) (3) (4) (5)

Aux
QW + do/does + S + V + O?

Do you read an English book?

Does he want to read a French book?

What does Mary study?

Why do you read that book?

b)

(1) (2) (3)
QW + Aux + MV + C-s

Who came yesterday?

Who has come today?

What has happened?

Who will come tomorrow?

Note: QW = Question word

The elements of the other sentence positions (i. e. of the subject position, object position, etc.) can also be combined into larger construction by modifications and substitutions. These sentence patterns may further be conjoined, subordinated or embedded. They enable the

students to operate on both lines: horizontal and vertical, that is, syntagmatically and paradigmatically.

They have been tested in an experiment, conducted on a large-scale (32 classes of elementary school children, 880 subjects and 16 classes of secondary school children, 370 subjects) in the school year 1974/1975. The results were published as a book **Lingvistika i učenje stranih jezika** (1980).¹ An Experiment was also conducted with adult students. The proposed patterns were compared with Shirley Stryker's patterns (1969), (based on **English Sentences** by Paul Roberts), which were adapted for teaching English as a foreign language. The results showed a statistically significant superiority of the groups taught with the proposed patterns over the groups they were compared with. Since that time they have been improved and have proved convenient in actual teaching. They are used in a **Textbook of English**,² an intensive course of English and a contrastive analysis of English and Serbocroatian.³ Naturally, in teaching and learning English as a foreign language, these patterns and rules make only a part of a procedure as a whole in presenting language material.

CONCLUSION

In this procedure, explanations or generalizations, either in the native or foreign language, are almost eliminated. The relationships are evident from the pattern and could be verbalized if necessary. As we go further into the language, a fuller and more detailed analysis is possible. No pattern element is taught in isolation; it is taught in relation to the other elements of the same pattern and it is related to the pattern as a whole. Students don't have to memorize all the patterns; they only memorize the **common pattern elements**, then they substitute the **key sentence patterns** for the new **general finite verb form** pattern elements.

¹ Vladimir Sekulić, **Lingvistika i učenje stranih jezika** (means in English: Linguistics and teaching and learning foreign languages), Pobjeda, Titograd, 1980.

² Vladimir Sekulić, **A Textbook of English**, Pobjeda, Titograd, first edition 1970, fifteenth edition 1995.

³ Vladimir Sekulić, **Negacija u engleskom i srpskohrvatskom jeziku**, (in English: Negation in English and Serbocroatian), Obod, Cetinje, 1973.

For example:

20. A = S + Aux + MV
A = S + **am/is/are** + **V - ing** (Present Continuous Tense)
A = S + **have/has** + **V-ed/-en** (Present Perfect Tense)
A = S + **have/has+ been** + **V-ing** (Present Perfect Continuous Tense)
A = S + **was/were** + **V-ing** (Past Continuous Tense)
A = S + **shall/will** + **V-ing** (Future Continuous Tense)
A = S + **should/would** + **V** (Present Conditional Tense)
etc.

21. N = S + Aux + not + MV
N = S + **am/is/are** + not + **V - ing**
N = S + **have/has** + not + **V-ed/-en**
N = S + **have/has** + not + **been** + **V-ing**
N = S + **was/were** + not + **V-ing**
etc.

Short forms:

- N = S + Auxn't + MV
N = S + **haven't/hasn't** + **V-ed/-en**
N = S + **wasn't/weren't** + **V-ing**
etc.

22. I = (Qw) + Aux + S + MV?
I = (Where) + **am/is/are** + S + **V-ing?**
I = (Why) + **have/has** + S + **V-ed/-en?**
etc.

As we have already seen, the specific patterns are further derived from them. The particular pattern is the model of the actual sentence we want to construct and probably expand.

Students construct the new pattern relying on and referring to a previously learned one. The previous knowledge helps them create the new pattern. Using the proposed patterns and rules, the students have to

learn just a few new elements; sometimes it is only the rearrangement of elements. In fact, we can always induce a new pattern, if we are given the common pattern, that is, the name and essential elements of the finite verb form.

Learning is cognitively oriented; memorization is used only in some appropriate situations, and to a lesser degree. Since the language structures constitute a system, this system should be consciously grasped, then practiced to unconsciousness. Students must be aware of what they are doing. The practice from conscious to unconscious leads to fluency and further to communication. This allows the students to learn more patterns in a short period of time, to restructure them easily and quickly, and they can retain the learned language material for a longer span of time. It also diminishes the number of exercises that follow the presentation which, at least, enables the students to spend more time on activities leading to communication.

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**A WAY OF PRESENTING GRAMMAR IN TEACHING ENGLISH
AS A FOREIGN LANGUAGE**

Summary

In order to speak a foreign language one should first of all be able to structure and restructure sentences easily and quickly and to use them fluently in appropriate real life situations. In achieving this goal, besides various kinds of activities leading to communication, the mastery of grammatical structure properly, which has more or less been neglected in foreign language teaching especially in the second half of this century, is very important. Existing descriptions (patterns and/or rules) are more oriented to scientific analyses than to pedagogical needs and requirements. They usually ignore relationships in larger patterns and paradigms.

Here is a proposal for a description of patterns and rules which should meet the following criteria: they must be self-explanatory, easy to understand and built around the finite verb form. They should provide all positions for the verb elements in the verb slot within the sentence pattern. Some simple conversion rules are applied to these patterns in order to produce various kinds of sentences. No pattern element is taught in isolation, it is taught in relation to other elements of the same pattern and of the pattern as a whole. This enables the learners to operate on both lines: horizontal and vertical, that is, syntagmatically and paradigmatically. The sequence in teaching is from conscious through unconscious to communication. This could be reversed or some other order of presenting or sequencing can be used depending upon the skill, situation or stage of teaching.

THE SERBIAN LANGUAGE AT THE END OF THE TWENTIETH CENTURY

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It is more than certain that there is hardly any other language in the world that equals the Serbian language when it comes to the amount of peculiar things that happened to it ever since it was proclaimed the literary language. Vuk Stefanović Karadžić, the consolidator of Serbian, chose the dialect of Eastern Herzegovina for the base of the literary language. The reason why he opted for that peculiar dialect was the fact that it was the most widely spoken and that prestigious literary works such as epic poetry, folk tales and the Dubrovnik literature were written in it. When Vuk founded the Serbian literary language, he intended it as the common language for all Serbs, or as he put it, for the Serbs who obeyed the three laws (religions) respectively: the Greek, the Roman and the Turkish. And it happened that the Serbs of all three religions agreed to accept Serbian as their common literary language. The only problem was that some of those whom Vuk had called "Serbs" refused to be called "Serbs". That is why, although that was not the only reason, the century and a half long existence of Serbian as the literary language may be regarded as the period in which the process of its development was constantly interfered with by the process of disintegration.

The Serbian language underwent many changes which brought about many improvements in the structure of the language while the functional and stylistic differentiation enabled it to become a powerful means of communication. Generally speaking, the "inner history" of Serbian is characterised by a stabilized structure accompanied by the incessant growth of its lexis as well as its functional and stylistic potential. In such a way Serbian was equipped to be used in any situation and for any purpose in communication.

In contrast with its "inner history", the "outer history" of Serbian was, virtually from the very beginning, subject to various disintegrating

processes. In fact, in the course of a century and a half of its existence, the Serbian language has been constantly jeopardized by those disintegrating processes. It is the Croatians who were either explicitly or implicitly most responsible for and involved in those processes. Having once accepted Vuk's literary language as their own, the Croatians were determined, from the very beginning, to prove that the Serbian language did not belong only to the Serbs but to the Croatians as well. So, their first achievement was to add the attribute "Croatian" to the name of the Serbian language, which resulted in the language bearing **any of the following combinations of the names: Serbian or Croatian, Serbian and Croatian, Serbo-Croatian and Croatian-Serbian**. In achieving their goal the Croatians were substantially helped along by the Serbs, namely by Đuro Daničić, who was the most prominent Serbian philologist of his time, and who was the Secretary of the Yugoslav Academy of Science and Arts in Zagreb. Ever since the Croatians attached the attribute "Croatian" to the Serbian language, it was evident that they were determined to carry out to the full the "Croatian linguistic programme" whose essence could best be encapsulated in a rhetorical question: how the Serbian language became the Croatian language. However, it must be admitted that the change of the name **Serbian** into the name **Croatian** was done gradually. First the name **Serbian and/or Croatian** was launched. Then, in the second stage, the name of the language was **Serbo-Croatian** or **Croatian-Serbian**, which, in the third stage, was reduced just to **Croatian**. Sadly enough, this programme of the renaming of Serbian into "Croatian" was marked by the participation of Serbian linguists, who helped, explicitly or implicitly, the Croatian linguistic programme come true. Furthermore, that was bound to happen since the Serbian linguists did not have a linguistic programme of their own. The final stage of the "Croatian linguistic programme" took place at the beginning of the nineties. At that time the majority of linguists and teachers of Serbian were ardently defending the term "Serbo-Croatian". The Association of the teachers of the Serbian language and literature explicitly stated "that the term Serbo-Croatian has never been forced on the Serbian linguists, but it was the result of their own convictions of the true identity of that language". Contrary to this, the linguists in Croatia publicly declared that the terms such as **Serbo-Croatian** and **Croatian-Serbian** were no longer

acceptable for Croats to the point that they felt strong allergy even at the mention of the term. Ironically enough, it turned out that both Serbian and Croatian linguists were defending the ideals of the "Croatian linguistic programme", the only difference being that the Serbs were advocating the term Serbo-Croatian, i.e. the phase of the programme that the Croats had already abandoned. So, in the nineties we were able to witness a most paradoxical situation: during a century and a half of the existence of the Serbian literary language the Serbs moved in their standing from the term **Serbian** to the term **Serbian-Croatian**, while the Croats moved from the term **Serbian-Croatian** to only **Croatian**.

Thus, the attribute "Croatian" which was added to the name of the Serbian literary language became the only word in the name for the language in Croatia. And so the **Serbian** literary language became the "**Croatian**" literary language.

Although the nineties were the time when the "Croatian" language was inaugurated as the literary language by removing the term Serbian from the Serbian language in Croatia; that final stage was actually initiated at the end of the sixties. It was clear to anyone but the Serbs that the Croatian linguistic programme in which the Serbian language was supposed to change into "Croatian", was bound to succeed. In the other republics of the former Yugoslavia in the sixties the "Croatian linguistic programme" had its followers and supporters who started, at first rather timidly, advocating the idea that the name **Serbo-Croatian** for the literary language seemed inadequate and that it should be changed into a different name according to the national majority in each of the republics. Those timid voices that started to disseminate the idea of "establishing" the "Bosnian" and the "Montenegrin" language in the place of the Serbian language relied in the realization of their goals on the Croatian concept of the coexistence of four variants of Serbo-Croatian: the Serbian Variant, the Croatian Variant, the Bosnian Variant and the Montenegrin variant. For that matter we would like to quote here Dubravko Škiljan's words: "The Štokavian is the foundation of the contemporary standard language which in turn is embodied in several variants such as: the "Croatian" literary language (with the ijekavian base); the Serbian language (with the ekavian base) whose official name is Serbo-Croatian; the bosnian variant of the Serbo-Croatian or Croatian-Serbian (the ijekavian variant recently

called the Bosnian Expression of the Standard Language, and of recently the Montenegrin Variant of Serbo-Croatian or Croatian-Serbian (also ijekavian).

Since the Croats proclaimed the Western Variant of the Serbian language as the "Croatian" Language, their model was copied by others and in the end the Serbs were generously offered to call what was left of the common language the Serbian literary language. Not long before the dissolution of the common state (SFRY), and especially during the past few years, Muslims in Bosnia and Herzegovina decided to copy the "Croatian linguistic programme" as well as the procedure by which it was carried out. In the first stage they insisted on attaching the term **Bosnian** to the already existing and official term **Serbo-Croatian**. However, they skipped all those other stages that the Croats had to go through in achieving the goals of their Programme. The Muslims in Bosnia rounded off their Linguistic Programme by simply renaming the Serbian language into the "Bosnian language". They were executing their linguistic programme in historically and socially changed circumstances. Shortly before the beginning of the War in Bosnia Senahid Halilović published the book "The Bosnian Language" which was followed by the "Dictionary of The Characteristic Lexis in The Bosnian Language" by Alija Isaković, the writer. The existing linguistic works on the "Bosnian" language were coupled with the recently published "The Book of Orthographic Rules For The Bosnian Language" (compiled by a team of fifteen linguists headed by Senihad Halilović). It is interesting to see how the term the "Bosnian" language was explained by one of its founders the writer Alija Isaković. He says: "If it is the case that the Serbs, the Croats, the Bosnian Muslims and the Montenegrins speak one and the same language, it follows that the term the "Bosnian" language is fully justifiable by the analogue existence of such languages as: Serbian, Croatian and Montenegrin. By copying the Croatian model Alija Isaković tried to deny that the "Bosnian" language developed from the **Serbian** language or even from **Serbo-Croatian**. He refused to admit that what actually happened was the sheer renaming of the Serbian language into the "Bosnian" language. A. Isaković also argued that the "Bosnian" language had not emanated from either Serbian or Croatian but had its independent existence and development as an "objective parallel" to other

languages. From what Isaković said in his Preface to "The Dictionary Of The Bosnian Lexis", it follows that the only specific feature of the "Bosnian" language is the usage of the phoneme /h/. The occurrence of that phoneme is not, according to Isaković, regulated by the set of rules established by Vuk himself. Vuk's rule of /h/ said that the sound should be pronounced and written only in the positions where it can be etymologically justified, while Isaković claims that /h/ may occur in any position whatsoever. It is important to note that the Bosnian Muslims chose the term "Bosnian" for their language at the expense of the term "Bosniaque" which they selected for their nationality. By selecting the name "Bosnian" for the language the Bosnian Muslims wanted it to encompass other nationalities inhabiting the territory contained within the borders of the former Bosnia Herzegovina. According to such plan the term Serbian ceased to exist not only for the Muslims but also for the Serbs in the envisaged unitary Bosnia Herzegovina. The second reason why the Muslims in Bosnia selected the name "Bosnian" for their "language" was explained by A. Isaković in his answer to a journalist's question. He said that the Muslims actually resorted to the linguistic tradition inaugurated even two centuries prior to Vuk's appearance and the tradition was embodied in the Turkish - Bosnian Dictionary compiled by Havaija. By offering such "arguments" Isaković is practically following the pattern of the Croatian linguists and like the Croats, wants to prove that the origin of the "Bosnian" language does not coincide with Vuk's Serbian and implies, in fact, that Vuk took their language and proclaimed it the Serbian language. The truth is that by choosing the arguments of this kind both the Croats and the Muslims avoided to face the fact that at Vuk's time they were in the position to accept only the Serbian literary language, because at that time both were regarded by the learned Europeans and scholars as Catholic Serbs and Islamic Serbs respectively.

The term "Montenegrin" language as distinct from the term Serbian was favoured by the Croats and the Muslims in order to prove their own case by minimizing the importance of Serbian. In their efforts to realize the goals of their linguistic programme the Croatian linguists were given the maximum support by the-then most powerful and influential politicians. For example Vladimir Bakarić in 1978 said "so far we have all thought that the Montenegrins speak the Serbian language: as things

stand now it appears that they speak "Montenegrin". However, despite the fact that the Croatians fully supported those who tried to rename the Serbian spoken by Montenegrins into the "Montenegrin" language, they could hardly boast of any success either among the Montenegrin linguists or the politicians. The only person who actually sided with the Croatians when it came to insisting on a separate "Montenegrin" language was Vojislav Nikčević, the professor of Slovene literature and a Zagreb graduate who also proved to be totally incompetent in his dealings with linguistic matters and ill equipped with the knowledge necessary for the task he assumed to accomplish. However, he was fully supported by the separatists in Montenegro who encouraged him to write and publish "The First Volume of The History of The Montenegrin Language" together with the "Book of Orthographic Rules". The severe criticism from the part of the true linguists with which his book was met tells sufficiently of the scholarly value of that book. Dragoljub Petrović in the Conclusion of his analysis of Nikčević's book says that "all the plagiarism and stupidities that the book abounds in are less harmful than the shame brought about by the fact that Matica Crnogorska (The Main Cultural and Publishing Society of Montenegrins) published the book".

It is evident that Nikčević does not understand linguistics at all. M. Šćepanović wrote "what Nikčević regards as a linguistic explanation has nothing to do with linguistics and deserves nothing but to be despised.

Ironically enough, after a century and a half of its existence as the literary language, the Serbian language became "Croatian" in Croatia and "Bosnian" in the Muslim controlled part of Bosnia Herzegovina. The only countries where the Serbian language remained what it has been are Serbia, Montenegro and the Republic of Srpska. From now on the Serbian language will not only continue to exist under its original name but also under various other names, it fell victim to those who were anxious to deform it. Serbs are no exception to this. They have already proved in the course of its whole history to be the true followers and executors of the anti-Serbian linguistic programme, which was for the greatest part designed by the Croatians. So the Serbs proved to be the followers but also the beneficiaries of the anti-Serbian linguistic policy. Ever since the separatists, both Croatian and Muslim, succeeded in their goals, they have been trying to make up a list of differences which differentiate their

"language" from Serbian. Their main obsession is to make their "language" more "Croatian" or more "Bosnian". How they managed to perform this is best illustrated by the suggestion made by Stjepan Babić, the Croatian linguist. He proposed the banishment of the possessive genitive from the "Croatian" language. He said: "under communist rule we were forced to use the possessive genitive. It is high time that we abandoned its usage. The Serbs will refuse to agree with us and such move will result in sharing one categorial difference less with the Serbs. " As there are still linguists in Croatia who value linguistic arguments more than "the hatred against the Serbs", the suggestion made by S. Babić was flatly refused. One of the characteristic reactions to S. Babić's suggestion was made by S. Kordić who wrote: "The only argument that S. Babić gives for the banishment of the possessive genitive is the fact that it also occurs in Serbian. However, the possessive genitive is not only used in Croatian and in Serbian but also in other Slavic languages, even in all of the Indo European languages. If we would agree to follow S. Babić's advice, we had better renounce the Croatian language and take up some non Indo-European language, like Chinese for example. S. Babić also says "The Serbs will not be able to follow us on our silky way, so we will end up with one categorial feature more that we do not share with them". "Of course", S. Kordić continues - "that the Serbs would not be able to follow, but the truth is that not a single intellingent person would be able to follow us either! The article by S. Babić on the banishment of the possessive genitive from Croatian belongs to that kind of article which does nothing but make the Croatian speaker more frustrated. Not only does it contribute to the systematic destruction of Croatian but it also affects the common sense", concludes S. Kordić. The attitude expressed by S. Kordić can be coupled with that of Tanja Torbarina, the famous journalist from Zagreb. She satirically concludes the following: "Do Croatians still understand the Croatian that they used to speak before the last War? They do but they have to forget it. It would be most practical for Croatians to write in foreign languages and after every few years they should translate their writings in some new Croatian. This is why I refuse to write books because it happens that as soon as you have finished a book in Croatian that Croatian is no longer valid."

Serbs, for their part however will not be able to control or influence such a state of affairs in the Serbian language which continues to exist under the Croatian name. Nor will they be able to control what happens with the Serbian language under the name of "Bosnian". Their task should be to take good care of Serbian, at least of the Serbian language which is in use on the territory to which it may still be related. The Serbs should not be allowed to destroy their language. Sadly enough some of the Serbian linguists still follow the old practice by carrying out non-Serbian linguistic programmes. One of their recent ill-doings was the banishment of the **ijekavian** variant from the Serbian Standard Language together with the programme of imposing some non-Serbian features on the Serbian Orthographical Rules. Those linguists also advocate the restricting of the Serbian literary language to the confines of the Belgrade Pashaluk (County) claiming that it is the most prestigious if not the only true Serbian. And last but not least they encourage the programme of opening literary **ijekavian** or literary language in general, to vernaculars.

In the last few years we have witnessed many efforts by some linguists trying to create some "new Serbian". But it is imperative for the Serbian language, if it wants to remain the same language, to look, at the end of the twentieth century, very similar to Vuk's language from the beginning and the middle of the nineteenth century. Serbian should not renounce its history regardless of the fact that for quite some time it did not belong to its history under its true name. At the end of the twentieth century the Serbian language appears to have its two variants: the "Croatian" and the "Bosnian" - those variants are called "languages". It is likely to expect that those variants will tend to move away from it by employing some artificial interventions. But **Serbianists** (the linguists dealing with Serbian) should never allow the Serbian language, which is spoken in Serbia, Montenegro and the Republic of Srpska, to become less true to itself. Should it ever happen, Serbian will no longer be Serbian. It is the responsibility of the "Serbianists" never to allow the disintegrating processes in the twenty first century to affect the Serbian language in the way that they did in the twentieth.

SRPSKI KNJIŽEVNI JEZIK NA KRAJU XX VIJEKA

Rezime

U referatu se daju karakteristike razvoja srpskog književnog jezika od Vuka Karadžića do danas. Ukazuje se na posljedice koje su izazvane raspadom jezičkog zajedništva u bivšoj Jugoslaviji i na razloge koji su doveli do sadašnjeg stanja srpskog književnog jezika.

Uzimajući u obzir razloge dezintegracionih procesa srpskog književnog jezika, autor u referatu pokušava odgovoriti na nekoliko značajnih pitanja: koji sadržaj (treba da) pokriva pojam **srpski književni jezik**?, kakav je odnos srpskog književnog jezika prema **jezicima** koji su se imenom iz njega izdvojili?, kakvo je stanje i koji su zadaci srbistike na kraju XX vijeka?

GENRE ANALYSIS AND ENGLISH FOR SPECIFIC PURPOSES (ESP)

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ABSTRACT

In order to design a specialised writing ESP course for professional and academic needs of postgraduate students of Architecture and Urban planning at the University of Belgrade, a course whose objective is to teach the specificities of various rhetorical models in English, such as writing letters of various kinds, writing CV-s, writing project proposals and descriptions, summaries, preliminary and final briefs, feasibility studies and other types of reports, tenders, etc. we have tried to adopt a sort of approach based on some combination of our previous experience, both as a teacher and writer, and on what we have learnt from others - those who teach writing and those who analyse writing processes, practices and products. This paper aims to show the approach adopted by exploring some of the relevant issues of genre analysis from the perspective of product and process oriented teaching methodology.

INTRODUCTION

Due to the growing needs of architects for written communication in English with the fellow specialists and clients all over the world, my faculty, the Faculty of Architecture, University of Belgrade, where I have been teaching ESP for quite a time now, decided to set up a new postgraduate course on professional and academic writing in English for architects and urban planners. The whole idea was to help the students, who had already finished at least eight years of institutional learning of English as a foreign language (EFL) at the elementary and secondary levels as well as two years of English for specific purposes (ESP), tertiary

level at the university, to overcome the still existing difficulties in acquiring the specificities of various rhetorical models in English such as writing letters of various kinds, writing CV-s, writing project proposals and descriptions, summaries, preliminary and final briefs, feasibility studies and other types of reports, tenders, etc.

THEORETIC AND PRAGMATIC BASES

Generally speaking, in order to design a specialised writing course, or any ESP course for that matter, first we need to adopt a sort of approach based on some combination of our previous experience, both as teachers and writers, and on what we learn from others - those who teach writing and those who analyse writing processes, practices and products. Thus, it seems logical that the more varied the new ideas we consider in formulating our own approach, the better. This paper aims to show the adopted approach by exploring some of the current issues in genre analysis from the viewpoint of product and process oriented teaching debate.

To ensure that the writing course was realistic and relevant to the needs of our students, a detailed needs analysis (both lexico-grammatical and discoursal) had to be carried out in order to obtain information on, and descriptions of, subject activity, and to understand the expectations that architects and urban planners had of their writing in English. Therefore, we sought cooperation not only from the subject departments and potential students but also from the world of practising architects and urban planners in an attempt to collect authentic linguistic data, to get descriptions of circumstances in which our students would be operating, and, of course, to understand those circumstances.

Although genre-based approach to ESP materials development is relatively new, it is generally accepted that genre analysis is one area of linguistic study which may provide useful insights into the nature of professional and academic discourse and help acquiring the higher-level discourse skills. It attempts to provide answers to various new questions posed by new conditions, of which effects of informatics, multiculturalism, technological change, and the globalization of formerly

national economies are the most significant. Recent work in this area has been carried out by a group of systemic-functional linguists often referred to as the Australian School, notably Halliday, Martin, Cress, Christie, and others¹. Although their main concern is literacy teaching and curriculum at primary and secondary schools in Australia, many ideas are interesting and possibly applicable. These scholars see language as a social semiotic, that is language in terms of its relationship to the social context in which it is used, and how our use of it is influenced by the norms of our culture and our purpose when we write or speak. Genre- analysis is based on a social analysis of text, that is, text is regarded as the criterial unit of language. Genre can be defined as a language event in which the configuration of contextual features comes together. The contextual features are as follows: field (what the text is about); the tenor (the relation between text producer and text recipient); and the mode (the type and purpose of the text). These features together determine the discourse structure and choice of linguistic realization although this does not mean that all texts belonging to one genre will necessarily have exactly the same structure. They can vary as long as their structure is some possible realisation of obligatory and optional elements of a particular genre within a particular culture. Thus the way in which we communicate in a particular situation is not rigid, but to be effective and successful it must be underpinned by an awareness of the patterns of communication. In this sense, writing for academic and professional purposes is a skill which has to be acquired by both native and non-native speakers. Martin² criticizes current practice in schools which emphasises process models of writing thereby treating language as a personal resource and learning to write as a natural process supported by the teacher who creates a motivating working context. Criteria for good writing in the process model emphasise personal activity and the sense of students' ownership of their writing.

¹ Cope, B., & M. Kalantzis, (eds.), (1993), *THE POWERS OF LITERACY: A GENRE APPROACH TO TEACHING WRITING*, The Falmer Press, London.

² Martin, J.R., (1989), '*Technicality and Abstraction: Language for the Creation of Specialised Texts*' in Frances Christie (ed.), *WRITING IN SCHOOLS: READER*, pp.36-44, Deakin University Press, Geelong.

Another field of research, analysis of academic and professional genres, as initiated by Swales³, and consolidated by Dudley-Evans⁴, Bhatia⁵, and others represents a multidisciplinary activity resulting in what sociologists call a "thick" description of recognizable communicative events characterized by a set of communicative purposes which are often identified and mutually understood by the members of the professional or academic community in which they regularly occur. Most often these communicative events are highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. However, some of these constraints are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purposes. This view of language description takes into account not only the linguistic and sociological factors crucial for the construction, understanding and use of academic and professional genres, but it also takes into account the psychological, particularly cognitive aspects of genre construction, thereby highlighting the tactical aspect of language use to achieve pragmatic success in professional communication. Applied genre analysis, thus, takes linguistic analysis of the seventies and early eighties from the level of linguistic description to that of socio-cognitive explanation, often attempting to provide an answer to the repeated question in discourse studies: "Why is a particular text-genre written the way it is?" This attempt to go to the rationale for construction, understanding and use of professional genre will ensure that the teaching and learning of professional and academic writing in ESP in general is dynamic, creative and what Swales⁶ calls "consciousness-raising" rather than static, prescriptive and teacher-centered. This kind of perceived rationale for the communicative behaviour in relevant professional or academic settings helps to maintain not only a balance

³ Swales, J.M., (1990), *GENRE ANALYSIS: ENGLISH IN ACADEMIC AND RESEARCH SETTINGS*, Cambridge University Press, Cambridge.

⁴ Dudley-Evans, T., (1994), '*Research in English for Specific Purposes*', in Rosemary Khoo (ed.), *LSP: PROBLEMS AND PROSPECTS*, pp. 219-231, Anthology Series 33, SEAMEO Regional Language Centre, Singapore.

⁵ Bhatia, V.K., (1993), *ANALYSING GENRE*, Longman, London.

⁶ Swales, J.M., *Op.cit.*, p.215.

between the product and process or rather processes of genre construction but also complements these internal aspects of composing process with equal attention to the communicative purposes that the product is meant to serve.

So far, we have been using the terms "product" and "process" without going deeper into the meaning of any of the two. The product-process debate has frequently been raised in ESP and formed the basis of a collection of papers from the 1985 SELMOUS Conference⁷. White's introductory article suggests that there is a neat division between the two. A product-oriented approach to teaching writing equals predicted outcomes and involves studying a model, manipulating rhetorical and cohesive elements and producing a parallel text, a sort of expert - apprentice relationship. The perceived deficiencies of such a model have led to approaches which are concerned with unpredicted outcomes, interaction, liberation of the learner and the writing process. On the other hand, a process-oriented approach to teaching writing views learning as task-based and interactive, learners as initiators rather than imitators, and a role relationship in which teachers and students work in a collaborative workshop atmosphere. A typical sequence of activities for a particular writing assignment might include: class or group discussion, brainstorming to generate ideas; making notes from source material; establishing a viewpoint; arranging information; drafting and redrafting; responding to peer evaluation; self evaluation; editing and proof-reading. The focus is on expressing meaning and communication while linguistic accuracy is dealt with later or in some cases not at all. As for the methodology, it seems that Widdowson's⁸ distinction between "training" and "education" fits very well since "training" '...involves the acquisition of goal-oriented behaviour which is more or less formulaic in character and whose capacity for novelty is, therefore, very limited.' "Education" on the other hand "provides for situations which require a reformulation of ideas and the modification of established formulae."

⁷ Robinson, P., (1991), *ESP TODAY: A PRACTITIONER'S GUIDE*, English Language Teaching, Prentice Hall, London.

⁸ Widdowson, H.G., (1990), *ASPECTS OF LANGUAGE TEACHING*, Oxford University Press, Oxford.

In the context of genre analysis and its application, the important issue of cross-cultural variation in academic and professional discourse is something that cannot be left aside. It has been accepted for some time that various cultures organize and develop ideas differently⁹. Even if scientific concepts are universal, academic and professional conventions may influence the way they are expressed. It has been argued that cultural differences do not exist as inherent properties of a particular language, but as the result of differences in educational backgrounds, beliefs and values and differences in academic and professional conventions. These differences persist when users of other cultures learn to write in a new language. Kachru¹⁰ thinks that in order to ensure pragmatic success in academic and professional communication, we can ill afford to ignore cultural and interpretative contexts. Unfortunately, research in such contrastive discourse analysis is still scant and rather restricted because most of the frameworks currently used are essentially linguistic and few of them pay any attention to cross-cultural variation in the use of language in academic and professional contexts. However, it seems that the trend in academic genres is more towards conformity because of a wide majority of academics looking for recognition through publications in the English speaking world, where established conventions and standards are observed rather rigorously. On the other hand, in the case of many professional genres like business letters, VC-s, job applications etc., the local constraints seem to play more significant role in their linguistic realizations, indicating some degree of variation across cultures. The recent level of research in contrastive discourse analysis indicates that professional and academic genres appear to vary, though not very systematically, across cultures, but we need more systematic analyses to establish such a variation.

⁹ Bhatia, V.K., Op.cit., p. 37.

¹⁰ Kachru, B.B., (1995), ' *Cultural Meaning and Rhetorical Styles: Toward a Framework for Contrastive Rhetoric*', in Guy Cook & Barbara Seidlhofer, PRINCIPLE & PRACTICE, pp. 171-185, Oxford University Press, Oxford.

CONCLUSION

In the approach we have adopted, writing is seen as a thinking process as well as action in a social context. It means that our approach is genre-based and both product and process oriented. Product and process are parts of (if we may say so) an entity which includes manipulation of ideas and critical thinking within a conventional framework. Product is flexible and variable and the result of the writers' attempt to express meaning within the professional and academic framework. Process or concentrating on process means that we encourage our students to think, create and solve problems for good writing in the professional and academic sense i.e. it has its basis in clear thinking, critical analysis and logical argument and no amount of focus on form can compensate for an absence of these qualities. We are obliged not merely to show our students what the product is but also how to arrive at it. In other words, our approach is not prescriptive but classificatory. At the same time we are well aware that our students do not necessarily have discourse skills to transfer from their first language either because they have little experience in academic and professional writing in their own language or because some of their discourse conventions and approaches to writing are different. Our whole idea is that once the conventions and procedures are learnt and adequately understood, the student can then be encouraged to..." exploit them creatively in order to achieve private ends within the socially recognized communicative purposes"¹¹.

¹¹ Bhatia, V.K., (1994), '*Generic Integrity in ESP*', in Rosemary Khoo, (ed.), LSP: PROBLEMS AND PROSPECTS, pp.49-63, Anthology Series 33, SEAMEO Regional Language Centre, Singapore.

ANALIZA ŽANRA I STRUČNI ENGLISKI JEZIK (ESP)

Rezime

Jedna od faza u procesu kreiranja svakog ESP kursa je obavezno opredeljivanje za onaj lingvistički model koji bi u datoj situaciji mogao najviše da odgovara ciljevima tog kursa.

Ovaj referat predstavlja pokušaj da se iz aspekta dihotomije: nastava usmerena na proizvod i nastava usmerena na proces, sagledaju teorijske i pragmatske prednosti analize žanra kao lingvističkog modela koji smo usvojili za jedan kurs akademskog i profesionalnog pisanja na engleskom kao stručnom stranom jeziku.

**SEARCHING FOR AN AUTHENTIC VOICE:
AMERICAN WOMEN'S POETRY
AT THE END OF XX CENTURY**

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A considerable amount of poetry published in the USA nowadays is written by women. To give the simplest evidence: in so-called "academic", as well as in so-called "alternative" anthologies of modern poetry more than one third of the represented poets are women. *Contemporary American Poetry*, edited by A. Poulin, Jr. (IV edition, '85) lists 38 men and 12 women; Andrei Codrescu's *American Poetry Since 1970* considered as an alternative to "academic" choices presents more than 30% of women poets; *Best American Poetry*, a very popular choice of the best poems of a particular year, and a bestseller in American bookstores in the 1990's edition (edited by Jorie Graham) out of the best 75 poems lists 28 poems written by women. To clarify why these facts are very important I quote Geoffrey Summerfield from the foreword to his anthology *Worlds*, published by Penguin in 1974: "I regret the omission of women poets from this book. This is simply due to the fact that Britain in the last fifteen years has not produced a woman poet of real stature." Yet there have always been women poets of real stature, in America and in Britain as well. The problem of their recognition is a complex issue that I cannot deal with now, but it surely deserves special attention. To give only one more example: *Norton Anthology of American Poetry*, the standard of its kind, (edition 1990) among the 45 names of poets born between 1925 and 1940 lists only six names of women poets, while among 27 names of the poets born between 1940 - 1955 we find 13 women. Out of these examples only, one can make few important conclusions: American poetry is not ruled by men's voice only anymore. Women's poetry is making itself more present and it represents - now, that we approach the end of the century, more than ever - a significant portion of poetry written today in every respect. It is not possible, I hope, to have

prejudice against women's poetry anymore, at least not so vividly male as was voiced in 1970s, by a great American poet Theodore Roethke:

"Two of the charges most frequently leveled against poetry by women are lack of range - in subject matter, in emotional tone - and lack of sense of humor. And one could, in individual instances among writers of real talent, add other aesthetic and moral shortcomings: the spinning out; the embroidering of trivial themes; a concern with the mere surfaces of life - that special province of the feminine talent in prose - hiding from the real agonies of the spirit; refusing to face up to what existence is, lyric or religious posturing; running between the boudoir and the altar, stamping a tiny foot against God; or lapsing into a sententiousness that implies the author has reinvented integrity; carrying on excessively about Fate, about time; lamenting the lot of women; caterwauling; writing the same poem about fifty times, and so on."

The situation within women's poetry itself changed fundamentally from 1970 till now. In the 1970's the dominant feature of the women's poetry was idealism stemming from the binary male/female opposition/difference, accepted as a base of the feminist writing poetics. Acceptance of the male/female opposition led to a search of an authentic self, repressed by patriarchal society - canonizing in such a way idealism of the unique, as well as to a search of female essentialism canonizing that way idealism of universal. The idealism of feminist writing was a sign that feminism was caught in the vicious circle of the western metaphysics, the very thing it questioned; it was caught in denial of the otherness of the other and/or necessity to subordinate dialectically the *other* under the category of the *same*. Feminist writers argued the *other* (female) can be accepted only as radically different; radically, meaning the impossibility of limiting the other/others which/whom we cannot embrace in totality. To meet the *other* would not mean denying the *self* but the acceptance of the *other* from the very beginning, with the exclusion of the violence that would reduce the *other* to the *self*. But, to paraphrase Derrida, the thought itself is a form of hegemony, totalitarian in its requirements for understanding, encompassing and forcing otherness and absence into presence and understanding. In other words, the understanding of women's writing found itself in the position reserved in western metaphysics for the idea of subject.

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As a consequence, in the late 1970's and early 1980's feminism was judged as a white, middle-class movement, and as such rejected by those who could not see themselves as belonging to this group: women of different color, class and ethnicity. Writing inspired by it, including the important portion of the women's poetry, was also judged as "white" and rejected. I emphasize this "important portion" for the fact that from the very beginnings of women's poetry there was always a part of it that lived its independent life, and was never assimilated into its greater, "white" body. It was black poetry. Although in 1974 Adrienne Rich, Audre Lorde and Alice Walker accepted together National Book Award saying: "We symbolically join here in refusing the terms of patriarchal competition and in declaring that we will share this prize among us, to be used as best we can for women", the "black" poetry was nevertheless always separated/differentiated from the "white". This separation was implicated by a Don Lee statement becoming *differentia specifica* of the black poetry: "Black poetry is poetry reflecting black experience; therefore its first characteristic is that it is black; the second that it is poetry."

"If you approach too closely to a rainbow, it will disappear", wrote Adorno in his Aesthetics. To save this rainbow feminist poetics had to be changed. So, 1980's mark the shift in feminism away from the previous era idealism towards the understanding of the multiple differences of class, ethnicity, culture, gender, race, time etc. Adrienne Rich, whose writing and life seem to be an allegory of American feminism and women's writing, in her famous text called "Notes Toward a Politics of Location" says: "You cannot speak for me. I cannot speak for us. Two thoughts: there is no liberation that only knows how to say 'I'; there is no collective movement that speaks for each of us all the way through." The poetry scene reflects this theoretical shift: searching for an authentic voice in poetry of the 1970's has become searching for authentic voices in poetry of the 1990's. Instead of being different from man, woman is now recognized as a person in history, a person of specific cultural inheritance, specific sexual orientation, specific political convictions and beliefs.

Also, the abandonment of the idealism of the 1970's has caused changes in creating of the poetic subject in poetry of the 1990's. One can say that a dominant poetic voice in the American modern poetry belongs to a confessional voice. First great poetic voice in the American poetry

that sang a "song of Myself" was, of course, Whitman's. (Borges in his essay on Whitman, however, interpreted the poet's confessional *I* as fictional). Though nobody can deny the great influence Whitman's poetry had on its successors, it is nevertheless a fact we cannot speak of the continuity of the personal/autobiographical voice. The moment of discontinuity, concerning poetics and poetry, represents the entrance of the *other*, introduced by poetics and poetry of Eliot and Pound. Either for an imagined, mythical *self*, or for the historical one, speaking as a poetic subject, Pound coined a term *persona* borrowed from the Robert Browning's dramatic monologues *Dramatis personae*. The personal voice, a new confessional *I*, was reintroduced into American poetry after a long term rule of the Pound-Eliot poetics and critical doctrine based upon it - New Criticism, and only after for a long time neglected poetry of W.C. Williams proved to be the single most influential force in the postwar poetry in America. As a characteristic women's voice, it entered American poetry with great poetical voices of Sylvia Plath, Ann Sexton and Adrienne Rich in the 1970's. A change that occurred within the creation of the poetic subject in the 1990's, due to the abandonment of idealism, can be described as reinterpretation of the confessional *I* and the renewal and reinterpretation of the *persona* as the confessional *other*.

As I have already stated, there is no better example of the very being of the American women's poetry, than the poetry of Adrienne Rich. Surely, it is in her poetry that one can find best examples to illustrate the change in the creation of the poetic subject. Born in 1929, Rich published her first book of poetry in 1951, with the beginning of the second half of the XX century. Until now, she published 14 poetry books and four books of essays, mostly on poetry and politics. And in all these years of the poetic creation only one constant persisted in her work, which also became a dominant characteristic of her poetics - a will to change. Her book "*The will to Change*" takes its title from the lines of Charles Olson's famous poem "The Kingfisher": "What does not change / is will to change".

Rich's life is in itself the story of American feminism: grown up as well-protected daughter, in intellectual but conservative middle class family, wife and mother of three sons, she became radical feminist and spokesperson for lesbian feminism only to be able to reexamine her

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position in the 90's and to discover she could not any longer accept simple binary opposition male/female, but be willing to discover the necessity of accepting differences beyond it.

Her poetry followed the same path. She left behind the formalism and aestheticism of an early phase, than superbly achieved modernism in her poems in the 70's and 80's, to open up to a new beginning: to the creation of the distinctively postmodern poetry never to be separated from identity, society and history.

In her most anthologized poem "Diving into the Wreck" written as a confession of an *I*, Rich is presenting diving into subconscious, as well as diving into the memories, but also presenting our life in this civilization as a wreck, therefore building two plans: a personal and a universal one.

"First having read the book of myths,
and loaded the camera,
and checked the edge of the knife-blade,
I put on
the body-armor of black rubber
the absurd flippers
the grave and awkward mask.
I am having to do this
not like Cousteau with his
assiduous team
aboard the sun-flooded schooner
but here alone."

Diving into subconscious means searching for the failures but searching for the identity as well. So, her poem is exploration of the inner and outer frontiers. Though inner frontiers are within the reach of the confessional *I*, the poet is not insisting upon its gender. She is even blurring the gender difference between women and men insisting that we all can be understood as crippled creatures:

"This is the place.
And I am here, the mermaid whose dark hair
streams black, the merman in his armored body."

We circle silently
about the wreck
we dive into the hold.
I am she: I am he

whose drowned face sleeps with open eyes
whose breasts still bear the stress
whose silver, copper, vermeil cargo lies
obscurely inside barrels
half-wedged and left to rot
we are half-destroyed instruments
that once held to a course
the water-eaten log
the fouled compass

we are, I am, you are
by cowardice or courage
the one who find our way
back to this scene
carrying a knife, a camera
a book of myths
in which
our names do not appear."

In the poem "Incipience", Rich's confessional *I* makes clear difference between male and female understanding of the world. These are seen as two separated entities that cannot ever be put together. *I* of the speaker unites other women in a kind of united womenhood opposed to the world of men:

"A man is asleep in the next room
A neurosurgeon enters his dream
and begins to dissect his brain
She does not look like a nurse
she is absorbed in her work
she has a stern, delicate face like Marie Curie

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She is not/might be either of us
A man is asleep in the next room
He has spent a whole day
standing, throwing stones into the black pool
which keeps its blackness
Outside the frame of his dream we are stumbling up the hill
hand in hand, stumbling and guiding each other
over the scarred volcanic rock"

After abandonment of the idealism of the 1970's Rich's use of the confessional *I* undergoes deep changes.

In the poem "Paula Becker to Clara Westhoff" she uses the confessional voice of the *other*, so-called *persona*, with newly discovered sensibility toward identity, society and history. The poem is a dramatic monologue in the form of a letter Paula writes to her friend Clara. Paula Becker (1876-1907) and Clara Westhoff (1878-1954), as Rich informs us, "became friends at Worpswede, an artists' colony near Bremen, Germany, in the summer of 1899. In January 1900, they spent a half-year together in Paris, where Paula painted and Clara studied sculpture with Rodin. In August they returned to Worpswede, and spent the next Winter together in Berlin. In 1901, Clara married the poet Rainer Maria Rilke; soon after, Paula married the painter Otto Modersohn. She died in a hemorrhage after childbirth, murmuring, *What a shame!*"

This historical and social framework enables Rich to tell us a story of a young woman artist married to another artist, emphasizing that even then there was not/could not be equality between the equals. Young woman writing a letter is burdened by unwanted pregnancy and its obvious consequences for her work; as a woman of her time and class she is forced to accept life as is given to her instead of choosing it like a man:

"Rainer, of course, *knows* more than Otto knows,
he believes in women. But he feeds on us,
like all of them. His whole life, his art
is protected by women. Which of us could say that
Which of us, Clara, hasn't had to take that leap
out beyond our being women?
to save our work?
Marriage is lonelier than solitude."

The story of a marriage is paralleled by memories of the friendship and understanding between the two women. It is a particular kind of womenly understanding that does not need words:

"They say a pregnant woman
dreams of her own death. But life and death
take one another's hands. Clara, I feel so full
of work, the life I see ahead, and love
for you, who of all people
however badly I say this
will hear all I say and cannot say."

In the long poem "Sources" (*Your Native Land, Your Life*) 1986, Rich insists upon understanding the world through the confessional/autobiographic, self-exploring voice that does not exist out of certain class, ethnos, race. It is a poem about a poet (Rich) who is traveling from the east to the west side of the country, through the space that is, and at the same time traveling in time, going back to her sources, southern and Jewish.

"From where? the voice asks coldly

*This is the voice in cold morning air
that pierces dreams. From where does your strength come?*

Old things...

*From where does your strength come, you Southern Jew?
split at the root, raised in a castle of air? " (III)*

Through XXIII sections of the poem we learn of the poet's personal life: about her youth in middle class family, about her ignorance of her partly Jewish origin, about her constant pain for being "split at the root", "Neither gentile nor Jew", about another ignorance - of Holocaust "I had no idea of what I had been spared"; in three sections of the poem poet is addressing her father and her husband. In these sections she is using poetry in prose as a form that should underline the autobiographical/con-

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fessional tone of her writing. Lines dedicated to two men in her life are extremely sincere and painful, as the section VII dedicated to her father illustrates:

"For years I struggled with you: your categories, your theories, your will, the cruelty which came inextricable from your love. For years all arguments I carried on in my head were with you. I saw myself, the eldest daughter raised as a son, taught to study but not to pray, taught to hold reading and writing sacred: the eldest daughter in a house with no son, she who must overthrow the father, take what he taught her and use it against him. All this in a castle of air, the floating world of the assimilated who know and deny they will always be aliens."

Rich's use of the confessional voice has undergone change. Younger women poets, those who started to write in the 1970's and 80's did not have to think about changes in feminist writing poetics. Their choice of confessional voice was opting for recognition of countless differences not only between women and men but between women themselves. Louise Erdrich (b.1954) who grew up in a town in North Dakota near the Turtle Mountain Reservation, where her grandparents lived (her grandfather was Chippewa Indian) writes about people with whom she lived, trying to present with compassion and real understanding life of these uprooted beings. Sometimes, she finds her inspiration in a document such as "narrative of the captivity of Mrs. Mary Rowlandson who was taken prisoner by the Wampanoag Indian, when Lancaster, Massachusetts, was destroyed in the year 1676". The poem inspired by this document has a title "Captivity" and is written in a form of a dramatic monologue spoken by Mary Rowlandson. Using language stripped of pathetic, Erdrich brings us a voice of a simple woman who was captured by Indians, lived with them and was freed by her people:

"I told myself that I would starve
before I took food from his hands
but I did not starve.
One night
He killed a deer with a young one in her
and gave me to eat of the fawn.
It was so tender,

the bones like the stems of flowers,
that I followed where he took me.
The night was thick. He cut the cord
that bound me to the tree."

The speaker of the poem does not judge any of the worlds she lived in. Everything seems put back in its place, she sleeps again on a "Holland-laced pillowbeer", her child is "fed of the first wheat"; Only one line will show how deep a change had happened in her: "Rescued, I see no truth in things." In simple words Erdrich dramatizes the situation of the specific, 17 century, white female *I*, who, after being a captive of the *other* (Indians) for a while, cannot ever again achieve the original *I* status. In this poem the two worlds, the world of an *I* and the world of the *other* are juxtaposed as equal.

Rita Dove (b.1952), a black poet, writes with the strong feeling of injustice that her people suffered through their history. Probably her best lines are those celebrating her grandparents, Thomas and Beulah, showing that life of simple people has its humor, complexities and courage. But she also wrote about those anonymous ones. Very distanced from angry, politicized voices of some black poets, she is able to make us feel close to the ordinary women-slaves and their ordinary days through their voices. In the poem "The House Slave" we hear the voice, almost whisper of the anonymous girl-slave:

"The first horn lifts its arm over the dew-lit grass
and in the slave quarters there is rustling-
children are bundled into aprons, cornbread

and water gourds grabbed, a salt pork breakfast taken.
I watch them driven into the vague before-dawn
while their mistress sleeps like an ivory toothpick

And Massa dreams of asses, rum and slave-funk.
I cannot fall asleep again."

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This *I* is created in absolute opposition to the *other*. It cannot ever become the *other*. But it derives its being from the *other* because it is caused by it. It is the existence of the *other* that creates the existence of the *I*. It is the existence of the *other* that negates the possibility of changing the status of the *I*.

Cathy Song (b.1955), a poet of Korean origin living in Hawaii, in her poems brings the tastes and odors of Asia. Usually we hear a voice talking about specific experience of living in the east and the west, be it a voice of a grandmother who was sent to Hawaii as a wife on the strength of her photograph, or poet's children who are part of the family heritage. Many of her poems explore the feelings of those who want to change their lives yet have no energy to deal with tradition. Such is the poem "The Youngest Daughter", which explores differences between the two women. We hear a voice of a faithful daughter who lives with an invalid mother and cares about her. It is a calm, passive voice of a far-east woman who cannot rebel against the tradition that is taking away her life:

"I was almost tender
when I came to the blue bruises
that freckle her body,
places where she has been injecting insulin
for thirty years. I soaped her slowly,
she sighed deeply, her eyes closed.
It seems it has always
been like this: the two of us
in this sunless room,
the splashing of the bathwater."

But, she still hopes she can change something. Although the everyday ritual of life is going on "We eat in the familiar silence", both sides know that this idyl is not the truth: "She knows I am not to be trusted / even now planning my escape". Here, *I* and the *other* are functioning as parts of the same self, but the *I* cannot accept being only the part of the *other*; it has to reject the *other* as to remain being *I*.

All these poets used dramatic monologues as means of presenting the basic conflict between the *I* and the *other*, that is to say of the *persona* (the

other perceived as *I*) and the *other*. In all three cases different solutions were exercised but only to emphasize the impossibility of resolving the basic conflict.

Although the dramatic monologue, or the confession of the *other*, has been used a lot in the poetry of the 90's, the confessional/autobiographic *I* remains as a strong presence in women's poetry. Louise Glück, in her poetry book *Ararat*, opts for the *I* that speaks simple, distilled, one can say "ordinary language", and expresses by it the deepest, most personal feelings. Glück's analysis of the relationship between sisters, therefore between two female subjects, is unique in American poetry. This relationship, presented very often as a cliché of "sisterly love", she sees as a ceaseless conflict, filled with tensions and anger. More, sisterly love exists only as a pain. The elder sister feels greater pain because she feels the birth of her sister as a destruction of a heavenly self contentment ("Adam"). The sisters are confronted, for each wants their mother for herself, they are like animals in the survival battle:

"my sister and I
never became allies
never turned on our parents.
We had
other obsessions: for example
we both felt there were
too many of us
to survive

we were like animals
trying to share a dry pasture
between us, one tree, barely
strong enough to sustain
a single life" ("Animals")

The confrontation never ends. The poem "Widows" describes the card game between two old sisters: Glück's mother and her ant. Far away from the binary opposition male/female as a base of the feminist writing poetics in the 1970's, far away from its idealism, here, in the 1990's, the

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world of women is presented as world of many oppositions that cannot be settled.

"My mother's playing cards with my aunt,
Spite and Malice, the family pastime, the game
my grandmother taught all her daughters

Midsummer: too hot to go out.
Today, my aunt's ahead; she's getting the good cards.
My mother's dragging, having trouble with her concentration.
She can't get used to her own bed this summer.
She had no trouble last summer,
getting used to the floor. She learned to sleep there
to be near my father.
he was dying; he got a special bed.

My aunt doesn't give an inch, doesn't make
allowance for my mother's weariness.
It's how they were raised: you show respect by fighting.
To let up insults the opponent.

Each player has one pile to the left, five cards in the hand.
It's good to stay inside on days like this,
to stay where it's cool.
And this is better than other games, better than solitaire.

My grandmother thought ahead; she prepared her daughters.
They have cards; they have each other.
They don't need any more companionship.

All afternoon the game goes on but the sun doesn't move.
It just keeps beating down, turning the grass yellow.
That's how it must seem to my mother.
And then, suddenly, something is over.

My aunt's been at it longer; maybe that's why she's playing better.
Her cards evaporate: taht's what you want, that's the object: in the end,
the one who has nothing wins."

The miracle of the Glück's poetry reveals itself when we understand that by telling us something extremely personal the poet succeeds in telling us something beyond that, something that surpasses the region of the individual and becomes universal. The card game, a scene from the life of two women, becomes a lecture from life for all of us.

SEARCHING FOR AN AUTHENTIC VOICE: AMERICAN WOMEN'S POETRY AT THE END OF XX CENTURY

Summary

Breaking apart with idealism and universalism (as dominant features of the women's poetry in the 70's), stemming from the binary male/female difference, accepted as a base of the feminist writings poetics, women's poetry in the 90's recognizes a woman as a person in history, a person of specific cultural inheritance, specific sexual preferences, and specific political convictions and beliefs.

Although one can say that a poetic subject in the women's poetry of the 90's is still dominantly created through confessional voice, either of the self, or of the imagined, mythic self or *persona*, characteristic for the poetry of the 70's, it also underwent changes caused by the abandonment of idealism.

These changes are best illustrated by comparing the confessional voice in the poetry that Adrienne Rich wrote in the 70's, and the one she wrote in the late 80's and 90's. The paper also deals with the ways in which prominent contemporary American poets Louise Glück, Rita Dove, Louise Erdrich and Cathy Song, use this voice.

CULTURAL LIAISONS BETWEEN CANADA AND YUGOSLAVIA

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I thank you for the opportunity to address this symposium on "Literature and Language at the End of the 20th Century".

The topic of my presentation today is: "Cultural Liaisons between Canada and Yugoslavia".

It is an appropriate theme, because it deals directly with the interest and activities of your association in promoting cultural ties between Yugoslavia and Canada. It is also timely, because with the final lifting of UN sanctions, there is a certain amount of optimism here that previous levels of cultural and other exchanges can be renewed.

I would like to talk more about the environment in which cultural liaisons and relations are being re-established than about specific cultural activities.

Allow me first to make a few preliminary comments.

My comments reflect my own observations as Embassy officer responsible, among other things, for culture, public affairs and press, after just one year in Belgrade. They will also reflect some of my own general observations on how "cultural diplomacy" is conducted these days. As such, please be forewarned that my views will tend to reflect a **governmental** approach or perspective on culture which, I am always careful to note, is not necessarily the same as an artist's or writer's perspective on the same.

That being said, these comments are also personal and do not necessarily reflect the policy of my Government. However, I feel confident that they are consistent with the position of my government in regards to "cultural diplomacy", globally and specifically here in the Federal Republic of Yugoslavia.

Second, I think I need to underline that my job in Belgrade is to promote Canadian culture here, not Yugoslav culture in Canada. Our

efforts are aimed at "**strengthening Canada's image as a vital, creative, multicultural and bilingual country**". Only peripherally do we concern ourselves with promoting the image of Yugoslavia in Canada. We do what we can, when we can, but that is the job of your government.

And, finally, I should note that, at present, the promotion of Canadian culture is not our highest priority in the Federal Republic of Yugoslavia. Given the recent history in the region, political and economic issues predominate in our work.

By way of a brief background, it is my impression that Yugoslavia and Canada - in the old days - enjoyed a fairly active and substantial cultural relationship. There were exchanges, visits, exhibits in many domains: film, fine art, music, journalism, theatre, literature, academic relations.

I do not need to tell you that the developments in Yugoslavia over the past 5-6 years had a dramatic negative effect on those relations. The war, and then international sanctions, halted most cultural contacts, although of course you **never can and never would want** to do so entirely. Since they were UN sanctions, Canada applied them to the letter.

Now, sanctions have been lifted. Indeed, cultural sanctions were suspended over two years ago. The field is open for cultural relations. What results do we see? Is there progress in getting cultural relations back to where they were?

My perception is that the cultural relationship - measured for example by exchanges, visits, exhibits - has been slow in recovering. We have been trying to encourage cultural liaisons, but the results so far have been modest. There are several important reasons for that.

One is that there remains a latent concern if not fear in Canada about this region. That is unfortunate but, frankly, understandable. It will take some time for a "normalization" to take place in the perceptions of Canadians about this region. I think we will need a few tangible cultural success stories in order to help allay concerns.

Secondly, although sanctions have been lifted, some individuals and organizations in Canada continue to impose their own cultural sanctions on the Federal Republic of Yugoslavia, for whatever reason. We in the Canadian Government oppose that. However, there is very little we can

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do in such cases, since organizations and individuals for the most part are entitled to their own views and to choose their own partners and activities.

Additionally, funding is a major problem, both here and in Canada. Although my government has declared culture to be one of the three "pillars" of our foreign policy - the other two being prosperity and security - funding remains scarce. Cultural budgets for most Canadian embassies around the world have been reduced significantly over the past 5-6 years. In Canada, as in many countries, most cultural organizations depend upon government for funding and accordingly have very little of their own, discretionary funds.

A further factor influencing our cultural relations is the new character of "cultural diplomacy". During the Cold War, nations pursued "cultural cooperation" for ideological reasons and/or as a way of building bridges between east and west. Today, nobody "cooperates" in the cultural field, or at least we don't. We cannot afford to promote cultural ties just for the sake of it. Instead, we are more focused and pragmatic in how we promote Canadian culture, and where we spend Canadian tax dollars.

Accordingly, you won't be surprised that Canadian international cultural efforts are concentrated in large markets: USA, Japan, Germany, UK, France, China, Italy, etc. Also not surprising is that our international cultural efforts are intended to strengthen Canada's national unity, by emphasizing our positive attributes: cultural diversity, prosperity, tolerance, creativity.

Another factor to take note of is that the way in which "cultural diplomacy" is conducted has changed profoundly, in several ways.

To begin with governments are no longer the sole lead actors on the cultural stage. They have been joined and in many instances superseded by other actors in the cultural domain: universities, publishing houses, NGOs, writers, artists, musicians, private corporations. In Canada, many of these still depend on government for funding, especially for activities outside Canada, but they usually set their own agendas and pursue their own interests.

Similarly, there are countless numbers of cultural contacts being established every day around the world with no involvement whatsoever of government. For example, if a TV station in Belgrade wants to acquire

a Canadian TV series, it makes a lot more sense for it to speak directly to the Canadian distributor or production house than to come to see me.

The rise of INTERNET as a global means of communications will clearly have a profound impact on the global exchange of information, including in the cultural field. It will make it even easier for individuals and organizations to communicate directly with each other, further reducing the role and importance of governments as actors in international cultural relations.

Indeed, what seems to be developing is an international free market in culture. Of course, this has always existed in a commercial sense for mass culture: music, popular literature, film. For fine arts, dance, theatre, literature, etc, what is developing is a market not so much commercial as artistic, where artists and writers seek out each other and where borders are less important.

All of that being said, our government, like every other, wants to increase the profile of our artists, musicians, writers, film-makers here. How do we do this? Given our resource constraints, unfortunately, we can only be responsive, trying to facilitate connections and help where possible. We simply lack the resources to undertake projects on the scale of the British Council or French Cultural Centre. Let me assure, you, though, that we are interested, that we are trying, and that we are prepared to help out with any practical, well-conceived idea.

I would like to conclude by making a few recommendations or suggestions on how to develop cultural liaisons between Yugoslavia and Canada, be they in academic relations, literature, film, sports or fine arts.

Firstly, it is important for the individuals or organizations concerned to have a clear idea of what they expect. Ideally, you will be able to identify specific Canadian partners and ideally discuss your idea directly with them.

The key message on this point is that the initiative, direction and groundwork must be done by the Canadian or Yugoslav partner, and that both sides must have a strong interest in the project.

Secondly, you may have some success by building on Canada's current preoccupation: national unity. Projects that explore themes such as bilingualism, language, multiculturalism, the status of minorities, human rights may be especially interesting for Canadian partners right

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now. It seems to me that many of those issues - language, human rights, minorities - are of strong interest and importance to both Yugoslavia and Canada.

Thirdly, developing good contacts with other "Canadianists" in this region is a good approach. In Hungary, Romania, Czech Republic, Greece and so forth are many organizations, schools and individuals doing similar work.

Fourthly, we in the Embassy see the teaching of Canadian studies in the universities here as a good basis on which to build cultural ties, and so we have been doing our best to support it.

Fifthly, the large Yugoslav community in Canada will provide a solid basis for future cultural exchanges.

LANGUAGE

INDIRECT QUESTIONS AS POLITE ADDRESS

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SCOPE AND AIMS

Speech acts can best be studied cross-culturally or contrastively. This paper examines the speech act of indirect asking in a contrastive procedure through the structure of a subordinate clause often referred to as indirect question. The result is either direct or indirect asking, direct speech act or indirect speech act. The speech event can be the discourse function of asking or indirect asking having different illocutionary forces usually demonstrating various degrees of politeness.

This paper is a part of a broader contrastive research work on indirect questions in English and Serbocroat¹ done on a literary corpus of four novels and their translations. We are not dealing here with the literal meaning of the structure. That meaning of the indirect question structure has been examined from the point of their propositional content (with the two major classes **true** and **false**) or on the basis of their questionness, some indirect questions having more properties of question, some less. Syntactically, they are interrogative structures embedded in another structure, treated within the broad framework of complementation. Their meaning depends on the existence of **Q**-morpheme in the deep structure and on the semantic properties of the predicate verb which are composed (and decomposable) from the set of properties making the predicate more or less interrogative and consequently determining the meaning of the question. They are like the following:

1. *Matthew knows **how many employees Jane introduced to the visitors.***
2. *John wondered **which book he should read.***

¹ The project started in 1989 when the official name of the language was Serbocroat.

Namely, the predicate verb can be of two types: **wonder** type and **know** type. The first is said to be interrogative because it in some cases requires an answer, the other does not explicitly require an answer.

These structures are interrogative according to their semantic properties, but not necessarily by the way they function in communication. In communication the functions these structures have vary and the corpus, comprising of literary body of the texts and their translations, offered a whole range of them. Such structures represent vast majority of the examples from the corpus where the semantic content is the one of asking and its pragmatic function in communication is eliciting answer through the adjacency pair question-answer.

FUNCTIONS OF IQ IN COMMUNICATION

The departure point of analysis is the structure which in the act of asking can have various illocutionary values or forces. In contrastive procedure the resulting structures show a great diversity, consequently bearing impact of the change that happened in translation and in the understanding of the specific way of addressing.

In interpersonal communication a person is not always compelled to solve disjunction and produce an answer by giving a **yes-no** question or resolve indefiniteness by giving an answer to the unknown quantity **x**. A person can also use the indirect question structure to be conventionally courteous. The courteous address is in the form of indirect speech act not of asking, because it is not a request for information, but of a variety of illocutionary forces like apologizing, promise etc. Courteous forms as indirect speech acts are derived from direct speech acts which function as a request for information. The following examples can all result in the same outcome.

3. Give me the book, please.
4. Can you give me the book, please?
5. I wonder if you could give me the book.

The addressee will eventually produce the book. All of them have the basic function as in 3. 4 is a question with the interrogative form and an

indirect speech act with the illocutionary form of a request. 5 is a polite and very indirect form with the same function.

This, along with other elements that constitute the meaning of indirect questions, brings us to hypothesize that the communicative value of these structures is a more dominant feature than the way they are linguistically determined. This leads us further on to assume that use is more important than meaning. Still, the question of form remains open.

This paper focuses on use and function, but the way the two are interrelated is somewhat puzzling for the students. The face value is not the entire story and there is more to it. The learners have difficulties with inferencing or interpretative strategies "identifying propositional content where it is marked directly by lexis and grammar, but often missing indirectly marked speech acts and functions" (Schmidt, 1980:145). A wrongly inferred utterance can cause an experience of a communication breakdown or misunderstanding because the learners frequently operate primarily at the surface level.

IQ STRUCTURE AND POLITENESS

The students of English are not at ease with the structure of the indirect question itself nor are they with its communicative functions in the speech event of asking which may have various illocutionary forces. For them this structure is very complex grammatically mainly because of the non-inverted word order in the subordinate structure which Serbocroat does not recognize. Secondly, this structure belongs to complex sentence which presupposes a higher level of both competence and performance of the foreign language. On the one hand propositional content, and illocutionary force in English are different, on the other, the syntactic structures used to convey these meanings vary, both in English and in Serbocroat. Performative abilities are, naturally, more difficult to master than it is to acquire the proper form of the structure. In many instances dealing with this structure meant dealing with politeness forms.

Most of the examples found, in terms of P. Brown and S. Levinson, belong to negative politeness expressed through indirect speech act. The basic assumption is: "The desire to give H(earer) an 'out' by being

indirect, and the desire to go on record. ... It is solved by the compromise of conventional indirectness, the use of phrases and sentences that have contextually unambiguous meanings (by virtue of conventionalization) which are different from their literal meanings" (1989:132).

Politeness as universal operates on shades of meanings. IQ structures, as a rule, are used for highly polite address. The higher degree of indirectness, the higher degree of politeness, but usually with negative connotations either because of the communicative situation in which the speech event takes place, or because of the relationship between the participants in communication.

Learners, who are otherwise very successful in grammar, lexis, pronunciation, may be quite unsuccessful in their interactions with native speakers if they do not understand their norms of politeness. The indirect question structure along with the superordinate structure to which it belongs, does not represent a formulaic way of expressing in typical situations to be "learned before and independent of their individual word meanings and internal structures" (Coulmas, 1981b:8). Rather, it has some fixed elements, but combination between superordinate and subordinate clauses create that particular space for shades of meaning or more specifically, degree of indirectness or politeness.

LEVELS OF ANALYSIS

To carry out this speech act analysis, we will focus on four components which jointly constitute the meaning and function of this particular structure. They are necessary both to understand these questions in English and in the contrastive procedure. They are:

1. structure
 - (a) main sentence form
 - (b) indirect question
2. illocutionary force of the utterance
3. situational context
4. degree of politeness

Structure of the main sentence: The indirect question structure is not always embedded in the same form of broader structure. The superordinate structure has often a declarative form, but we encountered cases where it was in the interrogative or imperative form. This is especially relevant to the degree of indirectness or politeness. The degree of courtesy is not the same in the following examples:

6. **Would you mind** *if I called you Ted?* (H. C., 44)
7. **Do you mind** *if I stretch my legs a little?* (H. C., 118)
8. **I wonder** *if it'd be too much trouble to have the butler
send them on.* (G. G., 176)
9. **Let me know** *if you run short of money before then.*
(H. M., 96)
10. **I am not sure** *whether there are any cockroaches.*
(H. M., 155)

The illocutionary potential of the utterances differ and the degree of formality differs too. **Would you mind** and **do you mind** are formulaic and formal whereas **let me know** and **I am sure** are non-formulaic and less formal. **I wonder** as a structure could semantically function as a request for an answer, but not necessarily. **I wonder** might also function as a "preparatory condition of coerciveness in orders" like tags as R. Lakoff described them.²

In the given examples, the learners will be certain they are very courteous if they use the phrase **would you mind (if)**. **If** signals that the subordinate clause is following, but they need not necessarily be aware of the role the phrase plays in the social interaction or how it can be related in politeness to **I am not sure (whether)** or, perhaps, to **let me know**. This is closely related to the formulaic way of communicating in the typical situations of greeting, thanking, apologizing, leave taking etc., but it is not sufficient for the speech situation where a linguistic input is needed.

² R. Lakoff, (1972) describes how the Japanese particle **ne** suspends the sincerity condition on assertions, the preparatory condition of coerciveness on orders, and the essential condition on questions - operations that are syntactically done in English with tags or with expressions like **I wonder**.

Elements of linguistic form and indirectness of speech act performed can be combined. Courteous formula **you wouldn't care**, accompanied by a tag **would you** (11), which in itself is a form of politeness, are all situated in a complex structure which has a question mark at the end emphasizing thus the quality of asking especially its property of being entitled to an answer which can be any verbal or non verbal response. Let us remember the "preparatory condition for coerciveness in orders" The examples like the following one are not exceptions:

11. ***You wouldn't care to come in, would you, and see what I have written ?*** (H. M., 139)
11a *Možda vas ne bi mrzelo da svratite i pogledate šta sam napisao, hoćete?* (S.S., 168)

The structure of IQ: Indirect question forms in these examples are all of the non-inverted word order, although not in the entire corpus.

The range of illocutionary forces:

12. *Would you mind if I called you Ted?* (H. C., 44)
12a *Hoćeš li se ljutiti ako te zovem Ted?* (P. K., 45)

Sentence type	Structure	Illocutionary force
interrogative	clause	<i>permission asking</i>

Situational context: calling by first names

- 13 *Would you go upstairs and see whether there's a rat in the bedroom?* (H. M., 76)
13a *Hoćete da se popnete gore i pogledate dali se neki pacov zavukao u spavaću sobu?* (S. S., 91)

Sentence type	Structure	Illocutionary force
interrogative	clause	<i>asking for a favour</i>

Situational context: a strategy to prolong an encounter

- 14 *Let me know if you run short of money before then.* (H. M., 96)
14a *Javi mi ako ti pre toga nestane novac.* (S. S., 115)

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Sentence type **Structure** **Illocutionary force**
imperative clause *offering help*
Situational context: one of the spouses goes on holiday

15 *I will find out for you whether you can trust him.* (H. M., 233)
15a *Dokućiću ja da li možete da mu vjerujete.* (S. S., 285)

Sentence type **Structure** **Illocutionary force**
declarative sen. clause *promise*
Situational context: planning an action

16 *I'm not sure whether there are any cockroaches.* (H. M., 155)
16a *Nisam siguran da li ima bubašvaba.* (S. S., 188)

Sentence type **Structure** **Illocutionary force**
Declarative sen. clause *apology/warning*
negative pred.
Situational context: visiting a friend

17 *I wondered whether Wilson was in.* (H. M., 200)
17a *Hteo sam da vidim da li je vilson kod kuće.*

Sentence type **Structure** **Illocutionary force**
declarative sen. clause *request for information*
Situational context: enquiring about a friend

Degree of politeness: All these examples can be studied as politeness forms. They differ in illocutionary forces, but they function pragmatically as politeness. In the given examples there was a correspondence of all elements of analysis in English and Serbocroat. The syntax is the same, which means that there is clausal correspondence and the illocutionary forces are the same. The variable part could only be syntax, that is, the sentence type and its structure. Illocutionary forces and the situational contexts remain unchanged. Grammatical rules clear out the contrasts between the languages, but the "contrasts between the patterning of routines in two languages more often involve tendencies and partial overlap than absolute distinctions, so an explicit discussion of the

differences can be helpful in making students aware of subtle, yet significant contrasts" (Davies, 1987:77).

The contrast is in the degree of politeness. In 12 **would you mind** is translated by one degree lower on the politeness scale than it is in English. It is translated as if in the source language it were written **do you mind** or its conventional equivalent. In 13 **would you go** has the translation of **will you go**. In both cases illocutionary force in the two languages remains the same, but the meaning is inferred from different speech acts: in English it is indirect speech act, in Serbocroat it is direct. But a more important difference is in the switch from negative politeness to positive politeness that happened in the course of translating, changing thus the major pragmatic and contextual elements that determined the actual communication. Hedging and indirectness are reduced, almost eliminated as non-existing and the interlocutors are not understood to be in the same communication situation.

A special case are indirect questions in which one of the syntactical constituents is missing in translation. The following example demonstrates the omission of the main sentence.

18. *"I wonder if I could have some whisky: I feel the mountain air."*
(T.I.N., 282)
18a *Mogu li dobiti jedan viski, ovaj planinski zrak mi otvara tek.*
(B.J.N., 272)

English sentence is an example of indirect speech act whose illocutionary force is not easy to deduce. Inferring is difficult because it might equally be a request for a glass of whisky as well as permission to have a drink. Two people, Nicole and Dick, are talking and the utterance presupposes the shared knowledge, the one of a very serious situation related to Dick's alcoholism. The situation is preserved, but the set of rules and conventions governing the situation in which they are used are not the same in two languages. In target language indirect speech act is understood as direct, there is not hedging or any uneasiness because of the addiction to alcohol. The person with the problem is not severely judged, **I wonder** as a major signal of both hesitation and a desire for a response is omitted and we have a straightforward question. In other words, speech act as use is transposed into direct question as syntax and direct illocution. So, the changes are both in illocutionary value and quality of politeness

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which becomes positive instead of staying negative. Similar is the following example, too.

19. *I wonder if it'd be too much trouble to have the butler send them on.*
(G.G., 176)

19a *Da'l bi vam bilo zgodno da mi ih pošaljete po sobaru?*
(V.G., 149)

I wonder is omitted from this translation, too, somehow demonstrating the regularity of the pattern. It is to be expected that in most cases the **I wonder** signal in translation will not be understood as having the same force as in English. Syntactically, it changes a complex sentence into a compound or simple. Semantically, there is not correspondence which as a consequence has not a transferred pragmatic function of polite formula and indirectness. Still this can not lead us to conclude that Serbocroat is to be described as less courteous and we quite agree with E. Davies: "Quite apart from the question of whether a language, rather than the user of it, can be described as 'courteous', it seems inappropriate to assume some absolute standards of courtesy along which different languages or their speakers may be ranged; presumably each language allows its users the option of being courteous or not, while a feature which is perceived as courteous by speakers of the language may not be so judged by speakers of another" (1987:77).

The following examples demonstrate a rare occurrence of negative indirect question. **Not** is recognized as a special means in attaining polite forms. This negation in combination with **we wonder** main sentence which has become an almost fixed expression. The combination shows a great deal of indirectness.³

³ Brown & Levinson, (1989:142,143) give a list of intuitive ordering of polite requests (from most to least):

- There wouldn't I suppose be any chance of your being able to lend me your car for just a few minutes, would there?
- Could you possibly by any chance lend me your car for just a few minutes?
- Would you have any objections to my borrowing your car for a while?
- I'd like to borrow your car, if you wouldn't mind.
- May I borrow your car please?
- Lend me your car.

The same strategies of indirect question structure combined with negation they found in Tamil.

20. "We wondered", Dick Diver said, "if you wouldn't come over this morning." (T.I.N., 46)
20a *Mislili smo - rekao je Dick Diver - da biste možda jutros mogli prijeći k nama.* (B.J.N., 73)

We wondered is translated as if it were **we thought**. **Wonder** is described as being semantically composed from the elements of **not know** because there is not a positive knowledge what is the answer to the indirect question. **To think** could be a good gap filling for the usually empty position of **S+wonder** because the situational context dictates exploitation of all available courteous resources in the language. A man desires a young girl's presence very much, but they are distant by their social ranks, family situations, because they merely know each other and because (there is anticipation of the forbidden in the air) it would mean breaking the social norms, the awareness they both share.

The negation is not lexicalized in Serbocroat. The reason could be double negation, one inherent and one explicit. One is stemming from semantical properties of **wonder** which can be described as having properties of **not know**, and the other from the lexicalized negation itself with the modal **would**. The following translations prove the point and show that the first sentence is unacceptable, the other is ungrammatical.

- 21a ?*Mislili smo, rekao je Dick Diver, da ne biste možda jutros mogli prijeći k nama.*
21b **Nismo znali (bili sigurni), rekao je Dick Diver, da ne biste možda jutros mogli preći k nama.*

The addressee understands it as:

22. *Why don't you come over this morning?*
23. *Come over this morning.*
24. *I suggest that you come over this morning.*

Still, the translation offers corresponding devices in transferring the illocution (pragmatically both English and Serbocroat are to cause the right reaction - the one of accepting the invitation). The verb from the

main sentence is found within the semantic field of the verb **not know**, negation is omitted but the conditional as powerful means of indirectness stays, and there is word **možda** in translation which does not exist in the original. It emphasises "going round the bush", the hedges quality of the utterance, making it thus very polite, depicting the participants in the communication as very distant, yet one of them very keen to establish contact with the other.

CONTRASTIVE RULES

The results of the analysis demonstrate a variety of relations ranging from complete correspondence to contrast. The levels were: syntactical, the level of communication function of the IQ structure i. e. illocutions and degree of politeness. The highest level of correspondence is found in the role these structures have in communication. The listed functions correspond in each case. Actually, it would be hard to imagine a situation where these functions would differ in two languages. Eliciting answer in a two part exchange whether verbal or non verbal as the major pragmatic function, is hard to transform into something else. Situational context, which again is one of the constants of the given texts, was invariant.

However, syntactic structure of the complex sentence varied greatly in two languages showing more contrast than similarity. The number of constituents varied. In English it is always two constituents, in Serbocroat the equivalents were a) complex sentence b) compound sentence c) simple sentence. The reason was omission of the main sentence in translation.

Politeness show contrasts in many ways. Formulaic expressions like **Do you mind (if), would you mind**, and expressions like **I wonder** are not recognized as politeness formulas. Social interaction in two languages did not linguistically oblige in the same way. In English, the communicative situation, situational context, participants in the communication all interact in a specific way. Most examples are the cases of indirect speech act and by definition not a request for information, but negative politeness. Serbocroat showed that it is not sensitive enough to

indirect speech act signals and transforms them into direct speech signal mainly if the main sentence is missing. **I wonder** was not seen as an important signal of indirectness. Secondly, Serbocroat is not sensitive to negative politeness and as outcome there are frequent instances of positive politeness. One of the presupposed meanings is the inherent distance between the interlocutors originating either in the social and hierarchical differences, or in the situation, or it is a conventionalized routine that requires certain rules to be followed. So by changing of the quality of directness the entire communicational situation changes and that is exactly what happened in some translated examples.

CONCLUSION

Indirect question as complement in classroom input is domain of grammar, but its functions in communication and its properties of courteousness are domain of communicative competence, or better, language awareness. The two are closely intertwined, but in language teaching the former is usually more favoured than the latter. This is why our students feel deficiencies in communicative abilities.

In the study of instances containing indirect question structure, it became obvious that the propositional content was transferred more or less correctly from English. The surface structure level was preserved to a lesser degree, but that did not create a major obstacle in the transfer of meaning. What was missing was the indirectly marked speech act and its function.

Linguistically and culturally Serbocroat had equally a rich repertoire of means to convey act of indirect asking, i.e. politeness, but there is not a complete correspondence between the two languages in that respect. At a scale of 10 given in decreasing order, in actual speech under the same interactional circumstances, a native speaker of Serbocroat would use a structure by two degrees lower on the scale. The repertoire is the same only the items from the list would not be used correspondingly. Perhaps, the two places on the scale would be omission of **please**, but bare imperative where English would not tolerate it, for example, among the members of the family. Formality or excessive politeness would imply

distance among the members of the family. The second, rare use of tags which are often understood as a courteous form of address, but not too formal altogether. These two forms are usually reflected in translations, but are selectively used by the native speakers of Serbocroat and depend mainly on the formality of situation. In Serbocroat informal situations do not oblige for excessive courteousness. The difference between the two languages is not so much in the degree of politeness, but in the degree of indirectness. Serbocroat speakers, following the polite forms of their own language are highly polite, but less indirect because indirectness is not so inherent in the examined structure. But students have to be aware of the difference and learn them. To properly convey intended meaning and stay polite within the society' protocol means awareness of the differences between the two languages and the desire not to be seen as rude, impolite, intentionally offensive or intrusive.

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INDIRECT QUESTIONS AS POLITE ADDRESS

Summary

The paper examines the varieties of communicative functions of indirect questions in English that are found on a fairly big corpus of literary language. The indirect question structure covers a wide range of speech acts but most of the examples found in terms of P. Brown and S. Levinson belong to negative politeness expressed through indirect speech act.

Indirect question as complement in classroom input is mainly domain of grammar, but its functions in communications and its properties of courteousness are domain of communicative competence, or better, language awareness. The two are closely intertwined, but in language teaching the former is usually more favoured than the latter.

In the study of instances containing indirect question structure, it became obvious that the propositional content was transferred more or less correctly from English. The surface structure level was preserved to a lesser degree, but that did not create a major obstacle in the transfer of meaning. What was missing was the indirectly marked speech act and its function.

Linguistically and culturally Serbocroat had equally a rich repertoire of means to convey act of indirect asking, i.e. politeness, but it will be shown that there is not a complete correspondence between the two languages in that respect.

USVOJENOST REDA REČI U UČENJU ENGLESKOG JEZIKA U SRPSKOJ GOVORNOJ SREDINI

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Živimo u vremenu unificiranih vrednosti, gotovo jedinstvene civilizacijske i kulturne matrice, vremenu informacija i komunikacija koje je neočekivano transformisalo planetu u veliko globalno selo. Otuda su dve preovladjujuće tendencije danas u svetu, kao i u jeziku, potpuno oprečnog delovanja - prema uzajamnoj zavisnosti naroda, pa i jezika, i prema nacionalnom identitetu, sa jezikom kao njegovim primarnim nosiocem, jer "ne postoji ništa što je celovitije od jezika u životu jednog etničkog kolektiva" kako to Herder kaže (Fišman, 1981: 40).

Šta je to što celog života učimo i nikad ne naučimo? Ako je to slučaj sa maternjim jezikom, šta je onda tek sa drugim ili stranim?

U potrazi za konkretnim i pouzdanim, iz teorijskog uverenja i intuitivnog osećanja sveta, odgovore nalazim u domenu strukturalnog funkcionalizma. Uverena sam da sve što postoji ima svoju formu, svoju funkciju i svoju srukturu u strukturi višeg reda. Naprosto, naš svet, i priroda i društvo i čovek i jezik predstavljaju sistem univerzalnog reda, a na čoveku je "samo" da taj red spozna - mišlju i jezikom. Čovek i nema drugi instrument da se nosi sa apsolutom sveta. Naš odnos prema svetu i jeste naš jezik - nasušni. On je naš pogled na svet, naš prozor u prirodu, društvo i u nas same, jer mi gledamo na svet onim očima kojima nas paterne našeg jezika uče da ga vidimo, kako to Roberts tvrdi. A "slika svemira se menja onda kada se promeni jezik kojim o njemu govorimo." (Sindjelić, 1973: 1012) I "nikada i ne možemo da ga vidimo drugačije osim kada učeći neki drugi jezik" (Roberts, 1956:311), navirimo kroz tuđji prozor. No, ni tada nas ne napušta pogled na svet sa našeg prozora.

Problem usvojenosti novog lingvističkog sistema i njegove osobenosti vezane za maternji ili prvi jezik predstavlja predmet mog teorijskog i empirijskog interesovanja.

Ako je gramatika "lingvističko jezgro oko koga se integrišu ostali aspekti jezičke organizacije i upotrebe" onda je prosta rečenica kao

"najcentralniji deo gramatike" (Quirk, 1991: 47), sama bit ma kog gramatičkog i lingvističkog opisa uopšte.

Pretakanje vanlingvističke stvarnosti u lingvistički okvir rečenice je nadasve zanimljiv fenomen, koji se samo u svom eksternalizovanom delu da lingvistički razložiti. Jezik kao sredstvo spoznaje i uredjenja sveta koji nas okružuje, i sam uredjuje svet koji stvara - svet izraženih misli, ideja, osećanja, koristeći se rečenicom kao svojim elementarnim sredstvom. A kako je pak rečenica uredjena, koji je red reči u njoj i koja je njegova funkcija u jeziku uopšte, u ma kom jeziku ili u sudaru dva lingvistička sistema pitanja su na koja se može odgovoriti kako teorijski tako i empirijski.

Istraživanje usvojenosti reda reči u prostoproširenoj engleskoj rečenici sa maternjim srpskim jezikom pruža kvantitativni, eksperimentalni odgovor na pitanje koje su posledice sudara dva lingvistička sistema, engleskog i srpskog, u lingvističkom jezgru rečenice - u domenu reda reči.

Glavna hipoteza, na osnovu teorijske analize problema, bila je da su greške interferencije maternjeg jezika značajno prisutne u sintaksičkim greškama reda reči učenika engleskog jezika u srpskoj govornoj sredini, zbog razlika koje ova kategorija ispoljava u dva jezika.

Četiri pomoćne hipoteze imale su za cilj da bliže odrede pojavu interferencije. Prva pomoćna hipoteza postulira da je interferencija najveća na početnim stupnjevima učenja jezika. Druga pomoćna hipoteza uspostavlja korelaciju interferencije i odsutne ili manje frekventne strukture u maternjem jeziku učenika. Treća pomoćna hipoteza pretpostavlja veću interferenciju u prevodnim u odnosu na gramatičke vežbe, i to pre u diferentnim no u istovetnim iskazima. Četvrta pomoćna hipoteza tiče se opcionih adverbijala i predviđa najveću intrferenciju kod adverbijala sa striktnom pozicijom u engleskoj rečenici.

Obavljenim lingističkim eksperimentom obuhvaćen je 451 ispitanik od V razreda osnovne škole do IV razreda gimnazije, sa po dva odeljenja ispitanika po razredu, i baziran je na lingvističkom korpusu 11 910 rečenica. Ovo presečno istraživanje, sa testiranjem kao postupkom, i testom kao instrumentom, bazirano je na jezičkim strukturama koje su i leksički i sintaksički sastavni deo udžbeničke gradje, bilo u sklopu lekcija, instrukcija, gramatičkih objašnjenja ili jezičkih vežbi. Po strukturi

složen, test se sastojao od dve jezičke vežbe: prvo, gramatičke vežbe kombinovanja datih rečeničnih elemenata u pravilne engleske rečenice i drugo, vežbe prevoda sa srpskog na engleski. Dvostrukom jezičkom vežbom obezbedjena je mogućnost upoređivanja podataka "ponašanja" iste jezičke strukture u gramatičkoj i prevodnoj vežbi. Ovo stoga jer se po trećoj pomoćnoj hipotezi očekuje da je broj grešaka u gramatičkim vežbama, onda kada je učenik koncentrisan na jezičku tačnost, manji od broja grešaka u vežbi prevoda, kada je učenik koncentrisan na značenje.

Izbor vežbe prevoda može se metodološki opravdati činjenicom da je forma prevoda najčešće prisutan "metodološki" postupak koji učenici stranog jezika upražnjavaju u svojoj lingvističkoj performansi.

Greške dobivene testiranjem, u skladu sa očekivanjem, nadmašuju opseg mog interesovanja, pa su otud sve ostale greške, poput ortografskih, morfoloških, morfo-sintaksičkih, leksičkih, odnosno semantičkih, tretirane irelevantnim, dok su analizom obuhvaćene smo sintaksičke greške reda reči.

U obradi podataka korišćen je kompjuterski program *SPSS*. Za šifrovanje i unošenje podataka napravljen je adekvatni program kojim je obuhvaćeno 15, za nas relevantnih varijabli, te 19 pozicija u okviru trocifrenih vrednosti.

Svi testovi ispitanika su pregledani i šifrovani. Prva varijabla, sa tri inicijalne pozicije, od 001 do 451, obuhvata broj testa. Druga varijabla, razred, četvrta pozicija, obuhvata numeričku oznaku razreda - od 1 do 8. Sadržaj testa označen je brojem rečenica od 1 do 30, što je treća varijabla sa dva mesta, na 5. i 6. poziciji. Sledeća varijabla u mom istraživanju je osnovna rečenična struktura. Korišćeni model prostih rečenica engleskog jezika je zapravo dopunjeni model Quirka (Quirk, 1977; 1991), koji obuhvata 8 rečeničnih tipova subjekat-glagol (SG), subjekat-glagol-objekat (SGO), subjekat-glagol-komplement (SGK), subjekat-glagol-adverbijal (SGA), subjekat-glagol-objekat-objekat (SGOO), subjekat-glagol-objekat-komplement (SGOK), subjekat-glagol-objekat-adverbijal (SGOA) i egzistencijalna konstrukcija-subjekt-glagol-adverbijal (ESGA). Poslednji rečenični tip obuhvata egzistencijalne rečenice, odnosno konstrukcije tipa *there is/there are*, koje su tipično engleske, a koja ne postoji u maternjem jeziku učenika. Naredna varijabla ovog programa je kompletnost, sa jednim mestom, na poziciji 8, i dve vrednosti

- 1 za uradjeno, i 2 za neuradjeno. Varijabla tačnost, sa dva mesta, 9. i 10. pozicija, odnosi se na tačnost, odnosno vrstu greške u okviru osnovne strukture. Tako 01 označava tačnu rečenicu, 02 rečenicu sa greškom u redu reči neidentifikovanog uzroka, 03 izostavljanje, 04 dodavanje, 05 inverziju, 06 negaciju umesto potvrdne forme, 07 izostavljanje sa greškom u redu reči, 08 označava ostale greške, dok je oznaka 09, iz tehničkih razloga, zadržana za one rečenice koje nisu uradjene. Kako su dosadašnje vrednosti u okviru tačnosti opšteg tipa, to je posebnim vrednostima trebalo specifikovati sintaksičke greške reda reči u jezičkoj performansi ispitanika, pa je sa 21 označena greška interferencije, sa 31 greška izostavljanja subjekta, 32 greška izostavljanja glagola, 33 greška izostavljanja objekta, 34 greška izostavljanja dodatka i 35 greška izostavljanja priloga. Šifra 03 je tako ostala da pokrije neka dvostruka, odnosno višestruka izostavljanja iz osnovne strukture (subjekta i objekta, objekta i glagola, adverbijala i subjekta i sl.). Greške interferencije su identifikovane preko prevodnih korespondenata, odnosno rečeničnih paradigmi prevodnih korespondenata. Kako se pak usled različitih morfološko-sintaksičkih sistema dva jezika, engleskog i srpskog, izostavljanje može da predstavlja rezultat interferencije maternjeg jezika, to smo moguće pozicije pokrili sa 71 - izostavljanje subjekta i interferencija, 72 - izostavljanje glagola iz konstrukcije *there is/there are* i interferencija, i 76 - izostavljanje *there* iz egzistencijalne konstrukcije *there is/there are*.

No, pošto prostoproširena rečenica obuhvata i adverbijale za frekventnost, način, mesto i vreme, to su navedenim redom iste varijable dobile po jedno mesto na poziciji 11, 12, 13 i 14, čime je njihova interferentnost posebno registrovana. Vrednosti adverbijalnih varijabli tačnosti kretale su se od 1 - tačno, 2 - netačno, 3 - interferencija, 4 - izostavljanje, do 9 - ne postoji. Razlika između vrednosti 4 i 9 je u tome što 4 označava da je ispitanik izostavio određeni adverbijal, a 9 da adverbijal i ne postoji u rečenici.

Medjutim, pošto treća pomoćna hipoteza dovodi u direktnu vezu istovetnost i diferentnost rečenične konstrukcije maternjeg i stranog jezika sa greškama interferencije u redu reči u lingvističkoj performansi na ciljnom jeziku, to su pozicijama od 15 do 19 programom obuhvaćene i te varijable. Dakle, ove pozicije su vezane samo za II jezičku vežbu,

vežbu prevoda i to pozicija 15 za osnovnu strukturu, a ostale za adverbijale, 16 za frekventnost, 17 za način, 18 za mesto i 19 za vreme. Vrednosti u okviru ovih pozicija su: 1 - istovetno; 2 - različito i 9 - ne postoji.

Zaključak na osnovu rezultata empirijskog istraživanja mogao bi se svesti na sledećih sedam tačaka:

1. Interferentnost u prostoproširenoj rečenici, tačnije, iskazu, ispoljava se u dva vida: u vidu interferencije i u vidu interferentnog izostavljanja subjekta, ili elementa egzistencijalne konstrukcije *there is/there are*. Struktura engleske rečenice ne doživljava se fiksiranom, a posebno ne pozicija objekta.

U odnosu na elemente prostoproširene rečenice interferentnost se ispoljava kako u redu reči obligatornih rečeničnih elemenata, tako i u poziciji opcionih adverbijala. U osnovnoj strukturi greške interferencije su, među greškama reda reči, prisutne u rasponu od 33,3% do 69,1%, a u poziciji opcionih adverbijala od 63,8% do 68,4%.

2. Sa uzrastom, odnosno nivoom učenja jezika težište interferencije se pomera sa obligatornih na opcione rečenične elemente, pod metodološkom uslovom - da se interpozicija opcionih adverbijala u osnovnoj strukturi tumači interferencijom u poziciji adverbijala.

3. Neuradjene rečenice nismo tretirali netačnim, mada je očigledno da je tačnost u uradjenim rečenicama najveća, 98,3%, tamo gde je neuradjenost najveća, 29,8% - I razred gimnazije. Naglašenu neuradjenost u ovom slučaju mogli bismo protumačiti specifičnom formom strategije izbegavanja, gde se na testu uradi sve ono što može da pokaže znanje, a ne uradi ono što bi moglo da ispitivaču ukaže ne samo na neznanje, već i na vidove i stepen neznanja.

No, osim u izuzetnim situacijama, neuradjenost je uglavnom locirana u finalnim rečenicama na testu, što se pak može tumačiti možda ne toliko nedostatkom vremena - jer su brojni testovi kompletno uradjeni, a na nekim su uradjene finalne, a nisu uradjene inicijalne rečenice - koliko pre zamorom ili rezultatom, odnosno izrazom zadovoljstva do tada uradjenim kao dovoljnim.

4. Uradjenost rečenica po paternama, koja je između 86% i 100%, ne upućuje na otpor prema bilo kojoj od osam testiranih struktura, što navodi na zaključak da ove apstraktne lingvističke forme očito i nisu tako

eksplicitno prisutne u performantnom jezičkom nivou, odnosno da su površinske strukture, sa brojnim leksičkim, odnosno lingvističkim kao i ekstralingvističkim faktorima vrednosti od značaja u usvajanju ili učenju jezika, te otuda i pri izradi iskaza na testu. Neuradjenost rečeničnih struktura je na svim testiranim nivoima u relativno ravnomernom rasponu, od 9,3% do 18,5%, izuzev u subjekat-*glagol-objekat-komplement* (SGOK) strukturi koja je kompletno uradjena.

5. Tačnost uradjenih rečenica u okviru testiranih struktura, pošto je reč o zavisnoj varijabli mnogih faktora, je u rasponu od 43,9%, kod subjekat-*glagol-objekat-komplement* (SGOK) strukture, do 95,5%.

6. Od 812 rečenica sa netačnim redom reči u osnovnoj strukturi, 454, ili 55,9% je sa interferencijom. Interferentnost kao osobenost osnovne strukture je naglašenija na početnim stupnjevima učenja jezika. Kako je pak vrsta testirane strukture, zapravo broj rečenica na testu iz određene paterne, u skladu sa postavljenom hipotezom, direktno zavisna od frekvencije grešaka interferencije - otuda je u nefrekventnim, subjekat-*glagol-objekat-komplement* (SGOK) ili u maternjem jeziku odsutnim strukturama, egzistencijalna konstrukcija-subjekat-*glagol-adverbijal* (ESGA), frekvencija najveća. Rezultati istraživanja ne ukazuju na to da vrednosti interferencije pokazuju tendenciju doslednog pada sa višim razredom, odnosno sa višim nivoom učenja jezika.

Vrednosti interferencije po osnovnim strukturama potvrđuju drugu pomoćnu hipotezu da je interferencija najveća u onim strukturama koje su retke ili odsutne u maternjem jeziku učenika, što je uticalo na nepotpunu verifikovanost prve pomoćne hipoteze: naime, 97,3% i 70,8% interferentnosti u subjekat-*glagol-objekat-komplement* (SGOK) i egzistencijalnoj rečenici u odnosu na prvu sledeću vrednost od 58,2% (subjekat-*glagol-adverbijal* i subjekat-*glagol-objekat-adverbijal*) ukazuju da je ovaj faktor relevantan za pojavu interferencije.

Interferentnost u egzistencijalnoj rečenici je u inicijalnoj fazi učenja jezika manifestovana kroz interferentno izostavljanje elemenata egzistencijalne konstrukcije *there is/are*, i to redje glagola, što smatram dvostruko lingvistički opravdanim: činjenicom, odnosno osećajem da je *glagol* osnovni element rečenice, s jedne strane i, s druge, činjenicom da je on i jedini korespondent egzistencijalne konstrukcije u maternjem jeziku učenika. Sledeća faza u usvajanju ove konstrukcije bila je

usvajanje njene dvoelementnosti, što pad interferentnog izostavljanja potvrđuje, ali je interferencija i dalje prisutna u slobodnoj poziciji elemenata ove konstrukcije u rečenici. U poslednjoj fazi usvajanja egzistencijalne konstrukcije usvaja se i sukcesivnost elemenata egzistencijalne konstrukcije.

Greške u usvajanju subjekat-objekat-komplement (SGOK) strukture koje pripisujemo interferenciji maternjeg jezika mogle bi se, verovatno, smatrati i greškama intralingvalne prirode, jer uzrokom njihovog javljanja možemo smatrati kako relativnu nefrekventnost ove strukture u maternjem jeziku, tako i, očito, njenu neuvežbanost na ciljnom jeziku.

Iako je dovoljnim uslovom za tačnost u osnovnoj strukturi određena samo sukcesivnost kanoničnih elemenata i onda kada su uključeni i opcioni rečenični adverbijali prostoproširene rečenice, podaci o interferentnosti u osnovnoj strukturi pokazuju da je ona veća u strukturama koje sadrže objekat, subjekat-glagol-objekat (SGO), subjekat-glagol-objekat-objekat (SGOO), subjekat-glagol-objekat-komplement (SGOK) i subjekat-glagol-objekat-adverbijal (SGOA), koji, po jezičkoj inerciji maternjeg, pokazuje konstantnu tendenciju prepozicije u odnosu na subjekat ili glagol. U tom smislu mogli bismo smatrati da je interferencija strukturno određena ili uslovljena. Druga karakteristika interferentnih grešaka u iskazima u jezičkoj produkciji ispitanika bi se ticala samo prevodne jezičke vežbe, gde dolazi do interferentnog izostavljanja subjekta pod uticajem prevodnog korespondenta na srpskom. Ovakva forma interferencije maternjeg jezika, po rezultatima koje pruža ovo istraživanje, nestaje na pola puta učenja jezika; tačnije rečeno, ona nije registrovana u srednjoškolskoj populaciji ispitanika, što ne znači da interferentnog izostavljanja nema na višim nivoima učenja jezika, već se odsustvo ove forme interferencije može objasniti prestižnom školom u kojoj je obavljeno istraživanje srednjoškolske populacije - gimnazija, a ne stručna škola na koju su najčešće upućeni ispitanici sa nižim znanjem ili uspehom.

Ali, treća pomoćna hipoteza koja postulira korelaciju između gramatičke i prevodne vežbe i grešaka interferencije, tačnije između istovetnosti i diferentnosti iskaza i pojave interferencije, nije potvrđena. Na osnovu načinjene analize podataka mogli bismo, što je u izvesnom smislu neočekivano, relativno pouzdano tvrditi da učenici ne prevode sa

maternjeg na ciljni jezik samo u prevodnim vežbama, u kojima se to od njih zahteva, već i u gramatičkim vežbama, što zapravo znači da je pretpostavka po kojoj je prevod u osnovi lingvističke performanse učenika u stranom jeziku tačna, čak i onda kada je reč o vežbi primene gramatičkih pravila.

Ako se interferentnost u diferentnim iskazima može objasniti sugestivnošću datih srpskih iskaza, uzroke izrazito visoke interferentnosti u nekim iskazima gramatičke vežbe mi smo, vraćajući pogrešne iskaze ciljnog jezika na maternji jezik učenika, tačnije, preko prevodnih korespondenata maternjeg jezika, identifikovali, ne u slobodi reda reči u srpskom, kao opštoj kategoriji, već ponajpre u visokoj frekventnosti upotrebe diferentnih iskaza iste strukture u produkciji na maternjem jeziku. Preciznije, svaka od osam struktura engleskog jezika je, mada ne podjednako, podložna interferenciji u onim iskazima koji su nedopustivi u ciljnom, a najfrekventniji u maternjem jeziku učenika.

I ono što je takodje zanimljivo jeste da su krajnje konsekvence ovakvog odnosa prema ciljnom jeziku lingvistički validne i za izučavanje maternjeg jezika. Naprosto, preko različitih kombinatornih formi, na primer, subjekat-glagol-objekat (SGO) strukture (SGO, SOG, OGS, OSG, GSO, GOS, GO i OG) dobivenih u ciljnom jeziku mogli bismo identifikovati ne samo prevodne korespondente određene rečenične paradigme u srpskom, već i njihovu poziciju na skali frekventnosti upotrebe u maternjem jeziku. Tako su se od rečeničnih obrazaca, s obzirom na gotovo apsolutnu slobodu reda reči u srpskom jeziku, relevantnijim pokazale vrednosti frekvencije upotrebe diferentnog iskaza u maternjem jeziku učenika. Dakle, onde gde je diferentna iskazna forma u najfrekventnijoj upotrebi u maternjem jeziku učenika, tu je i interferencija najveća, bez obzira da li je reč o gramatičkoj vežbi, gde je učenik koncentrisan na primenu gramatičkog pravila, ili o prevodnoj vežbi, gde je učenik koncentrisan na sadržaj koji treba preneti.

7. Kako je pak cilj ovog istraživanja prostoproširena rečenica u engleskom jeziku, ja sam, u skladu s tim, istražujući interferentnost opcionih adverbijala, uz pretpostavku da je interferentnost najveća kod adverbijala sa najstriktnijom pozicijom u rečenici u engleskom jeziku, dobila zanimljive vrednosti interferencije u poziciji opcionih adverbijala.

Prvo što treba istaći značajnim je da je primenjenim metodološkim postupkom načinjena valjana delienacija interferentnosti osnovne strukture i interferentnosti adverbijala, tako da pojava opcioni adverbijala nije neposredno uticala na pojavu interferentnosti u osnovnoj strukturi.

Po rezultatima načinjenog istraživanja interferentnost se u poziciji opcioni adverbijala u prostoproširenoj rečenici u engleskom jeziku dvostruko manifestuje: prvo, u interpoziciji ovih adverbijala u osnovnoj strukturi i, drugo, u interrelaciji sa ostalim opcionim adverbijalima, što često rezultira uslovno prihvatljivim, u komunikaciji dopustivim iskazima.

Kako pak učenici operišu iskazima, odnosno kako su iskazi od značaja na performantnom jezičkom nivou, to se informativnost opcioni adverbijala čini značajnim faktorom, koji uz transferovanu slobodu pozicije adverbijala iz maternjeg jezika, utiče na pojavu interferencije. Naprosto se neutralna forma rečenične strukture "oživljava", aktualizuje iskazom u jezičkoj komunikaciji, gde su odredbe za učestalost, način, mesto i vreme, svakako, od značaja. Otuda se pozicija gotovo nijednog od engleskih adverbijala ne smatra fiksiranom, kako adverbijala za frekvenciju i način, tako i adverbijala za mesto, pri čemu se transferovanoj slobodi obligatornih rečeničnih elemenata, što je posebno slučaj sa objektom, pridodaje transferovana sloboda opcioni adverbijala. Time se da objasniti pojava opcioni adverbijala na svim mogućim pozicijama u rečenici, u prevodnim kao i u gramatičkim vežbama, sa naglašenom interferencijom u svim onim slučajevima gde je frekventnost diferentnog iskaza u maternjem jeziku izrazito visoka.

U poziciji adverbijala za mesto je registrovana manja interferentnost iz dva metodološka razloga: prvo, zato što je po korišćenom modelu Quirka (1977, 1991) adverbijal za mesto obuhvaćen osnovnom strukturom, subjekat-glagol-adverbijal (SGA), subjekat-glagol-objekat-adverbijal (SGOA) i egzistencijalnom (ESGA) paternom, odnosno on predstavlja obligatorni element u semantici mnogih glagola i, drugo, zato što je u slučajevima interferencije koja se ispoljava u interpoziciji adverbijala za mesto i adverbijala za vreme ovim metodološkim postupkom interferencija pripisana opcionom adverbijalu za vreme.

Četvrta pomoćna hipoteza, koja postulira direktnu korelaciju pozicije fiksnih adverbijala i pojave interferencije jeste potvrđena, uz naglašenu korelaciju adverbijala za način i objekta u rečenici, utoliko ukoliko su svi opcioni adverbijali u engleskom jeziku fiksirane pozicije u rečenici u odnosu na poziciju opcionalnih adverbijala u srpskom jeziku. Pri tom se značajnom pokazala varijabla (diferentnosti) pozicije adverbijala u srpskoj prostoproširenoj rečenici - u prevodnoj vežbi, odnosno, što je značajnije, varijabla frekventnosti upotrebe iskaza sa diferentnom pozicijom adverbijala u maternjem jeziku - u gramatičkoj vežbi. Dakle, u zavisnosti od navedenih faktora, i adverbijal za vreme, relativno slobodne, mobilne pozicije u rečenici, i adverbijali učestalosti i načina, relativno fiksirane pozicije u rečenici, ispoljavaju svojstva interferentnosti. I kod opcionalnih adverbijala se, kao i kod osnovne strukture, što se čini zanimljivim rezultatom ovog istraživanja, na osnovu analize grešaka netačne pozicije opcionalnih adverbijala može uspostaviti skala frekventnosti upotrebe iskaza prostoproširene rečenice sa različitim pozicijama adverbijala u maternjem jeziku učenika. Odgovor na pitanje da li je u maternjem jeziku u frekventnijoj upotrebi iskaz *Daje se (ima) večeras Šekspirova drama na televiziji*, ili *Daje se (ima) Šekspirova drama večeras na televiziji*, ili *Večeras se daje Šekspirova drama na televiziji*, svakako u zavisnosti od konteksta, odnosno odgovor na pitanje koji je iskaz iz ove rečenične paradigme, a otuda i koja je pozicija adverbijala za vreme najčešća u komunikaciji, mogao bi biti predmet nekog daljeg istraživanja, ovog puta, maternjeg jezika učenika.

Rezultati istraživanja, dakle, ukazuju da na usvojenost reda reči u prostoproširenoj rečenici u engleskom jeziku presudno utiče maternji jezik učenika, i da su među greškama u redu reči u engleskom greške interferencije presudne.

Otvoreni za proveru i kompariranje, dobiveni podaci nedvosmisleno upućuju na osobenosti posebnog, srpsko-engleskog aproksimativnog sistema u domenu sintakse, sa interferencijom kao najznačajnijim obeležjem. Empirijski utvrđena specifičnost ove vrste ne dozvoljava uopštavanje i izjednačavanje procesa usvajanja maternjeg i učenja stranog jezika prisutno u savremenoj literaturi i metodološkoj praksi. Istovremeno, interferentna obeležja, kao izraz tipoloških distinktivnih obeležja dva lingvistička sistema, engleskog i srpskog, ili markirnih

struktura, predstavlja samo vidljiv trag koji ukazuju na postojanje opšteg jezičkog transfera, čiji su pak pozitivni rezultati, inkorporirani u novom jezičkom iskustvu, nepristupačni za analitičko istraživanje. Najznačajniji faktor koji utiče na učenje je, dakle, ono što učenik već zna, po rečima Ausbela (1968), što se u slučaju jezika, pored znanja o svetu koji ga okružuje, može odnositi prvenstveno na maternji jezik, odnosno znanje o tome čemu jezik služi. U pokušaju da se izrazi na ciljnom jeziku, to saznanje je od primarnog značaja i ono je i glavni uzrok podređivanja lingvističke pravovernosti stranog jezika komunikativnoj funkciji jezika uopšte.

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**WORD ORDER ACQUISITION WITH SERBIAN SPEAKERS
LEARNING ENGLISH AS A FOREIGN LANGUAGE**

Summary

In this paper the author has analyzed the phenomenon of word order acquisition with Serbian speakers learning English as a foreign language. The paper comprises results of both theoretical and empirical research of the phenomenon.

Having focused on the universal and typological features of word order in the two contrasted languages - English and Serbian, on the basis of the identified points of similarity and difference, the author puts forward the word order hypothesis of predictability with the working hypothesis that most of the word order errors are due to mother tongue interference. In order to back it up, four minor hypotheses are postulated. The technique used in the experiment is a test consisting of a structural exercise - a sentence rewrite exercise and an elicited translation exercise. The methodology applied in this paper is founded on the SPSS computer programme according to which each sentence is presented as a 19-cipher unit.

The results of the error analysis of 812 syntactically incorrect sentences confirm the postulated hypotheses and lead to the conclusion that the specificities of the Serbian-English approximative system could be attributed to mother tongue interference.

VERBAL ASPECT AND THE TYPE OF VERB SITUATION: BORDERLINES BETWEEN GRAMMAR AND LEXICON

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According to the available literature, the notions which are today often connected with the category of verbal aspect (completion/incompletion) could be traced back to the descriptions of the Greek verb presented by the Stoics within their philosophical deliberations about the world (Robins 1984:29). These notions - which were, therefore, part of a primarily philosophical and not linguistic description - through Latin grammars entered linguistic metalanguage and were used in the descriptions of many languages. More recently, specially during the last two decades, significant attempts were made to view the category of aspect afresh and to reach a general definition of that category. Therefore, at the end of the 20th century the theory of verbal aspect acquired certain insights which enable us to overcome at least some of the problems the linguists have encountered so far.

It seems that one of the most important, if not the most important problem connected with verbal aspect is the merging of grammatical and lexical meanings. This problem is particularly pronounced in the Slavic languages, where aspectual meanings, it seems, are closely linked with the lexical meanings of verbs. For example, when we say that the verb PROPEVATI ("begin to sing") is aspectually inchoative, we actually enter the realm of verb semantics, because the beginning of the situation represents more a lexical than a grammatical notion. Naturally, we must admit that it is not easy to delimit formally grammatical and lexical meanings: this delimitation often depends on the assessment of the author himself, which is one of the main reasons for the existence of significant differences in the definition of aspect and the terminology connected with it.

Aware that they are dealing both with grammatical and lexical meanings, some grammarians distinguished verbal aspect and verbal "character" (Stevanović 1981, I:327, II:534-539), and some used the German term *Aktionsart* for the lexical meanings involved (for example, Grubor 1953: 20). However, it seems that only the more recent linguistic studies offer a clearer borderline between grammatical and lexical level, at least as far as verbal aspect is concerned.

These more recent general linguistic studies of verbal aspect comprise several trends which discuss the aspectual issues from different points of view. Typological studies, one of these trends, try to analyse as many languages as possible in order to determine the general tendencies and eventually language universals. In this case, it is important to say that typological studies try to formulate the definitions of aspect which would include both Slavic languages (the languages usually connected with aspect as a category) and other languages, for example English.

One of the monographs which discuss aspect from the typological point of view is Bernard Comrie's **Aspect** (1976), presenting the definitions of verbal aspect which are not based on the notions "completion/incompletion". Namely, Comrie writes that the most general notions which make the essence of the category of verbal aspect are the notions "whole" and "structure"; thus the perfective verbs represent the verb situation as an indivisible whole, and the imperfective ones as a structure (Comrie 1976: 24). According to this assumption, other meanings (like completion/incompletion) are only the secondary reflections of these more general notions. For example, the imperfective verb ČITATI ("to read") implies a structure: it denotes the verb situation in which the initial and the final segment are not presented as limits beyond which the situation cannot develop. On the other hand, the perfective verb PROČITATI ("to finish reading") places all segments of the situation inside certain borderlines, treating the situation as an indivisible whole.

Therefore, according to these definitions, the grammatical meaning of the category of verbal aspect should be connected with the notions "structure/whole". It seems that these definitions create the conditions for a clearer delimitation between grammatical and lexical meanings, because meanings other than structure/whole would belong to the lexicon.

For example, the verb ZAIGRATI is perfective and indicates a whole, but its lexical meaning also comprises a nuance which implies the beginning of the situation. Iterativity would likewise belong to the lexicon (for example, the verb DOGRAĐIVATI - "to build additional parts").

The definitions, of course, should help explain and predict the behaviour of linguistic units, so the mentioned definitions should explain the grammatical behaviour of verbs in those linguistic structures whose acceptability and grammaticality depend primarily on aspect. M. Ridjanović (Ridjanović 1976:75), among other authors, writes about such linguistic structures; we will discuss two of them to illustrate how the definition of aspect as the opposition structure/whole offers an explanation.

It is well-known that there are restrictions concerning the complementation of the "phasal" verbs in Serbian (for example, the verbs POČETI - "to begin", PRESTATI - "to stop", NASTAVITI - "to continue"); these verbs are perfective and denote a specific phase in the verb situation. In their complementation, it is possible to use imperfective, but not perfective verbs. For example:

- (1) a) Počeo je da čita. ("He started to read_{impf}.")
b) * Počeo je da pročita ("He started to finish reading_{pf}")
- (2) a) Nastavila je da šije. ("She continued to sew_{impf}")
b) * Nastavila je da sašije. ("She continued to finish sewing_{pf}")

The examples show that the complements with the perfective verbs are ungrammatical and the explanation can be found in the definition of aspect. The "phasal" verbs denote one segment of the verb situation, so they cannot be connected with the perfective verbs which present the verb situation as an indivisible whole. However, "phasal" verbs can be connected with the imperfective verbs which represent the verb situation as a structure out of which the initial or some other segment can be singled out.

Let us mention another context in which grammaticality depends on aspect - sentences with the real present. It is well-known that in Serbian only imperfective verbs can have the real present meaning (the present

denoting that the verb situation is going on at the moment of speech). For example:

- (3) a) Oni upravo sada pišu domaći zadatak.
("They right now write_{impf} their homework.")
b) * Oni upravo sada napišu domaći zadatak.
("They right now finish to write_{pf} their homework.")

The example 3b is ungrammatical because the verb is perfective. The notions "whole/structure" can explain this ungrammaticality, too. As it has already been said, perfective verbs imply an indivisible whole, and real present comprises only one specific segment of the verb situation - the moment of speech. That is why real present requires structure: at the moment of speech, only one segment of the verb situation can be realized, but not the whole situation. This interpretation is supported by the following fact: in Serbian, even the momentary perfective verbs cannot be found with the real present meaning (for example, the verbs ZASEĆI - "to start cutting", SKOČITI - "to jump"), because they imply an indivisible whole. For example:

- (4) * Oni upravo sada skoče.
("They right now jump_{pf}")

These facts prove that the grammatical meaning of the category of verbal aspect could be understood as the opposition structure/whole even in the Serbian language. Therefore, it seems that our linguistics should try to modify the traditional definitions based on the notions of completion/incompletion and duration of the verb situation, since these definitions cannot always fully explain grammaticality of linguistic structures nor present a clear delimitation between grammar and lexicon.

So far, we have discussed the definition of verbal aspect; let us now say something about the lexical level, about those verb meanings which are sometimes treated as secondary aspectual meanings and sometimes included in a specific lexical category. In his Grammar, Stevanović writes that imperfective verbs have two "characters" - durative and iterative,

while the perfective verbs have several "characters" - for example, inchoative, ingressive and finitive ones (Stevanović 1981 II: 536-538). Classifications like this are based on verb semantics, so very often different authors propose rather different terms and groups. In other words, these classifications often depend on author's intuition and do not have to be fully objective. For example, uro Grubor, who otherwise very clearly defines basic aspectual meanings, offers the following classification (Grubor 1953: 12-13): he divides perfective verbs according to the degree of completion and according to the kind of action. As for the degree of completion, there are eleven groups of verbs: "pantive", totive, inchoative, finitive, diminutive, augmentative, majorative, intensive, "sative", substitutive and "blind" verbs ("verba caeca"). Careful study of these groups and their definitions given by Grubor reveals that it is not always possible to distinguish the groups and that there may be some overlappings. For example, the "pantive" verbs show that the activity is being gradually, but fully completed, from the beginning till the end, or that a certain part of the activity is completed (the verb SAGRADITI - "to finish building"). As for the totive verbs, he writes that they denote an activity which is totally and fully completed, without the possibility that only one its part is completed (the verb ISPEĆI - "to finish baking"), and for the substitutive ones that they show the completion of a certain part of the action (the verb USPISATI - "to write a certain part"). It is also interesting to mention the definition of the "blind" verbs: they show that the "completeness depends on the things hidden" (the verb ULOVITI - "to hunt down") (Grubor 1953: 13).

According to the kind of action, there are three groups of verbs: creative verbs (they denote that something is created by the activity, for example the verb SAGRADITI - "to build up"), transformational verbs (the activity changes something - UZORATI, "to finish ploughing"), and the motive verbs (the activity implies the change of place - DOĆI, "to come"). This classification is clearer, but it still seems that both creative and transformational verbs create and change something - so it is not possible to distinguish them properly.

Precisely because of the possible subjectivity and the great number of different classifications, it seems that the verbs should be divided in a different way according to their meaning. One should first try to single

out those meanings which are relevant for the grammatical behaviour of verbs and treat other meanings as secondary. In such a "selection" of meanings, comparative linguistic studies can be very useful, especially the typological studies based on the data from a larger number of languages. Thus the descriptions of particular languages might be connected with the general grammatical theories and language universals, which would make the comparison of languages much easier.

In the linguistic literature, there are several classifications of verbs according to their meaning; one of them is the classification proposed by Zeno Vendler (Vendler 1967), although some elements of the classification can be found in the writings of other thinkers, too. Vendler's article offers a classification of English verbs, but since then this classification has been applied in other languages as well. We will present the basic characteristics of the classification and demonstrate how it functions in Serbian.

According to certain general meanings which influence the grammatical behaviour of verbs, Vendler divided verbs into four groups - activities, states, accomplishments and achievements. These general meanings can be treated as distinctive features (Brinton 1988: 29), for example stativity, duration and telicity (goal), and Vendler's four types can be defined according to the presence or absence of these distinctive features in the meaning of verbs.

According to this classification, activities are verb situations which require the input of energy, imply development, can be divided into segments which are all qualitatively equal; they do not head towards a goal and last for a certain period of time. For example, the verbs PISATI ("to write"), PLIVATI ("to swim"), PRATI ("to wash") are activities, because they have these characteristics. Thus the verb PLIVATI requires constant input of energy, implies development, has segments (in this case: the movements of a swimmer) which are qualitatively equal, and it implies certain duration. It does not imply a goal, because there is no terminal point or the result which should be reached - there is only the repetition of segments.

States are verbs situations which do not require constant input of energy, do not imply development, but only last in time; they do not have segments and do not head towards a goal. For example, the verbs

POSEDOVATI ("to possess") and LIČITI ("to resemble") belong to this group.

Accomplishments imply the input of energy and duration; they head towards a goal, have segments which imply cumulation and that is why the segments are not qualitatively equal. In other words, this verb situation comprises the final segment with which the situation naturally ends, a certain goal which is reached. For example, the verbs NAPISATI ("to finish writing") and PREPLIVATI ("to swim across") belong to this group.

Achievements, the fourth type of verb situations, comprise momentary verbs. These verbs require the input of energy, but they consist of only one brief segment; they do not imply development, although they have a goal. For example, the verbs SKOČITI ("to jump") and REĆI ("to say") belong to this group.

This classification of verb situations reflects the specificities in the grammatical behaviour of verbs and that can be proved by certain grammatical tests. When these tests, which were first applied in English, are applied in Serbian, they function very well - maybe even better than in English. We will present some of the tests which, of course, had to be translated from the English language in order to be used in Serbian.

The first test includes the questions "How long did he X" and "How long did it take him to X" (where X stands for a situation denoted by the verb). The first question implies only duration, without any specific goal, while the second implies a certain period of time needed to reach a certain goal. The tests show the difference between activities and states on the one hand, and accomplishments and achievements on the other. For example:

- (5) a) Koliko dugo je on pisao/posedovao kuću?
("How long did he write/possess a house?")
b) * Koliko dugo mu je trebalo da piše/poseduje kuću?
("How long did it take him to write/possess a house?")
- (6) a) * Koliko dugo je on napisao/skočio?
("How long did he finish writing/possessing a house?")
b) Koliko dugo mu je trebalo da napiše/skoči?
("How long did it take him to finish writing/to jump?")

These examples show that two groups of verbs can be clearly distinguished according to their grammatical behaviour: the verbs which head towards a goal and the verbs which do not.

Within the second group, the momentary achievements used in the question "How long did it take to" denote the time passed before the realization of the verb situation, while accomplishments denote the duration of the situation itself till the goal is reached.

The second test is related to the first one: it includes the adverbials of time "for X minutes" and "in X minutes" (where instead of minutes any other temporal unit can be used). Namely, "for X minutes" shows only the duration of the situation, while "in X minutes" implies the duration until a certain goal is reached. For example:

- (7) a) Plivala je deset minuta.
("She swam for ten minutes.")
b) * Plivala je za deset minuta.
* ("She swam in ten minutes.")
- (8) a) * Pročitala je pismo deset minuta.
("She finished reading the letter for ten minutes.")
b) Pročitala je pismo za deset minuta.
("She finished reading the letter in ten minutes.")
c) Potrčala je za deset minuta.
("She began to run in ten minutes.")

As expected, activities and states occur with the first adverbial, while the accomplishments and achievements occur with the second. Furthermore, achievements in this case also denote the time passed before the moment when the situation is realized (the verb POTRČATI - "to begin to run").

So far the tests showed the differences between the verbs heading towards a goal and the verbs not heading towards a goal, as well as between the two telic groups - the momentary achievements and durative accomplishments. The following test will help distinguish activities from states - the two atelic groups which do not head towards a goal. Namely, activities imply the input of energy, which means that activities can be performed quickly or slowly, that the element of willingness to do

something is also present. It is not the case with the states, because they cannot last quickly or slowly and willingness plays no role in them. Therefore the verbs of state normally cannot occur with the adverbials like "quickly" or "willingly", while these adverbials can be found with the activities. For example:

- (9) Brzo je plivao.
("He swam quickly.")
(10) * Brzo je posedovao kuću.
("He possessed the house quickly.")

We will also mention the test which shows the structure and the quality of the segments of the verb situation. Activities, accomplishments and achievements have segments; however, activities have equal segments, accomplishments have segments which are not equal, while achievements, as it has already been said, have only one segment. The test has the following form: "If somebody stops Xing, he did X"; it indicates whether the segments of a situation are of the same quality or not. For example:

- (11) a) Ako neko prestane da šije, on jeste šio.
("If somebody stops sewing, he did sew.")
b) * Ako neko prestane sa pročitavanjem, on jeste pročitao.
("If somebody stops finishing reading, he did finish reading.")

The examples show that activities can be stopped at any moment and still retain the quality of the whole activity, while the accomplishments cannot be stopped: when one stops an accomplishment, the quality of the whole accomplishment is lost. This could be explained by the fact the segments within accomplishments are not identical - each consecutive segment represents the accumulation of the preceding segments; besides, it also contributes to the accumulation and helps reach the goal.

These tests show that the classification of verbs into four groups according to certain general meanings can be applied in Serbian, too. Furthermore, the classification sometimes functions better in Serbian than in English. For example, in English, in quite a few cases, one cannot

classify the verb lexemes into one of these four groups without the proper context, specially when telicity is concerned. For example, the English lexemes WRITE and DRAW are basically activities, but when followed by the direct object they acquire the feature telicity and become accomplishments. For example:

- (12) a) How long did he write?
 - b) * How long did it take him to write?
- (13) a) * How long did he write that novel?
 - b) How long did it take him to write that novel?

Therefore, it could be concluded that the verbs in Serbian already at the lexical level could be classified into those situation types, while English verb lexemes are more neutral and acquire certain features only in the context.

So, it could be said that Vendler's basic division functions quite well in Serbian, too. However, the question arises how to treat the other nuances in meaning which our verbs have (for example, the beginning of a situation, iterativity etc.). We believe that these nuances can be treated as secondary meanings within the four groups, because they do not influence the basic grammatical behaviour of verbs. Thus, for example, all momentary verbs belong to achievements, although they may denote the initial or the final moment of a situation, or the whole situation may last for only one moment. Similarly, iterativity can be treated as a secondary meaning of activities, accomplishments and achievements; other secondary meanings (for example Grubor's "sativity", "pantivity") can be treated as additional specifications of the basic situation type. In other words, we believe that two levels should be distinguished when classifying verbs according to their meaning: the first, more general level would include divisions which influence the grammatical behaviour of verbs, while the secondary level would imply additional nuances in meaning which do not influence the basic grammatical behaviour. On that basis, the verbs in Serbian can be also divided into four basic types which could be later further specified. Therefore, we believe that verbs, as far as their meanings are concerned, should not be already at the first level divided into large number of groups according to all nuances in meaning;

more general and more significant features which are, according to the typological studies, relevant for other languages in the world as well, should be taken into account first.

Having in mind everything that has been said, it seems that linguistics at the end of this century, as far as verbal aspect is concerned, gained certain systematic insights which offer the framework for a clearer delimitation between the grammatical and lexical level. Furthermore, this delimitation can be connected with another linguistic theory from the end of this century - Noam Chomsky's government and binding (GB) model (Chomsky 1986). It is well-known that this model includes several levels: the lexicon, the syntax (with the categorial and the transformational component), the phonetic level and logical form. In addition, this model explains the differences between languages by parametric variations related to a general rule.

For verbal aspect and the type of verb situation, lexicon in GB is specially important. The form and meaning(s), as well as the part of speech of lexemes are normally marked in the lexicon, but the GB lexicon also specifies the contextual characteristics of lexemes (Chomsky 1986:5). This means that the type of verb situation should be also marked in the lexicon (i.e. activities, states, accomplishments and achievements), while secondary meanings could be marked within the particular situation type. The analysis of certain structures in Serbian and English clearly showed that the two languages exhibit parametric variations as far as the type of verb situation is concerned: in Serbian, the type of situation is clearly determined in the lexicon, while in English it can be changed depending on the context. Verbal aspect would also allow parametric variations: in Serbian it would be marked in the lexicon, while in English it would be connected with the particular finite verb forms and the context.

According to this framework, the linguistic structures would be formed in the following way: speakers or writers would choose the verb lexemes, depending on what they want to convey and would take into account the type of verb situation to which a particular lexeme belongs. Those lexemes would be then combined following the rules of a particular language, paying attention to verbal aspect, that is to the fact that

perfective and imperfective aspect require specific contexts (for example, already mentioned real present in Serbian).

Besides, the speaker or writer should also take into account the relation between the situation type and the verbal aspect. That relation might also determine the grammaticality of linguistic structures, since particular situation types usually match with particular aspects. For example, in Serbian, activities and states are imperfective, while accomplishments and achievements are perfective verbs. In English, that relation is somewhat different. As a rule, states cannot occur in the so-called progressive form (which is basically the English equivalent of imperfectivity), while momentary verbs (achievements) occur in the progressive only with certain modifications in meaning (for example, they imply repetition of the momentary situation). These differences between the two languages could be also included in the parametric variations.

In conclusion, it could be said that the presented definitions and classifications offer the possibility to delimit more clearly grammatical and those lexical meanings which have often been included in the category of verbal aspect. Namely, it seems that the grammatical meanings, that is verbal aspect, could be understood as the opposition "structure/whole" in Serbian, too, while certain general lexical meanings and nuances in meaning could be treated as the type of verb situation. In addition, this approach also offers the common basis for the comparison between Serbian and other languages, as well as the basis for the determination of relevant parametric variations.

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**GLAGOLSKI VID I TIP GLAGOLSKE SITUACIJE:
RAZGRANIČENJE IZMEĐU GRAMATIKE I LEKSIKE**

- rezime -

Jedan od najkrupnijih problema koji se sreće u literaturi o glagolskom vidu jeste razgraničenje između gramatičkih i leksičkih značenja. Taj problem je posebno izražen u slovenskim jezicima, jer su i gramatička i leksička značenja prisutna već na nivou leksema. Da bi se taj problem prodiskutovao, u radu se polazi od tipološke definicije glagolskog vida kao opozicije celina/struktura i klasifikacije Z. Vendlera na četiri tipa glagolske situacije (aktivnosti, stanja, ostvarenja i dostignuća), čime se omogućava jasnije razgraničenje između vidskih gramatičkih značenja i glagolske leksike. Na kraju se takvo razgraničenje povezuje sa modelom upravljanja i vezivanja N. Čomskog i konstatuje da su u toj oblasti moguće parametarske varijacije među jezicima.

**VERBAL ASPECT AND THE TYPE OF VERB SITUATION:
BORDERLINES BETWEEN GRAMMAR AND LEXICON**

Summary

In the aspectual studies, one of the most difficult problems has been the problem of borderlines between the grammatical and lexical level. This problem has been particularly pronounced in the Slavic languages, where grammatical and lexical meanings merge within the lexemes. In order to address that issue, the paper starts from the typological definition of aspect as the opposition "structure/whole" on the one hand, and Vendler's classification of verbs into activities, states, accomplishments and achievements on the other. This definition of aspect and Vendler's four basic types of verb situation make it possible to specify grammatical (aspectual) and lexical meanings more clearly. Furthermore, it is argued that aspect and the type of verb situation imply parametric variations as understood in the GB model.

SRPSKI KNJIŽEVNI JEZIK NA PRELAZU IZ XX U XXI VEK

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Kada su na prelazu iz XIX u XX vek Hrvati prihvatili Vukov književni jezik, izgledalo je da će to biti zajedničko i jedinstveno glasilo dveju kultura. T. Maretić je u svojoj *Gramatici i stilistici srpskoga ili hrvatskoga književnog jezika*, Zagreb 1899., za obe kulture izradio zajedničku normu na osnovama Vukovog i Daničićevog jezika i jezika narodne poezije. Tako se ipak nije desilo. I Maretić ima umnogome drukčiji, čak suprotan stav od Vukove "općene" i Novakovićeve "dosledne pravilnosti". Taj je stav nasleđen iz hrvatske gramatičke tradicije. Svoj normativni postupak M. katkada "opravdava i prošlošću našega jezika i poređenjem s drugim slavenskim", ulažući u to sopstveni filološki autoritet, i ne misleći mnogo na značaj narodnoga govornog uzusa. Tako npr. o tipu *tjerati, djevojka m. ćerati, đevojka* on tvrdi da predstavlja "stariji izgovor, a s tim što je stariji ujedno je i pravilniji", te mu "veća pravilnost daje pravo da uđe u knjigu" bez obzira što se upotrebljava "u malom dijelu naroda".

Preferiranje genetičke "pravilnosti", na jednoj, na hrvatskoj strani, - i narodnoga govornog uzusa, na drugoj, na srpskoj, - stvara jasno kodifikacijsko dvojstvo u zajedničkom književnom jeziku čim je oglašen za zajednički. Nije onda nikakvo čudo što je Skerlićev zahtev da "srpsko-hrvatska književnost" mora biti pisana jedinstvenim književnim jezikom među poznavacima jezika primljen sa skepsom. Sam Materić je sa zabrinutošću konstatovao u svom *Jezičnom savjetniku* da se "u podosta riječi razlikuju Srbi i Hrvati"; a 1935. R. Bošković piše da je "diferencijacija književnog jezika beogradskog i zagrebačkog književnog područja, u izvesnom pravcu - ... gotov fakat".

Drugi svetski rat dao je priliku hrvatskim šovinistima da ukinu vukovsku i da se vrate hrvatskoj jezičkoj normi i etimologizmu u pravopisu. Ustaške vlasti uvode tzv. "korjenski" pravopis i značajno su

uznastojale da osamostale hrvatski jezički kodeks od srpskog. Grupa stručnjaka pokušala je tada da konsoliduje i srpsku jezičku normu, pa je 1944. objavila tzv. "Oglednu svesku" za "rečnik srpskoga književnog jezika". Posle rata ovo je prihvaćeno kao svršeni čin, pa je odlukom Avnoja od 15. januara 1944. o "službenim izdanjima" određeno da se ona imaju objavljivati na četiri jezika: "na srpskom, hrvatskom, slovenačkom i makedonskom jeziku" To je potvrđeno i u odluci o "Službenom listu DFJ" od 19. decembra iste godine. Time je ozakonjena praksa "revolucionarne" administracije, mada se ona kosila sa jezikom pisaca NOB (v. Branka Ćopića, Desanku Maksimović, Rodoljuba Čolakovića i dr., na jednoj strani, i Ivana Gorana Kovačića, Vladimira Nazora, Ivana Dončevića itd., na drugoj) i javnim stavom o jezičkom jedinstvu Hrvata i Srba. Tako nastaje dvojstvo u mišljenju po književnom jeziku i u jezičkoj praksi. Jedno je mišljenje i praksa državnih organa (i partije), koji su postepeno ustaljivali normativno dvojstvo, formirali prevodilačke i redatorske timove za uređenje zakonskih i dr. tekstova na sva četiri jezička idioma posebno. Drugo mišljenje je zastupala, i drugu jezičku praksu uglavnom poznavala javna reč, umetnička književnost i nauka, gde se uglavnom govorilo o "leksičkim i stilskim razlikama" unutar zajedničkoga srpsko-hrvatskoh jezima.

NORMIRANJE "HRVATSKOG KNJIŽEVNOG JEZIKA" NA OSNOVAMA SRPSKE IJEKAVICE

Hrvati su mudrom jezičkom politikom Vukov književni jezik najpre uspeli da adaptiraju na hrvatskom tlu, i zatim da na njegovoj osnovici izgrade književno-jezičku normu koju su u XX veku proglasili "hrvatskim književnim jezikom". Dvojna jezička politika u SFRJ išla im je u svemu naruku. "Dok su se vodile borbe o gramatičku i pravopisnu normu - piše Ljudevit Jonke tačno uočavajući problem, i namerno ga i vešto prenoseći u prošlost - hrvatski književni jezik razvijao se ubrzanim tempom, da bi mogao izvršavati funkcije koje su pred njega postavljane. Već u 2. polovici 19. stoljeća stvorena je za potrebe znanosti i pojedinih struka bogata terminologija, koja nije uvijek bila identična sa srbijanskom, a u 20. st. ta se terminologija razgranala u veliku širinu i

dubinu" (*Hrvatski knjiž. j. u 20. st.*, Zagreb 1971., 206-207). Potrta je hrvatska težnja u XIX. veku da se iz sopstvenog političkog interesa približe Srbima, pa je emancipacija "hrvatskoga književnog jezika" antedatirana za čitavo stoleće.

Strukturni opseg "hrvatskoga" i "srpskog" jezika

Sem leksičke i terminološke, po Jonkeu je u to vreme izvršena i strukturna separacija hrvatskoga i "srbijanskoga" književnog jezika, i to tako što je Vukova ijekavica postala hrvatskom, dok su Srbi usvojili ekavicu. Jonke "otkriva" da je "polustoljetnim djelovanjem Mareticeve velike gramatike utvrđena gramatička norma hrvatskoga književnog jezika ijekavskog izgovora, dok je to isto za ekavski izgovor kod Srba izvršila Beliceva "Gramatika srpskohrvatskog jezika" od god. 1932. dalje, sve na temelju novoštokavskih govora i prakse hrvatskih i srpskih književnika" (Cit. d., 196-197).

Kada je usvojen zajednički pravopis 1960., Hrvati su došli u priliku da usvoje i srpsku logičku interpunkciju, gipkiju i lakšu od njihove gramatičke, i na taj način da zaokruže svoju normu. Ali nisu ozbiljno pomišljali na jezičko jedinstvo sa Srbima. R. Katičić npr. protestuje protiv diskriminacije hrvatskoga književnog jezika koju "otkriva" u novosadskim zaključcima: "U tom je dogovoru - reči su njegove - sadržana nediferencirana tvrdnja o jezičkom jedinstvu, i ona se često tumačila kao da nema hrvatskog književnog jezika i njegove cjelovitosti u prostoru i vremenu. Poricalo se da je on nosilac specifičnih kulturnih vrijednosti koje su sastavnica hrvatskog bića i proizlaze iz cijele hrvatske povijesti. S pozivom na širinu i toleranciju zapravo se dopuštala i opravdavala svaka netaktičnost, bezobzirnost i nepristojnost prema standardnom jezičkom obliku koji po svemu funkcionira kao književni jezik jednog naroda" (Hrv. tjednik, 3. XII, 1971.). Katičić je zaboravio prigovore hrvatskih filologa iz onog vremena kada je jezik o kojem je reč prihvaćen u Hrvatskoj - da je to "srpski" jezik. Tako i najveći među njima, Vatroslav Jagić - žali što je novi književni jezik zasnovan isključivo na građi iz srpskoga Vukovog i Daničićevog jezika, i što ništa iz hrvatske kulturne baštine nije udostojeno "časti da bude uzor modernoga

srpskohrvatskog jezika"; ali ipak je zadovoljan što će taj jezik "u svima svojim delovima moći da pruži jedinstven predmet pedagoških, književnih i naučnih proučavanja za ceo jezički prostor Srba i Hrvata" (AfSIPh XXII/1900., 267). Što je nekada apostrofirano kao srpsko, to je sada proglašeno za "nosioca specifičnih kulturnih vrijednosti koje su sastavnica hrvatskog bića".

Teritorijalni opseg "srpskoga" i "hrvatskog"

Jonkeova razmatranja mnogo su značajnija od Katičićevih, i mnogo teža po posledicama, jer granice "hrvatskog" ijekavizma, potpuno u njega uključujući prekodrinske Srbe, i "srbijanskog" ekavizma, ne samo da postavljaju na Drinu, nego obuhvataju i širok srbijanski ijekavski pojas u zapadnoj i jugozapadnoj Srbiji. Po univerzitetima u svetu i kod nas počele su kolati dijalektološke karte na kojima je ova granica naglašenija od svih ostalih izoglosa na Balkanu. Prekodrinski Srbi - po toj logici- u stvari su "dionici hrvatske kulture", i stoga im se "nudi" "zajednička jezična nastava s Hrvatima.... A ako se što ne uklapa u hrvatsku standardnu normu, trebat će naći posebno rješenje koje će poštovati srpsku jezičnu tradiciju u Hrvatskoj, a sačuvat će i cjelovitost hrvatskog književnog jezika, suverenost naroda nad svojom književnom normom" (*Hrvatski pravopis*, Zagreb 1971., London 1972.,XVI.). Ne kaže se šta je sa "suverenosti" srpskog naroda "nad svojom književnom normom".

Hrvatski šovinisti, kako vidimo, određuju Srbima ijekavcima mesto pod svojim kulturnim patronatom. Ali nije im ni to bilo dovoljno, nego su Srbe ekavce skinuli s liste kulturnih naroda, proglašivši njihove književnike masom nacionalno neopredeljenih "jugoslavenskih pisaca štokavskojezičnog područja" (o tome šire u: R. Simić *Aktuelna pitanja srpske književno-jezičke norme*, "Znamen" 1, Petrinja 1995., 52).

NOVOSADSKI DOGOVOR I NJEGOVE POSLEDICE

Na Novosadskom dogovoru 1954., po prirodi stvari, i po logici tadašnjeg odnosa politike i nauke, ova druga nije se mogla suprotstaviti

prvoj, ili je upozoriti na opasnost od dvojne jezičke politike. Ali su se najugledniji naučnici, književnici i kulturni radnici složili u tome da je svrsishodno izgraditi koherentnu i po mogućnosti jedinstvenu normu za oba naroda. Na kraju se, međutim, ipak pokazalo da nova obrada književno-jezičkog kodeksa nije ni dovoljno usaglašena, ni koherentna, niti stabilna. "Narodni jezik Srba, Hrvata i Crnogoraca jedan je jezik - glasi prvi od zaključaka usvojenih na dogovoru. - Stoga je i književni jezik koji se razvio na njegovoj osnovi oko dva središta, Beograda i Zagreba, jedinstven, sa dva izgovora, ijekavskim i ekavskim" (*Pravopis srpskohrvatskoga književnog jezika*, N. Sad 1960., 8-9). A u zaključku osmom piše: "Treba odlučno stati na put postavljanju veštačkih prepreka prirodnom i normalnom razvitku hrvatskosrpskog književnog jezika. Treba sprečiti štetnu pojavu samovoljnog "prevođenja" tekstova i poštovati originalne tekstove pisaca". I jedan i drugi stav protivrečan je u sebi i sa onim drugim. Ako je npr. jezik "jedinstven", kako je moguće govoriti separatno o "hrvatskosrpskom"? Ili pak dalje, otkud mogućnost "prevođenja"? I ko se njome koristi? Ili: ko postavlja "prepreke prirodnom i normalnom razvitku hrvatskosrpskog" - Hrvati ili Srbi? Odatle su mogli slediti različite i protivrečne konsekvence. Mnogi su takve konsekvence i formulisali - svako na svoj način.

NOVOSADSKI PRAVOPIS OD 1960. I NJEGOVO TUMAČENJE 1993.

Novosadski dogovor urodio je plodovima koji su imali svojih pozitivnih, ali i negativnih strana. Tako je *Pravopis srpskohrvatskoga književnog jezika* od 1960. u cjelini gledano zasnovan na Vukovom načelu "piši kao što govoriš" ; ali u pojedinostima on odstupa od toga načela, i to u obimu koji se ne može smatrati opravdanim. Ali kada se uzme u obzir da je on rezultat kompromisa, onda se ustupak etimologizmu lako objašnjava. Ali umesto da se posle razlaza s Hrvatima vratimo srpskoj tradiciji, Matičin pravopis od 1993. začudo pokazuje dalje aspiracije prema etimološkom načelu, izvan i preko granica koje obezbeđuju očuvanje fonološkog pisanja; U stvari do mere koja se može i mora smatrati pokušajem uspostavljanja etimološkog načela.

- 1) U *Pravopisu* od 1960. (t. 82-c) piše: "Suglasnik t piše se u rečima složenim s prefiksom koji se završava glasom d ako reč počinje bilo kojim slivenim suglasnikom: *otćušnuti (odćušnuti), otcepiti (odcepiti), potceniti (podceniti)*, a ne *oćušnuti, ocepiti, poceniti*, jer ove reči nešto drugo znače". U Matičinom pak *Pravopisu* od 1993. ova nedoumica postala je zakon: "Gubljenje jednog sugl. ispred drugog zavisno je od i njihove prirode i od toga dolaze li u dodir na šavu složenica ili unutar složenih riječi". Dalje, "u novijoj lesici ne izbjegavaju se udvajanja (ni istih suglasnika ni parnjaka po zvučnosti) ako bi uprošćavanje narušavalo smislaonu jasnost". Etimološko načelo mnogo je raširenije nego fonološko, koje vredi samo kod "cjelovitih" reči starijeg postanja?

- 2) Matičin *Pravopis* od 1960. preporučuje etimološko pisanje "u složenim rečima, najčešće onima što su pozajmljene iz latinskog jezika, u kojima bi se promenom suglasnika na kraju prvog dela izgubila veza sa njegovim značenjem; npr. *subpolaran, jurisdikcija, adherentan, posdiplomski (postdiplomske studije), predturski (predturska vremena), podtekst i sl.*" (t. 76/1). U *Pravopisu* od 1993. učinjen je značajniji, i vrlo i dalekosežan "ustupak fonološkog načela pravopisa morfološkom načelu, [tj.] težnji da se isti oblički članak (morfema) jednako piše u raznim pozicijama; kao i etimološkom načelu, [odn.] uticaju izvornog stranog pisanja u pozajmicama". Pošto je ovo pitanje mnogo važnije nego što se na prvi pogled čini, citiraćemo u širim izvodima pravopisna pravila koja su najavljena navedenim stavom.
 - a) "Među novim tuđicama i u raznim novotvorinama - utvrđuju autori - ima ... složenica na čijem sastavu [u njihovom pisanju] izostaje jednačenje po zvučnosti, npr. *štrajkbreher, presbiro, politibiro*. To je posebno svojstveno najnovijim tuđicama, koje najviše dobijamo iz engleskog jezika ili njegovim posredništvom, a jednačenje izostaje i u nekim opštim rečima koje nastaju od vlastitih imena" (t. 76-c). Prema tome, utvrđena su tri tipa reči koje se sistematski i dosledno izuzimaju iz pravila o fonetskom pisanju: (a) tuđice, (b) "razne novotvorine", i (v) "opšte reči koje nastaju od vlastitih imena". Time su imenovana tri bogata izvora

iz kojih moćnim strujama pritiče građa u književni jezik, potiskujući tradicionalnu leksiku na periferiju. No navedena tri primera pokazuju da je ovde moguće primeniti i drukčiji način pisanja: to i nisu prave složenice (isp. akcenat), pa ih je mnogo umesnije rastaviti crticom: *štrajk-breher, pres-biro, polit-biro*.

- b) "izjednačena grupa - nastavljaju priređivači - piše se katkad i u rečima koje ne razaznajemo kao složene: prim.: *nokdaun, dragstor, longplej, pingpong, regtajm, brejkdens, bobslej* (i *bob*, vrsta sporta), *kinston* (ventil na podmornici), *angstrem* (merna jedinica)". Sem jedne ili dve, i ove je konstrukcije mnogo umesnije i opravdanije pisati sa crticom (elemenat *bob* izdvajaju i sami autori, a za *daun, long, plej, brejk, king* i sl. znaju već i mala deca, pa je svima jasno da je reč o bipartitnim jedinicama); *Pravopis* od 1960. za neke to i preporučije: *nok-aut, nok-daun, tam-tam, džiju-džicu, ping-pong*. One pak forme koje su morfološki neprozirne sa gledišta srpskog jezičkog osećanja valja pisati kako se govore, dakle *drakstor, ankstrem* i sl.
- v) pisci Matičinog pravopisa, međutim, krenuli su suprotnim pravcem. Počevši sa "katkada", oni dolaze do zaključka da u tim prilikama - po njihovoj oceni - preovlađuje etimološko pisanje: "u leksici ove vrste - naglašavaju oni - primeri u kojima se sprovodi jednačenje u pisanju (kao *fudbal, rendgen*) u stvari su ređi nego oni u kojima se suglasnici ne jednače. Iako ovi izostanci jednačenja - dodaju oni zatim - donekle opterećuju naš izraz i smanjuju sklad izgovora i pisanja, ne bi bilo realno nastojati da se pravilo jednačenja dosledno primenjuje. Smetnja je ovome svest o izvornom sklopu reči, zbog čega se odstupanja od njega osećaju kao neprirodna izobličjenja; stvoren je, npr., faktički uzus da se strano *ng* u našem jeziku nikad ne pretvara u *nk*, ni u opštoj leksici ni u vlastitim imenima. Likovi tipa *plebs, gangster* ušli su u našu izražajnu normu, koju ne treba dovoditi u pitanje". Što u *long-plej* nema "pretvaranja", to je zbog duboke morfenske fuge koja nas opominje da ovo nije složena reč već poluslož. A kada se setimo da prema *gangster*, stoji *sfinks*, a prema *plebs* - *apsolutan, apstrakcija, opskuran* itd. U takvom broju da i jedan i drugi primer sa etimološkim pisanjem prikazuju kao sporadične izuzetke, onda

je jasno da valja razmisliti o njihovom statusu i u našem književnom jeziku i pravopisu. Najbolje je u stvari obeležiti ih kao strano telo i pokušati da se one u nj uključe pravopisnom adaptacijom, tj. u obliku *drakstor* i *pleps*.

"BEOGRADSKO-NIKŠIĆKI" PRAVOPIS OD 1993.

U tom priručniku težilo se čistim i jednostavnim odnosima između izgovorne i pismene norme. Tamo gde je taj odnos zamagljen, bilo unutrašnjim ili vanjskim momentima, tražili smi rešenja koja uspostavljaju sklad ili mu se primiču na distancu koja uklanja opasnost od kolizije.

- 1) "Čistotu srpske ortografije - stoji u uvodnom delu naše knjige - remete pre svega primeri *podtekst*, *postdiplomski*, *predteren*, *predturski*, ili *gangster*, *dragstor*, *plebs* (mi smo konstatovali težnju ka uproščavanju izgovora: *potekst*, *pozdiplomski*, *preturski*, *preteren*, *gankster*, *drakstor*, *pleps*) i sl. Ujednačavanje suglasnika po zvučnosti, i dalje pojave izazvane udvajanjem suglasnika, u našem jeziku imaju snagu aktivnoga jezičkog zakona, te pisanje *d* pored *t* i sl., koje oštro protivreči tom zakonu, treba odlučno odbaciti. Broj tih primera za sad je srećom zanemarljiv i povratak načelu "piši kao što govoriš" (s kojim su oni nespojivi) neće vredati ničije jezičko osećanje, izuzev ako je ono jače oštećeno dominacijom znanja stranih jezika nad poznavanjem sopstvenog (a tu se, naravno, ne može pomoći drukčije sem preporukom da bolje naučimo naš jezik i pravopis)".
- 2) "Druga je stvar - stoji dalje na istom mestu - ako u izgovoru krenemo rekonstruisati glasovni sastav koji odgovara analizi reči na osnovu i nastavke ugledajući se na srodne (a za strane reči - na izvorne) oblike. Tada, pišući *podtekst*, *postdiplomski* ili sl. moramo za podlogu uzeti "hiperkorektni" izgovor kao pod-tekst, post-diplomski itd. Između prvog i drugog dela reči umećemo (veštačkim zahvatom) glasovni element koji sprečava dodir *d* i *t*, *g* i *s* ili sl. , pa i njihovo jednačenje". Valja dodati da takvom izgovoru i u ovim primerima upravo odgovara

pisanje sa crticom. I dalje, da u slučajevima neprevrelih odnosa i kolebljivog izgovora nije ni potrebno ni svrsishodno unapred - pre nego što se slegnu procesi tvorbene inovacije domaćih ili govorne adaptacije stranih reči - žuriti sa pravopisnom sistematikom - jer bi nas ova vodila u stranu od osnovnih pravopisnih načela srpskih. Bolje je sačekati nego pre nagljivati ...

POLITIČKA SVEST I JEZIK

Kad je reč o nacionalnom pisanju i jeziku kod Srba u naše vreme, političke vlasti u Srbiji ovo uglavnom smatraju tabu-temama. Kad je postalo jasno da Hrvati ne žele ostati u jezičkom "zajedništvu" - tj. kada su napustili zajednički pravopis, zajedničku gramatiku i rečnik, i užurbano krenuli ka izradi sopstvene norme - među Srbima se javljaju glasovi da treba srediti novonastale književno-jezičke prilike. Odmah posle čuvene "Deklaracije" usledio je "Predlog za razmišljanje, ali je politički vrh Srbije reagovao tako da je svaka dalja akcija bila u korenu sasečena. Moja knjiga "Srpskohrvatski pravopis", čiji je cilj bio "izlaganje pravopisne problematike u formi priručnika", i koja je "komponovana [ne] kao sistem pravila, bar ne pretežno kao sistem pravila, nego u velikoj meri i kao sistem teorijskih postavki" namenjen studentima i đacima u vidu udžbenika (9), bio je jednostavno zabranjen. Nije mi poznato kakva je argumentacija za zabranu navođena, jer su pripremni i završni poslovi obavljani u punoj tajnosti (javan je bio samo jedan sastanak kod izdavača na kojem mi je saopšteno da su se pojavili "novi momenti" usled kojih je dalji rad na već gotovo odštampanoj knjizi onemogućen); tek činjenica je da ja u uvodnom poglavlju knjige tražim od vlasti da prizna "nauci i naučnim radnicima, posebna i neosporiva prava i slobode da se bave čak i onim naučnim predmetima koji su pod direktnim patronatom vlasti, te su stoga obavijeni velom tajne, oreolom neprikosnovenosti i drugim atributima kojima se moćnici obično služe da bi zaštitili interese svoje klase, i svoje privatne" (4). "I jezička nauka - stoji na istom mestu, - uprkos raznim otporima, smetnjama i direktnim zabranama, stalno proširuje polje rada, i danas obuhvata ne samo lingvističku strukturu jezika i njegove funkcije, njegovu socijalnu dimenziju, uslove

egzistencije itd., već upravo njegovu normativnu regulativu. Jezička norma nije nikakav prirodni fenomen, niti dar bogova; ona nastaje u određeno vreme, i u određenim društvenim uslovima, kao jezički izraz "ravnoteže snaga" u datom kolektivu. Jezička evolucija - glasi zaključak ovog razmatranja - izazvana kako unutrašnjim strukturnim tako i spoljašnjim momentima, promenom društvenih, etničkih i drugih prilika, izaziva veće ili manje, brže ili sporije, promene u samoj jezičkoj normi".

2. Opomena da su nastale prilike kojima su uslovljene promjene u jezičkoj normi potkrepljena je nizom činjenica, a zatim je formulisan sistem postulata koji sledi iz srpske normativne teorije i prakse od Vuka na ovamo. Ti su postulati istovremeno reformulisani u sistem pravopisnih pravila koja afirmišu Vukovo načelo "piši kao što govoriš" u novim uslovima i u vezi sa novom jezičkom građom. "Pravopis srpskoga jezika sa rečnikom" R. Simića, Ž. Stanojžića, B. Ostojića, B. Ćorića i M. Kovačevića, Beograd i Nikšić 1993. rezultat je daljih napora u istom pravcu: u pravcu pojednostavljenja pravopisne norme, i njenog prilagođenja izgovornoj normi današnjega književnoga jezika srpskog. Nizom naučnih konferencija o istoj problematici za kojima je sledilo osnivanje najpre Ortografske konferencije, koja je zatim prerasla u Naučno društvo za negovanje i proučavanje srpskog jezika, i Pravopisne komisije kao organa Društva, otvoren je intenzivan stručni posao u kojem učestvuju blizu 50 naučnih radnika i univerzitetskih nastavnika iz svih centara Srbije, Crne Gore i Republike Srpske. Izradili smo tzv. "Osnovna pravopisna pravila srpskoga jezika", koja su stavljena na javnu diskusiju (Objavljena su "Književnim novinama" 15. marta 1996.), a takođe i na dalju obradu potkomisijama (kojih je 14 na broju). Sav materijal koji se tim putem slije na sto Komisije do sredine novembra poslužiće kao dobra osnova za izradu konačnog teksta pravopisa. Posao će, sasvim sigurno, biti okončan do polovine iduće godine.

Drugim pravcem, suprotnim od opisanog, krenula je grupa stručnjaka okupljena oko Matice srpske. Oni su najpre izdali "Priloge pravopisu" koji su u krajnjoj liniji afirmisali normu ustanovljenu 1960. god. u svim detaljima - kako u onima koji proizlaze iz srpske, tako i u pojedinostima

koje su u zajednički pravopis dospele iz hrvatske pravopisne tradicije. Na istoj je liniji i Matičin "Pravopis srpskoga jezika" od 1993., koji je izradila tročlana grupa, pošto je u ranijoj široj došlo do nesuglasica, pa su dvojica kolega (Ž. Stanojčić i B. Ostojić) prišli nama. U Matičinom se novom pravopisu "pretežno operiše primerima i upotrebnim ocenama svojstvenim jezičkoj kulturi istočnijeg dela štokavskog narečja... Koliko je koncept [= verovatno koncepcija!?] obrade iziskivao osvrtnje na hrvatsku standardizaciju (ili šire shvaćeno zapadnu), ona je navođena načelno u onom vidu koji je, pod imenom "hrvatskosrpski", dobila u zajedničkom pravopisu 1960. g..., a koji je primenjivan u šestotomnom rečniku Matice srpske, na odgovarajući način i u izrađenim knjigama rečnika SANU. - Treba imati u vidu da su odlike toga izraza, doslednije ili delimično, primenjivali i mnogi srpski autori", a ona "među svojim temeljnim osloncima ima Vukov Srpski rječnik i vukovski u prvom redu srpski jezik". Hrvatski "jezički standard", po ovome, u sebe uključuje vukovsku jezičku tradiciju i srpski književni jezik u celini, zajedno sa normativnim tekstovima rečnika i gramatika, i sadašnju jezičku praksu, koju autori samo dopunjavaju "primerima i upotrebnim ocenama svojstvenim jezičkoj kulturi istočnijeg dela štokavskog narečja", jer srpskoga književnog jezika zapravo nigde i nema. Ovakav se stav na začuđujući način poklapa sa šovinističkim hrvatskim predstavama o "hrvatskom književnom jeziku" i normativnoj praznini na istoku.

3. Vlasti u Srbiji našle su se na krivoj strani, pomažući zapravo one koji rade protiv interesa srpskog naroda i srpske kulture, a gledajući da na svaki način spreče rad onih koji srpsku kulturnu baštinu žele afirmisati i dalje unaprediti. U otvorenom pismu ja sam se 1994. god. obratio ministarstvima za prosvetu i kulturu Srbije, izrazivši očekivanje " da će gospoda ministri razmisliti o svemu ovome, da će se vratiti demokratskoj tradiciji, te da će odustati od metoda rada koji više štete nego što koriste narodu, njegovoj kulturi i pismenosti. Za to im je praksa bolji savetnik od jednostrane agitacije za ovo ili ono rešenje, ovu ili onu knjigu, ovu ili onu izdavačku kuću, makar ona [ta agitacija] dolazila i iz ministarstava. Mislimo da su za sve nas izvanredno poučni procesi u privrednoj sferi, gde je postepeno i mučno ozdravljenje praćeno upravo slabljenjem državnog intervencionizma, tj. činovničkog uplitanja u praksi". Na kraju

sam pozvao vlasti da "ne podržavaju neprincipijelnost - nego da pruže pomoć u organizovanju širih skupova zainteresovanih i pozvanih - na kojima će se voditi rasprava, donositi zaključci i izoštravati pogledi na probleme ne samo književnog jezika i pravopisa već i drugih važnih naučnih, privrednih, kulturnih i političkih pitanja" (*Pravopis srpskoga jezika - normativistička i kodilkološka ispitivanja*, Beograd 1994., 239-240).

Ni ova, a ni druge moje inicijative za sada nisu dobile širu podršku u krugovima onih koji se pitaju (Isp. takođe *Pravopis srpskoga jezika između pada i uspona*, Nikšić 1995., 93-98). Dugo je trebalo da se otkriju uzroci takvom stanju i takvom stavu vlasti. Tek ovih dana sam se legitimisao pravi pokretač antivukovskih i antisrpskih akcija, u "Politici" od 5. oktobra 1996. godine akademik Pavle Ivić sa punim ustima jeda postavlja meni pitanje: "Je li moguće da on ne zna da se, pred nastupom hrvatskih secesionista, srpska strana pomno čuvala da ne učini išta što bi dalo povoda za tvrdnu da su Srbi ti koji narušavaju jedinstvo?" optužujući me strašnim rečima da "u takvoj atmosferi pišem i šaljem u štampu nekakav pravopis, stavljaajući ličnu ambiciju ispred nacionalnog interesa". Otpisao sam mu da "ne znam čija je ambicija bila "iznad nacionalnog interesa": onoga ko je "ne braneći metode totalitarnih režima", saradivao s njima, podmetanjima, lažju i denuncijacijama prikupljajući poene za sebe i podržavajući čistke "štetnih knjiga" i "nepodobnih" autora, ili pak onaj ko je stavljao na kocku i svoju čast i svoju egzistenciju (Na univerzitetu je u to vreme poveden postupak za moj opoziv, jer sam proglašen "neprijateljem naroda"! O tankom koncu ostao sam na svom poslu), poduhvativši se da naučnim argumentima pokaže neodrživost takvog stanja i da ukaže na pravce kuda treba krenuti (bez uvreda na bilo čiji račun). Ova izjava akademika Ivića - zaključio sam ja tada - ipak u sebi ima mnogo pozitivnoga: ona pokazuje - kad spadnu maske - kuda se može survati ljudska jedinka kojoj moral "leži u topuzu"; a u naučnoj javnosti biva jasnije gde su uzroci tome što smo u lingvistici i normativistici dospeli ovde gde smo. I kuda ćemo stići pod rukovodstvom akademika Ivića i njegovih podložnika.

Nije slučajno što srpska lingvisika doživljava i druge čudne i do sada nezamislive nedaće o kojima sam pisao u "Politici" od 14. septembra 1996. Tome dodajem i frapantan podatak koji mi tada nije bio poznat: da

je u podrumu Srpske akademije nauka pre izvesnog vremena do poslednjeg primerka izgoreo celokupan književni fond velikog "Rečnika srpskohrvatskoga književnog i narodnog jezika", čime su obezvređeni višedecenijski napori velikog broja ljudi, i ogromna nacionalna sredstva koja su u to uložena. Drugi frapantan podatak jeste da se i građa za rečnik takođe otprema u podrum: jezičko bogatstvo koje se više neće moći ni na koji način nadoknaditi ako se i s njim desi isto što i sa gotovim sveskama "Rečnika". Tvrdim sa punom odgovornošću da to ne može biti slučajno. Najviša i najuglednija kulturna ustanova u Srba ne bi smela dozvoliti da se pod njenim krovom ovako što dešava, već bi morala čitavu stvar predati istražnim organima. Predlažem da se Udruženje književnika, strukovna organizija onih koji su nadležni za pokretanje kreativnih procesa u jeziku, i za koje je jezičko naseđe u stvari najdragoceniji materijal za filigransku obradu, zajedno sa Naučnim društvom za negovanje i proučavanje srpskog jezika, obrate ovoj cenjenoj ustanovi sa apelom da osujeti lakomislenost ili kriminalni čin uništenja tako značajnog dela naše kulturne baštine, te da ukloni sve smetnje koje se sistematski postavljaju daljoj izradi "Rečnika".

NACIONALNA SVEST I JEZIK

Odričući se srpske ijekavice, izvestan broj filologa tačno kopira težnju hrvatskih nacionalista da ijekavicu proglase isključivom svojinom hrvatskog naroda. P. Ivić npr. optužuje Vuka što je ostavio "nerešeno pitanje ekavskog i ijekavskog izgovora", i to objašnjava jednostranom težnjom velikog reformatora da nametne svoj govor za književni jezik: "Sam Vuk bio je ijekavac i nije krio koliko mu je takav govor prirastao za srce. Predlagao je da se on usvoji kao opštesrpsko rešenje, ali budući da mu to nije moglo proći morao pristati nadvojstvo. Na treću soluciju, uopštavanje ekavice, on nije mislio, ili nije hteo da misli " (Podrobnije o tome v. : R. Simić *neka shvatanja o položaju Srba ijekavaca*, "Pravopis srpskoga jezika između pada i uspona", Nikšić, 1995. ,22.). Mi smo utvrdili da ilekavica i ekavica stoje u čvrstoj vezi i kod Vuka i u današnjem srpskom jeziku, te da je opasno ostraniti jednu, a zadržati drugu dok se jezik sam ne postara da to učini prirodnim razvojem. Naime,

rekli smo da je ijkekavica "čvrsto zasnovana na terenskoj građi, nosi je u sebi i na izvestan način i danas odslilkava sveukupnost prilika na terenu". U ekavici pak, onakvoj kakvu je uobličio Vuk i kakvu imamo danas,"ostvarena je kombinacija Vukovih" hercegovačkih strukturnih elemenata u leksici, frazeologiji, sintaksi itd. sa "resavskim" izgovorom jata, i to onakvim kako ga je Vuk kabinetski rekonstruisao, a ne kakav se nalazi na terenu" (R. Simić, *Pravopis srpskoga jezika. Normativistička i kodikološka ispitivanja*, Beograd , 1994., 205).

UMESTO ZAKLJUČKA

- 1) Nek nam kao prvi zaključak posluži uput na jednu Vukovu opasku o tome da je čitati najlakše naučiti ako u slovima direktno "prepoznajemo njihove glasove". "Veštinu čitanja - glasi naš komentar tog značajnog pronalaska Vukovog - osvojio je onaj koje shvatio vezu slovnih znakova i glasovnog sklopa reči. Ta veza, taj međuprostor koji razdvaja ili spaja govor ili pisanje, jeste glavna stvar: ako se pretvori u zamršen splet pravila za čije je savlađivanje potrebno mnogo vremena i truda, onda će opismenjavanjem mladih biti mukotrpan, dugotrajan i skup posao; ako je prosta i jasna, ona gotovo iščezava kao didaktičko i društveno pitanje. U nas se mnogima čini kao da su se i rodili pismeni, jer nisu nikad osetili gorčinu napora da to postanu, koji poput teškog bremena pritiska čitav kulturni život nekih naroda" (R. Simić, *Pravopis srpskoga jezika. Normativistička i kodikološka ispitivanja*, 49-50). Da se treba truditi i očuvati tu značajnu tekovinu srpske kulture, preneti je u što čistijem vidu sledećim generacijama - o tome ne treba ni diskutovati. To znaju i deca...

Ipak, ovom zaključku mora se dodati da ima reči čiji izgovor, a shodno tome i pisanje nije lako razrešiti jednoznačnim pravilima.

- a) "Ako pišemo (kao što govorimo) *mesni* (pored *mjesni*) i prema *mesto* (prema *mjesto*) i *meso*, onda je nepotrebno razgraničenje kakvi čini *Pravopis* iz 1960. (isp. u "Rečniku"), koje glasi: "*prsnj* (prema *prsa* i *prsi* ; drugo je *prstni* prema *prst*)". Isto tako, ako se govori i piše *modiskinja*, nije opravdano pisati u i inače veštačkim

kovanicama kakve su *gimnazistkinja*, *komunistkinja*, *socijalistkinja* itd. U našem *Pravopisu srpskoga jezika sa rečnikom* [beogradsko-nikšićkom] opet se daje prednost jednostavnosti spontanog izgovora, pa mi zato preporučujemo *gimnaziskinja* (bolje *gimnazijalka*), *komuniskinja*, *sicijaliskinja* (pored boljeg *komunista*, *socijalista* i za ženska lica) itd. Ali ipak dozvoljavamo opravdanost i pisanja prema hiperkorektnom izgovoru u kojem se čuva oblik osnove (*gimnazistkinja*, *komunistkinja*, *socijalistkinja* i dr.). Ovo je učinjeno s obzirom na reči kao *Rastko*, *čistka* itd., gde je oblik sa t sasvim uobičajen" u izgovoru, pa i pisanju.

- b) Sem toga, i mimo toga, u beogradsko-nikšićkom pravopisu puna pažnja se obraća faktu da "sručnjaci katkada pristaju na izgovor i vrlo čudnih sklopova kada to od njih zahteva praksa terminološke tvorbe (reči *apstraktno*, *groteksno*, *defektno*, *efektno*, *kontaktno*, *promptno*, *striktno* zvuče zaista vrlo strano). U takvim situacijama ostajemo bez stvarnog oslonca u domaćoj pravopisnoj praksi, a izgovor i pisanje se usklađuju na terenu nepoznatoj našoj jezičkoj građi. Oni tu građu proširuju čineći naš jezički osećaj prijemčivijim za nove jez. pojave. Pošto se time nikako ne negira, već samo dopunjuje pravopisna norma našega književnog jezika, nema razloga da ove i njima slične slučajeve ne prihvatimo. Hermetizam je isto toliko štetan kao i suvišna otvorenost".
- v) "Ta sklonost ka hiperkorektnom tj. knjiškom izgovoru i pisanju - osetno se širi u nekim intelektualnim krugovima, pa i van njih, čak i preko granica koje postavlja potreba za terminološkim rečima i terminološka tvorba... *Rastko*, *čistka* ovamo dolazi npr. *bezdan*, pa zato *bezdna-bezdnu*, ili *bezdni* (pored *bezdana*, *bezdanu* i *bezdani* RMS...), te *bezdna*, *bezdnica* i *bezdno* (dalje varijante iste reči), ili *istkati*, *istkivati*, *razdniti* itd. "
- 2) Drugi naš zaključak tiče se jezičkog i pravopisnog nasleđa srpskog. Nema razloga odricati se bilo kojeg strukturnog elementa srpskoga književno-jezičkog korpusa, niti se obazirati u tome na naše susede i dojakošnje sudeonike u zajedničkom književnom jeziku. Valja ostaviti vremenu i prirodnom razvoju da se taj korpus oblikuje prema prilikama i potrebama u novoj konstalaciji odnosa. Tu naročito valja pomenuti dve strukturne sfere: leksičku građu, i ijekavicu.

- a) Da li će se govoriti i pisati *sudac i sudija, put i cesta, patka i plovka, vatra i oganj, čas i sat, vek / vijek i stoleće/ stoljeće*, te desetine i stotine drugih reči u parovima, ili će se dati prednost jednoj reči nad drugom - i kada će to biti - nije umesno određivati u naučnom kabinetu ili zatvorenom krugu zaludnika, već to treba da odluči sama praksa. Gramatičari se u leksici moraju prikloniti praksi.
- b) Odnos ekavskoga i ijekavskog izgovora najbolje je okarakterisao Stojan Novaković još u prošlom veku, te valja navesti njegove mudre reči da nam i danas budu rukovodstvo u tim pitanjima: "govori, dakle, ili izgovori južni i istočni stoje jedan pokraj drugoga u životu onako isto kao što danas stoje u knjizi i jedan drugom ništa ne smetaju, niti se po mome posmatranju, pokazuje gde kakva neodoljiva potreba da se oni ujednačavaju". Ali ako jedan od njih bude brže napredovao od drugoga, treba ostaviti prilikama, i ostaviti ih same za sopstvenu "ravnopravnost da se bore. Pri svem tom - krajnji je Novakovićev zaključak - ja sam jednako iz različitih razloga govorio da i istočni izgovor treba da bude uzet za opšti izgovor našega književnog jezika. Ali sam zato da to bude prirodnim tokom, istinitom moralnom pobedom, ako je moguće. Dotle može ostati ovako kako je" (SKG, 1, febr. 1914., 221).

Moj zaključak koji odavde sledi formulisan je ovako: "ijekavica i po svome postanju i po položaju koji zauzima na nacionalnoj karti srpskog jezika, zaslužuje punu pažnju nauke i struke, a takođe i čast da bude negovana kao dragocen sastojak književno-jezičke izgovorne i pismene norme. Svaki napad na nju, i nasilno uklanjanje, škodilo bi ravnoteži te norme njenoj reprezentativnosti i dostojanstvu. Tek prirodni razvoj našega književnog jezika pokazao bi koji je put ujedinjenja najispravniji, i kako bi se do toga moglo doći, a da se sve vrednosti na neki način održe i u nju uklope tako da ne smetaju i ne čine je glomaznom, siromašnom ili u kom drugom pogledu neprihvatljivom. Verujemo, ako se ijekavica počne povlačiti, što bi se uskoro moglo dogoditi, da će do toga doći tek posle novih konvergencija ekavice prema njoj, pa će poput imperfekta i sl. u nju biti uključene reči i oblici koji su nam potrebni, a za koje nema ekavskih oblika" (*Pravopis srpskoga jezika. Normativistička i kodikološka ispitivanja*, 101).

PROMENE DRUŠTVENO-EKONOMSKOG SISTEMA JUGOSLAVIJE ZAHTEVAJU NOVE PREVODNE EKVIVALENTE EKONOMSKIH TERMINA

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Jugoslovenska društveno-ekonomska terminologija, nastala sredinom sedamdesetih, izuzetno specifična i prepuna neprevodivih pojmova i fraza, tek što je posle desetak godina bila u znatnoj meri prevedena na strane jezike – između ostalih i na engleski – doživljava znatne promene već 1989. godine, kada su doneti novih sistemski zakoni. Tako je *"Rječnik terminologije jugoslavenskog političko-ekonomskog sistema"* (englesko-hrvatskosrpski) – autora Andrić - Jovković, štampan 1985. godine i uradjen na osnovu zbornika objavljenog u okviru jugoslavensko-američkog projekta "Neki problemi razvoja ekonomske suradnje između SFR Jugoslavije i Sjedinjenih Američkih Država" – bio aktuelan tek nekih 4 do 5 godina.

U pomenutim sistemskim zakonima korišćena je nova terminologija, ali zbog poznatih događaja i raspada SFRJ, oni nisu ni primenjivani u praksi. Nedavno su doneti novi sistemski zakoni koje je potrebno obraditi i standardizovati sa aspekta nove ekonomske, pravne i političke terminologije na stranim jezicima.

Promene društveno-ekonomskog sistema bile su povod da se uradi kratka analiza terminologije pomenutog Rečnika i terminologije koja se već uveliko koristi u ovoj oblasti. Tako je utvrđeno da Rečnik sadrži oko 560 odrednica, od kojih će 140 biti sačuvano, ali samo kao simboli određenog perioda, tj. socijalizma, pošto se više ne koriste ni u zakonima, ni u svakodnevnom životu. To su, pre svega, odrednice – po svojoj strukturi složenice ili sintagme – čiji je prvi član pridev **socijalisitički**, počevši od imena države, republika i pokrajina, preko socijalističke robne proizvodnje, samoupravne demokratije, tržišne privrede, proizvodnih odnosa, samoupravnih odnosa do socijalističkog sektora, saveza radnog naroda i omladine. Od **samoupravljanja** i samoupravnih prava, interesnih zajednica, sporazuma, akata, subjekata,

samoupravnog privrednog sistema, društva, pluralizma interesa, planiranja, preduzeća i demokratije ostala je samo **lokana samoupravna jedinica**. Ni odrednice koje počinju pridevom društveni neće biti toliko u upotrebi. Ukidaju se **društvena** sredstva, kontrola, samozaštita, produktivnost i karakter rada, dohodak, plan, knjigovodstvo, dogovor i slične. Društvena preduzeća, sredstva, fondovi i infrastruktura moraju da se transformišu u nove oblike, odnosno da dobiju vlasnika. Nema više **radnih** organizacija, OOUR-a, SOUR-a, SIZ-ova, **veća** udruženog rada, republika i pokrajina, korisnika i davalaca usluga; slobodnog udruživanja i razmene rada, delegatskog sistema, **dohodovnih** cena, odnosa i sistema, internih banaka, kolegijalnih poslovnih organa, politike društvenog finansiranja i brojnih drugih.

Koliko dugo, da li će uopšte biti zadržani, i u kom obliku pojmovi kao što su minuli rad, lični dohodak, društveno-političke organizacije (boraca i sindikati), uravnilovka, društveno vlasništvo i još desetak drugih – pokazaće vreme i događaji.

Ipak, oko 400 termina ostaje u upotrebi zbog svog univerzalnog i internacionalnog karaktera. To su termini za koje postoje referenti u većini svetskih ekonomskih sistema: cena, kapital, kamata, robno-novčani odnosi; društvene potrebe, proizvod, odnosi, nacionalni dohodak i stotine drugih.

Tokom ovog burnog perioda, nastajao je novi društveno-ekonomski sistem, sličan sistemima "zapadnih privreda". Ali, kako su istovremeno nastajale nove tehnologije, sistemi i transakcije – naši stručnjaci (posebno ekonomisti, inženjeri, pravnici i političari) su morali da uvode nove pojmove i termine u mnoge oblasti života. Neki su jednostavno preuzeli stranu terminologiju, posebno anglicizme, pošto su tako bili sigurni da određeni termin znači ono što znači i u izvornom jeziku. Drugi su, uz manje ili više truda i napora, uspeali da nadju odgovarajuće ekvivalente na srpskom jeziku za neke termine, dok su treći – raznim kombinacijama englesko-srpskog – uneli još više nedoumica u ovu oblast. Tačno je da naš jezik ima mnogo pozajmljenih reči od kojih neke, jednostavno, ne mogu biti zamenjene jer su internacionalizmi koji se često koriste u nauci, tehnici, ekonomiji i politici, ali i u svakodnevnom životu. Njihova prinudna i veštačka zamena bi znatno osiromašila, a verovatno, i unakazila naš jezik. Medjutim, potrebno je, i moguće, rešiti neke

nejasnoće, nerazumljivost ili višeznačnost termina koji se sve češće upotrebljavaju. Podsetimo se da je video **rikorder** startovao kao video **rekorder**. Iako izvorno latinske reči, ali prilagodjene engleskom jeziku, pa ponovo preuzete iz njega – po slobodi pravopisa - prilagodjene srpskom jeziku – ovu, naizgled, malu razliku jedva smo prebrodili.

Najšira populacija svakodnevno čita ili sluša o **barter** aranžmanu sa Kinom, **inputima** u poljoprivredu i njenim skupim **outputima**, stranim **kreditorima**, **konsalting** uslugama, **stendbaj** aranžmanima, **market** i **polisi mejkerima**, personalnim udarima u **top menadžmentu** "Olivetija", brojnim drugim stvarima i pojavama, a da u suštini ne razume o čemu je reč. Ne treba biti jezički čistunac i zahtevati da se navedene reči ne upotrebljavaju, ali je sigurno, da se najveći broj ovih reči može zameniti odgovarajućim i razumljivim rečima. Poznato je da neke reči nastaju u datom trenutku, da se čestom upotrebom odomaće i prihvate. Tako su se "biznis" i "biznismen" već potpuno odomaćile u svom užem i širem značenju.

Nove reči i termine unose stručnjaci određene struke, novinari i neke sociološke grupe, ali kada je reč o terminima, ne može se dozvoliti stav samo jednog stručnjaka. Kakvo šarenilo vlada pokazaćemo na primerima iz stručnih knjiga namenjenih studentima ekonomije, pravicima i svima onima koji su uključeni u društveno- ekonomske promene. To je – u manjoj ili većoj meri – svaki građanin, od koga se, bez obzira na nivo obrazovanja, očekuje da uskoro bude aktivni učesnik tih promena i da izuzetno dobro poznaje engleski jezik.

Komentarisanje svakog primera oduzelo bi mnogo vremena i prostora, pa stoga ukazujemo samo na neke nedoslednosti. To su, na primer, korišćenje izvornog netranskribovanog termina; proizvoljno i "slobodno" prevodjenje kao da se ne prevodi termin koji, po pravilu, treba da bude jednoznačan; neki preuzeti termini se menjaju po padežima, dok su drugi ostavljeni u nominativu. Svojim izvornim pisanim oblikom budu oči, ili paraju uši kada se netačno izgovore zbog netačno preozvučenog oblika. (Zapažanja o nedoslednostima u navedenim primerima su podvučena, a komentar autora rada je naveden u zagradi.)

1) *...po osnovu dividende ili kapitalnog dobitka svojih stakeholdera.*

2) *...odgovornim prema svojim kreditorima i drugim interesnim grupama (stakeholderima)* (Da li 'stakeholders' mogu da se prevedu kao

interesne grupe i da li imaju i približno značenje kao i u primeru 1? Da li se tako neprilagodjena reč može menjati po padežima?)

3) ...do potrebnog kapitala dolaze kroz tzv. **venture capital formu** koja ...

4) Najnoviju scenu SAD karakterišu tri vrste banaka i to **core banks** koje uglavnom obuhvataju komercijalno bankarstvo, **money market investment banks** koje kombinuju ...i **finansijske kompanije** koje se bave... (Treća vrsta banke nije navedena u originalu.)

5) *Trgovačka banka (core bank) može...* (Ista vrsta banke iz primera 4 prevodi se nedosledno.

6) ...dovodi do situacije da je **good will** banke veći od **equity**. ('goodwill' se piše kao jedna reč; za oba termina postoji prevodni ekvivalent; goodwill = ugled, reputacija; equity = vlasnički kapital, glavnica; obična akcija)

7) **3.1.3 Modeli privatizacije: 'taking private' vs. 'going private'** (Prethodno prevedene fraze, prihvatljive po kriterijumima prevodjenja, kasnije se, bez potrebe, koriste u izvornom obliku.)

8) *Pored toga finansijski leverage (odnos između kreditnog i akcijskog kapitala) je...*

9) *Ova situacija omogućava kupovinu preduzeća od strane insidera (uprava i radnici). Kako je u pitanju preuzimanje (buy-out) finansirano uglavnom iz kreditnih izvora (leveraged), transakcija je poznata kao LBO (Leverage-Buy-Out). U pitanju su transakcije sa visokim finansijskim leverage (LBO plus krediti).*

10) **LBO** je privatizacija preduzeća koja se obavlja **kupovinom** od strane grupe "iz" preduzeća. U ovoj skraćenici kritična reč je "kupovina" (**buy**). (Iz objašnjenja u primeru 8, 'leverage' je po funkciji imenica, u primeru 9 je particip, a iz primera '...**leveraging** of corporate America is...' je očigledno, da isti oblik može biti glagol i imenica. Autor niti preozvučava reč, niti vodi računa o kojoj vrsti reči se radi, a nedosledno (ne)menja reč po padežima. Isti pojam, ali kao **gearing**, postoji u britanskoj ekonomiji gde se govori o '**highly-gearred**' i '**low geared**' kompanijama. Smatramo da bi, vrlo prihvatljiv, prevodni ekvivalent mogao biti "prenos, prenositi" ili "(pre)zadužiti, (pre)zaduživanje" itd. Akronim LBO se dalje koristi kao poznat pojam, a na primeru 9 je očigledno da se, u suštini, radi o *kupovini*, dok je u nekim primerima

rečeno da je to *preuzimanje*. LBO možemo, prema Pravopisu, izgovarati kao el-be-o, ili el-bi-ou. Ali, " **LBOs increase operating efficiency...**" Ostaje pitanje kako rešiti izgovor i prevod oblika množine akronima.

11) ...odnosno, ljudi uključeni u poslovanje preduzeća (**manageri, radnici, ...**)

12) ...ne predstavlja privatizacija akcija već privatizacija **businessa** (Ni u primeru 11, ni 12, nema potrebe stavljati izvorno pisanje jer su oba fonetski preozvučena, a imaju i brojne derivirane oblike. Pored toga, za svaki termin postoje i prevodni ekvivalenti koji su adekvatni i razumljivi, a prema kontekstu se prevode kao "rukovodilac, upravljač", odnosno, "posao, poslovni, privreda, delatnost" itd.)

I sledeći primeri, o vrstama preduzeća, pokazuju nedoslednost upotrebe anglicizama kao i minimalan trud da se nadju prevodni ekvivalenti, kada je to moguće, na osnovu definicije, šireg objašnjenja navedenog pojma ili konteksta.

- **Privatno trgovačko preduzeće (-): Javno trgovačko društvo (partnership), u literaturi se nalazi i pod nazivom Ortačko društvo); Komanditno društvo (limited partnership); Deoničarsko društvo (Company limited by shares; joint stock company, skraćeno Corp.; odnosno Inc (SAD); Društvo sa ograničenom odgovornošću (Private limited Company); Državno preduzeće (state enterprise); Zadružna preduzeća (-); Vezani spoljnotrgovinski poslovi (countertrade); Barter poslovi (barter trade); Buy-back aranžmani (-); Offset aranžmani (-); Svič poslovi (switch business); Malogranični promet (-); Sajamski poslovi (-); Konsultantska delatnost (consulting); (a) inženjerski (izvođački) konsalting (Consulting engineering) b) poslovni (upravljački) konsalting (Management consulting); Tehnička pomoć - saradnja (technical aid, training programmes); Dugoročna proizvodna kooperacija sa inostranstvom (cooperation business with foreign countries); Zajednička poslovna ulaganja (joint venture); lizing kompletnih postrojenja (plant leasing); blanketni lizing (Blank-form leasing) (Imenica "blanket" je francuskog porekla, tako da nema potrebe kombinovati dva strana jezika kada je sasvim dovoljno reći **blanko lizing** - po analogiji na blanko ček/menica i sl.); **vremenski lizing (Term leasing, 'run-off leasing')** (Da li bi se značenje promenilo kada bi se stavio naziv "terminski lizing, lizing roka" ili prema 'run off' -**

"odlučujući" u značenju u kome se upotrebljava u sportu, pošto je i ovde pod navodnim znacima?); **Franšizing** (*franchising*); **Zajednička realizacija izvoza** (*piggy-back export*) (Treba razmisliti o terminu "izvoz šlepovanjem", pošto složenica 'piggy-back', veoma slikovito i metaforično pokazuje kakva je to vrsta izvoza. U transportu znači "prevoziti, šlepovati". Reč "šlepovati" u našem jeziku može imati i figurativno značenje, koje se nameće posle objašnjenja da se radi o uglednom i jakom izvozniku uz koga se "šlepuje", mali i manje poznat izvoznik. (Nedoslednost korišćenja malog i velikog slova nije greška autora članka.)

Ima mnogo primera, uzetih iz drugih stručnih izvora, da se metaforično upotrebljene reči prevode veoma stručno. Ako zapadne berze imaju "medveda" (bear market) i "bika" (bull market), čime pokazuju kako se određene vrste dilera ponašaju na tržištu hartija od vrednost, nema razloga da ih prevodimo kao "tržište na kome cene padaju", odnosno "tržište na kome cene rastu".

- **Finansijski aranžmani: liferantski kredit i kredit kupca** (*supplier and buyer credit*) (Reč liferant se odavno ne koristi u našoj ekonomskoj terminologiji, već: dobavljač, snabdevač isporučilac, usluga i sl.). **Forfeting** (*forefeiting*) (Reč je u knjizi netačno napisana na engleskom jeziku; pitanje je da li je dobro preozvučena, jer bi, prema izvornoj fonološkoj strukturi trebalo da glasi "forfiting". Medjutim, kako su pravila Pravopisa, u delu transkripcije, vrlo liberalna, izvornu glasovnu strukturu podređuju pisanju (str. 203), rešenja ovakvih problema se prepuštaju fonetičarima.)

Evo još nekoliko primera u kojima se upotrebljavaju engleske reči već dosta odomaćene, ali ništa nije uradjeno ni na njihovom prevodjenju ni na preozvučavanju:

- "**O off-shore preduzećima vidi: Trajković ...**" ("off-shore" je u ovom kontekstu lako prevodiva - "van zemlje", "u inostranstvu, drugoj državi "); **timesharing group** = *time sharing grupacija* (Reč 'time sharing' je netačno napisana u knjizi i nije prevedena, mada bi se zbog učestalosti i dužine upotrebe mogla prilagoditi našem pismu, ako već nije pogodna za prevod.); **manager i management** su toliko pomodni da više nemamo ni rukovodilaca, ni upravnika ni upravljanja, a to su osnovna značenja ovih reči.; **feedback** = povratna sprega (Ovaj prevodni

ekvivalent se često upotrebljava, dok **feedforward** ostaje neprevedena. U odredjenom kontekstu, sasvim je prihvatljiv ekvivalent "predupredjujuća sprega" ili "predsprega".)

Navedeni primeri pokazuju da je izuzetno velik broj termina iz oblasti ekonomije, i nauke uopšte, preuzet iz engleskog jezika. Detaljnijom analizom navedenih primera potrebno je utvrditi, posebno onih delova i reči koje su podvučene i uz koje je dodata napomena, da li su zapažanja autora ovog rada ispravna ili ne.

Nastavniku koji predaje ovim strukama, ili prevodiocu nije lako, jer treba da, gotovo u istoj meri, poznaje strani jezik i terminologiju neke uže oblasti ekonomije. Dok su se vodile rasprave da li se u našem sistemu radi o transformaciji ili tranziciji, modelima privatizacije, dok je "Zakon o preduzećima" (u daljem tekstu Zakon) bio u fazi izrade, traženi su najadekvatniji prevodni ekvivalenti. Najveću teškoću su predstavljali termini - sinonimi (firm, enterprise, company; buyout, takeover, acquisition; wages, earnings salary, income, revenue; dependent enterprise, spin-off, subsidiary, affiliation, branch office) tj., termini koji se bez poznavanja onog "pravog" značenja ne mogu prevesti, kao i oni pojmovi za koje u našem sistemu ne postoji referent. Najnoviji primeri će ilustrovati kakvo šarenila postoji i koje su sve mogućnosti i problemi prevodjenja i prevodivosti terminologije Zakona koji je uradjen po uzoru na slične "kontinentalne" zakone, tj. zakone zemalja članica EU. Naši su stručnjaci, s obzirom na specifičnost prelaznog perioda privrede i oblike preduzeća, uneli su izvesne terminološke "originalnosti". Engleski termin 'firm', koji sada koristimo u značenju "preduzeće, firma", neće više moći da se koristi u tom značenju. Zakon jasno kaže: "**Firma je naziv pod kojim preduzeće posluje**".

Kao osnovni kriterijum za klasifikovanje preduzeća, Zakon uzima oblik svojine. Prema tom kriterijumu postoji: privatno preduzeće - **private enterprise**; zadružno preduzeće - **cooperative enterprise** i javno preduzeće - **public enterprise**. Društvena preduzeća postoje samo u zatečenim slučajevima, tj. moraju se transformisati, a nova se ne mogu osnivati.

U zemljama EU postoje 4 oblika trgovačkog društva, dok Zakon predviđa 5, što s obzirom na oblike svojine, daje brojne kombinacije. Dakle, prosto preuzimanje naziva i koncepata nije moguće, pa se o izboru

prevodnih ekvivalenata mora dobro razmisliti i što pre ih standardizovati. Često se radi samo o pravnoj razlici ili razlici koja je u domenu kulture i specifične anglističke, odnosno "kontinentalne" terminologije. Jedna od ključnih reči je "društvo" u smislu udruženja. Ona se u nekim engleskim terminima podrazumeva (partnership= ortačko *društvo*); negde je to 'company' (joint stock company = akcionarsko društvo). Pošto je Zakon uveo podelu na "društvo lica" i "društvo kapitala", bio je potreban još jedan termin za "društvo", a to je '**association**'.

I PRIVREDNO DRUŠTVO (ECONOMIC/COMMERCIAL COMPANY)

a) Društvo lica (Association of Persons)

1. Ortačko društvo (General Partnership)

Ortačkom društvu odgovaraju i nazivi Public Commercial Company ili Company under Common Name. Kao što vidimo, naš zakonodavac se opredelio za dosta arhaičnu reč turskog porekla, mada je nama sada mnogo bliža reč "partnerstvo" i reči izvedene od nje. U podeli na vrste preduzeća, odnosno njegove osnivače, u stranoj literaturi se ne govori o "pravnom i fizičkom licu" (**juristic/natural person**) dok ih naš Zakon sve vreme pominje i naglašava ko može biti osnivač kog oblika preduzeća.

2. Komanditno društvo (Limited Partnership)

Za razliku od zemalja EU, kod nas nije na akcije. Inače, akcionari komanditnog društva su **komplementar** = (javni ortak)- **general partner**, lice koje neograničeno i solidarno (**jointly**) odgovara za obaveze društva i **komanditor** = (tajni ortak)-**silent/ sleeping/ dormant partner**, lice čiji je rizik ograničen na iznos ugovorenog uloga (ali, tajni ortakluk - **silent partnership** - Zakon ne dozvoljava)

b) Društvo kapitala (Association of Capital)

1) Društvo sa ograničenom odgovornošću (Limited Liability Company) Postoji i naziv Private Limited Company. Zakon daje mogućnost osnivanja "jednočlanog društva" - **single member company**.

2) *Akcionarsko društvo (Joint Stock Company)*

(U V. Britaniji često pod nazivom '**public company**', a u SAD kao '**private company**')

3) *Partnership Limited by Shares (Vasiljević)*

Pojmovi "deonica" i "deoničar" su zamenjeni terminima akcija i akcionar (share, shareholder) koji su korišćeni u *Zakonu o akcionarskim društvima za Srbiju i Crnu Goru* - donetom tačno pre 100 godina, tj. 1896. godine.

II DRUŠTVENO PREDUZEĆE (SOCIAL ENTERPRISE)

S obzirom da se o obliku preduzeća u ekonomiji polazi od vlasništva, a ono je u ovom slučaju društveno, smatramo da bi adekvatniji termin bio 'socially-owned enterprise'.

III JAVNO PREDUZEĆE (PUBLIC ENTERPRISE)

Postoji izvestan broj novih termina (frazu ili složenica) čiji su pojedini elementi poznati, ali u novim kombinacijama. Zavisno od oblika, organi preduzeća su: skupština (organ vlasnika) - **general meeting**; upravni odbor - (organ upravljanja) - **management board**; direktor (organ poslovođenja) - **director**; nadzorni odbor (organ nadzora) **supervisory board**.

Prokura je, prema Komentaru, "najšira vrsta punomoćja (šira od opšteg poslovnog ovlašćenja)", tako da bi tek pravnik mogao, na osnovu uporedjivanja reči da li joj je engleski ekvivalent '**proxy**', '**procuration**' ili '**power of attorney**'.

Dobro je poznato, što i teorija prevodjenja naglašava, da je teško naći potpuno adekvatan prevodni ekvivalent, a u našem slučaju, taj proces otežavaju i dodatne okolnosti. Naime, terminologija ove oblasti nije identična u SAD i UK. Tako britanski termin 'company' odgovara američkom 'corporation'. Osnivač 'public company' u SAD je država ili

njeni organi, a takva vrsta društva u Britaniji se zovu 'chartered' ili 'statutory', dok su 'public' ona društva koja se osnivaju javnim upisom akcija, za razliku od 'private'. Da bi osnovali akcionarsko društvo, Britancima su potrebni 'Memorandum of Association' i 'Articles of Association', a Amerikancima 'Articles of Incorporation' i 'By Laws'. Akronim CEO u SAD znači 'chief executive officer', a to je isto što u Britaniji 'managing director'. U posljednje vreme, termini MD i 'president' se češće koriste da označe izvršne rukovodioce (executive heads) filijala i nezavisnih kompanija, dok se CEO i 'chief executive' u Britaniji koriste za 'heads of Groups'. Ono što je 'vice president' u SAD, to je u Britaniji 'executive director'. Reč direktor u obe zemlje pokriva i izvršne i "neizvršne" direktore, tako da se za termin 'non-executive director' koriste i termini 'outside director' ili 'part-time director'. Američki 'officer' je britanski 'executive or senior manager'. Ni funkcije predsednika upravnog odbora nije ista – u Britaniji je to, obično, najstariji ugledni član bez ovlašćenja i moći, dok je on u Americi 'chief officer' (kome ostali 'officers' podnose izveštaje), a on je odgovoran upravnom odboru. Prema našem Zakonu, direktor može biti član upravnog odbora (što zavisi od vrste preduzeća) i predsednik tog odbora. Kako se snaći u ovim i sličnim nazivima rukovodilaca i organa?

Akcionarska društva podrazumevaju brojne vrste hartija od vrednosti, nove poslove, transakcije i nazive za ljude koji sve to obavljaju. I ovde postoje, u nekim slučajevima, suštinske razlike. 'Bond' je u SAD bilo koja obveznica, a u Britaniji je to dugoročna hartija od vrednosti. 'Stock' je akcija kompanije u SAD, dok je u Britaniji to državna hartija od vrednosti, a 'share' je akcija kompanije, tj. američki 'stock'. Prema tome, američki 'stockholders' su vlasnici kompanije, a Britanci su zajmodavci koji, na dati zajam kompaniji, dobijaju fiksnu kamatu.

Pošto je izrada terminologije ekonomije i prava veoma složena i teška – njeno uskladjivanje i standardizaciju ne mogu uraditi pojedinci, već isključivo timovi sastavljeni od stručnjaka za pojedine oblasti. Potrebno je, što pre, inicirati skupove (ne samo anglista) na kojima bi se raspravljalo o ovim pitanjima kako bi se postojeći rečnici i leksikoni dopunili novim odrednicama, udžbenici prilagodili i stručno i jezički, a stručnjaci i ljudi koji se bave privrednom problematikom - prilagodili svoje radove nivou stručnosti svojih čitalaca ili slušalaca. Ako se to ne

uradi valjano i stručno – prema kriterijumima izgradjivanja terminologije (Bugarski 1986: 84-92) – može se lako dogoditi da se ni oni sami neće moći sporazumeti zbog različitih tumačenja istog termina. Od šire javnosti i običnih ljudi koji moraju da koriste ove izvorne i neprilagodjene termine dobićemo hiljade novih nepismenih ljudi. Da je takav proces u toku pokazuje primer iz jednog našeg grada. Jedna, novopečena, dama - supruga, novopečenog, bogatog biznismena – pohvalila se kako je u prodavnici "Mau-vau" (My Way) kupila jedan skupi komplet sa "komplikacijama" od kože.

CHANGES OF YUGOSLAVIA' S ECONOMIC-POLITICAL SYSTEM CALL FOR NEW ECONOMIC TERMINOLOGY

- summary -

The paper deals with current problems and state of economic terminology in Yugoslavia, that is, in the Serbian language. To illustrate vividly how the English economic terminology works and sounds in everyday life and practice, the author wrote the paper in Serbian. Assuming that some people, who do not know Serbian, will be interested in this topic, the Serbian version has been shortened. The summary is somewhat longer because it is a sum up of twelve pages.

A few months ago, the Law on Enterprises of the Federal Republic of Yugoslavia was passed. As its starting points are the principles of market economy and entrepreneurship, numerous new economic and political terms and concepts are used. To find the main changes in economic(s) terminology, *Dictionary of Yugoslav Political and Economic Terminology* – published in 1985, i.e., at the time when the Socialist Federal Republic of Yugoslavia was based on the principles of agreement economy and self-management – was analyzed and compared to the up-to-date terminology. It was found that more than 140 terms - entries (out of about 560) would not be used in practice any longer. These are predominantly terms (better to say concepts), phrases or compounds, consisting of two or more elements in which the first element is an adjective (or a noun functioning as an adjective) and the second element is a noun/ noun phrase. Here are some examples: **socialist** republic/ self-

management, sector, welfare, market economy, production relations; **self-management**, economic system, acts, subjects, courts, decision making, communities of interest, enterprise, workers control; **social** price control, superstructure, ownership, plan, and many others. Universal and international terms (capital, propriety, income, rate interest, assets) have been retained, but mainly in a new context and with a new meaning.

The central part of the paper offers numerous examples of use, misuse and abuse of new terminology taken over from the English language. There are many factors that contribute and make difficult the process of transformation and phonological modification of English terms into Serbian or finding the translation equivalents. In English, many differences between a spoken and a written language are mostly due to differences of the media of sounds versus symbols. In Serbian, there is one-to-one equivalence between graphological and phonological units, i.e., a letter (especially in Cyrillic) corresponds to a sound; besides categories such as number, gender or tense, the category of seven cases is one of its main features. In addition to these basic differences, there are differences in economic systems, cultures, tradition or there is no *tertium comparationis*.

A few examples, taken from Yugoslav economic(s) books and articles, illustrate current, the above mentioned, problems. (The author's comments are given in the brackets).

2) *...odgovornim prema svojim kreditorima i drugim interesnim grupama (stakeholderima)* (The term shareholder has two Serbian equivalents; the case inflection *-ima* is added, although the word is not transformed according to the Serbian rules .)

6) *...dovodi do situacije da je good will banke veći od equity.* (Both English terms are just transferred without necessary phonological or graphological modifications; both terms have the adequate Serbian equivalents.)

8) *Pored toga finansijski leverage (odnos izmedju kreditnog i akcijskog kapitala) je...* (The same mistakes as in the example 6, but it should be noted that the appropriate Serbian equivalent has not yet been accepted, though some other economists use very good equivalents that are acceptable from economics and linguistics point of view.)

9) *Kako je u pitanju preuzimanje (buy-out) finansirano uglavnom iz kreditnih izvora (leveraged), transakcija je poznata kao LBO (Leverage-Buy-Out). U pitanju su transakcije sa visokim finansijskim leverage (LBO plus krediti). (The term 'buy-out' is translated in Serbian as if it were the English term 'takeover' ; the past participle form 'leveraged' is not treated as a verb form - it is not translated but just retold ; the acronym LBO is wrongly spelt in the full form and explained as a transaction of high financial leverage. Again, 'leverage' is treated as a noun but, this time, the case inflection -om is not added as it has been done in examples 2, 11 and 12.)*

11) *...odnosno, ljudi uključeni u poslovanje preduzeća (manageri, radnici, ...)*

12) *...ne predstavlja privatizacija akcija već privatizacija businessa.*

There are many examples of the English terms that are either transformed or translated into Serbian. By transformed terms, we mean the English terms that have been graphologically and phonologically modified to Serbian, but their original meanings have not been substituted. In this way 'manager' is transformed into Serbian "menadžer", 'businessman' into "biznismen" (Cyrillic) or "biznismen" (Roman), 'joint venture' has become 'džoint venčr', etc. We support this process of word transformation and widening of Serbian terminology when, and where the particular terms are unavoidable or difficult to translate, but we do not approve the use of original terms with no modification. It would mean that all the people dealing with economy and business –in other words, almost the whole population – should know English pretty well. In addition, most of these terms have the adequate or approximate translation equivalents. The terms 'time sharing, off-shore, leverage, piggy-back export, buy-back, offset, stand-by arrangement, bear, bull market', and numerous others – should be analyzed and contrasted by a group of linguists and economists.

Some Serbian terms and concepts used in the Law on Enterprises require a special attention because they are new in our economic practice and we do not know their function and meaning. Then, it seems, that in some cases, English has more terms that may be translated as synonyms in Serbian (enterprise, firm, company, corporation, business; stock, share equity; income, revenue, yield, earnings, gain, profit; subsidiary, spin-off,

division, branch office, affiliation, dependent enterprise, etc.). It must be, also, taken into account that British and American English have different terms for the same concepts, or the same terms for the different concepts that are sometimes used interchangeably. Thus, in British English 'a **share** is a financial security issued by a joint *stock*-company'... '*Shares* are traded on the *stock* exchange.' ... 'A **stock** is a financial security issued by a joint-*stock* company or... In some countries (for example, the US) *stockholders* are the equivalent of *shareholders* and are the owners of the company. In other countries (for example, the UK) *stockholders* are creditors of the company not *shareholders*.'; '**Managing director** -- the director of a company ... in the UK he is also known as the **chief executive**; in the US he is known as **president**.'

In American books and articles you can read about '... **corporations**, its incorporators, **directors** and **officers**; methods of transferring **shares of stock**; The **president** is the chief **officer**. ... ' and so on.

It is very difficult to include and explain all the problems relating to the translation equivalents of Serbian economic terminology. This job must be done properly by a team made up of various professionals such as economists, linguists, politicians, lawyers, and people who face these problems in their everyday activities.

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**PROMENE DRUŠTVENO-EKONOMSKOG SISTEMA
JUGOSLAVIJE ZAHTEVAJU NOVE PREVODNE
EKVIVALENTE EKONOMSKIH TERMINA**

Rezime

Promene ekonomskog i političkog sistema zahtevaju da se u svakodnevnoj praksi koriste brojni, prvenstveno američki, ekonomski termini za nove pojmove i koncepte. Cilj ovog rada je da ukaže na neke probleme da se nađu odgovarajući prevodni ekvivalenti za nove termine.

Da bi se uporedila stara terminologija ove oblasti sa novom, u prvom delu rada analiziran je englesko-hrvatskosrpski **Rječnik terminologije jugoslavenskog političko-ekonomskog sistema** (1986). Odrednice-termini su, uslovno, svrstani u tri grupe: - one koje se više ne koriste; - one koje se koriste u prelaznom periodu i one koje se zadržavaju zbog svoje univerzalnosti.

Zatim su u radu dati primeri termina koji se već upotrebljavaju, ili će ih uskoro upotrebljavati gotovo svi građani, čije je srpske prevodne ekvivalente teško naći.

Na kraju rada naglašena je potreba timskog, stručnog i koordiniranog rada na standardizaciji terminologije i izradi glosara, rečnika i leksikona iz oblasti ekonomije.

ESP AT THE END OF THE CENTURY: GENRE ANALYSIS

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INTRODUCTION

During the second half of the 20th century English for Specific Purposes (ESP) has become a very important activity within English language teaching and learning. Pauline Robinson (1991) even claims that "ESP is a major activity around the world today". Although very bold, this claim has been supported by an extensive research in this field all over the world and by numerous conference presentations and publications.

"As with most developments in human activity, ESP was not a planned and coherent movement, but rather a phenomenon that grew out of a number of converging trends" (Hutchinson/Waters, 1987). Strong scientific, technical and economic activities after World War II created a world unified and dominated by two forces - technology and commerce. All this imposed a need for an international language. Owing to the economic power of the United States of America, this role fell to English. As a consequence, an increasing number of people wanted to learn English. In the meantime, English has become the international language of science, technology, business, computers, aviation, diplomacy etc.

At the same time, new ideas began to emerge in the study of language. Traditional linguistics aimed at describing grammar of the language. Linguistic development did not stop there. It became necessary to describe the way language is used in real communication. It was concluded that language varies from one situation to another and that it was necessary to establish the characteristics of a given situation and, on the basis of this research, create programmes of learning and teaching language for specific purposes.

During its development, ESP has undergone six different phases. However, they cannot be clearly distinguished because each new phase

relies to a certain extent on the previous ones. Here, I shall briefly highlight the first five phases and pay somewhat closer attention to the last, sixth phase - genre analysis, showing examples of three different genres and their structure.

THE FIRST FIVE PHASES

1. Register analysis (*frequency studies*). In the sixties linguistics was concerned with the sentence and it was considered that it was enough to establish frequency of grammatical and lexical features in the language for specific purposes and, based on this research, to create programmes for ESP learning and teaching. Later on, these studies were criticised for being only descriptive without giving explanation why distribution of certain elements is different in language for specific purposes from general language. However, register analysis showed that LSP grammar is the same as the grammar of general language. Basically, the difference is only in different distribution of language elements. Although register analysis itself is not sufficient for creating ESP programmes and materials, it is still used as a part of a wider approach to the domain of ESP.

2. Discourse analysis (rhetorical analysis). This phase shifted attention to the level above the sentence, i.e. on the text or conceptual paragraph. What was important was not the form but the author's purpose. The attention was paid to understanding how sentences were combined in discourse to produce meaning and how "to identify the organisational patterns in texts and to specify the linguistic means by which these patterns are signalled" (Hutchinson/Waters, 1987). This approach and the materials based on it were criticised for replacing lists of grammatical forms by lists of functions that were difficult to identify due to their large number and therefore not being fully utilisable.

3. Needs analysis. In this phase it became clear that it was necessary to analyse the real situation in which learners would use language in order to create the corresponding programme for ESP. Essentially, this approach did not bring anything new to ESP. However, it contributed to setting the existing knowledge on a more scientific basis by relating language

analysis to the reasons for learning ESP. From the point of view of needs analysis, it is necessary to do both the analysis of present situation and the analysis of target situation. Needs analysis meant maturing of ESP by systematising the existing knowledge. Learner's needs were placed at the centre of the course design process.

4. Developing skills and strategies. This phase meant an effort to look below the surface forms of language and "to consider not the language itself but the thinking process that underlie the language use" (Hutchinson/Waters, 1987). The main idea of this approach is that behind all language use there are common reasoning and interpreting processes, which, regardless of the surface forms, enable us to derive meaning from discourse. Rather than focusing attention to surface structures, the attention should be paid to developing interpretive strategies that enable the learner to cope with the surface forms.

5. Learning-centred approach. Hutchinson and Waters (1987) believe that for a long time the concern of linguists was on *what* people learn rather than on *how* they learn. The concern of this approach is not the language *use*, i.e. what people *do* with the language but the language *learning*. These two authors think that describing what people do with the language cannot help in learning the language. Therefore, ESP needs to be understood as an *approach* rather than *product*. ESP is an approach which is based on learner need. Teaching ESP must take into account understanding learning processes and methodology from the very beginning. Unfortunately, in practice, learning factors are included at the very end. At the same time, it is forgotten that language can be properly understood only through thinking process. The key of a successful learning of a foreign language is not in the analysis of the language itself but in considering the structure and the processes of the human mind.

THE SIXTH PHASE: GENRE ANALYSIS

Applied linguists have recently become largely concerned with genre analysis as a significant approach to text analysis, especially in the field of English for Specific Purposes. Hyland (1992) claims that genre analysis is "directly relevant to the classroom" by emphasising "the

crucial importance of rhetorical text structure". It has also been recognised that there is "theoretical justification in that the research findings of genre analysis seem to have established common rhetorical patterns ... in academic writing" (Dudley-Evans, 1993).

This approach to text analysis is derived directly from discourse and text analysis. However, discourse and text analysis could not provide immediate and direct help in needs analysis, syllabus design and creating materials for ESP courses. Dudley-Evans (1986) claims that text analysis is concerned with the 'top-down' analysis that tries to establish general features of all texts rather than with the analysis of particular text types or genres.

The analysis of article introductions carried out by John Swales in 1981 created a sort of a bridge between the basic postulates of discourse and text analysis on one hand and the needs of ESP for appropriate syllabuses and materials on the other.

BASIC POSTULATES OF GENRE ANALYSIS

In 1981 Swales used the term genre for the first time in his work "Aspect of Article Introductions". For him, genre means much more than just a text-type. Like some other authors (Salager-Meyer, for example), he believes that the author's purpose is of primary importance in creating a certain genre. However, whereas other authors look at the influence of purpose on the choice of grammatical forms, Swales takes into consideration rhetorical functions, too. "Author's purpose is explained with reference to the wider professional culture to which the author belongs" (Robinson, 1991) Therefore, genre does not mean just a text-type but also the role of the text in the community within which it has been created. This demands research into the institutional culture.

So, what is actually genre analysis?

A lot of authors have tried to give its definition and explain its basic postulates. Its principal aim is pedagogic in that it provides "a flexible prescription based on analysis that makes suggestions about the layout, ordering and language appropriate to a particular writing or speaking task" (Dudley-Evans, 1987).

Hopkins and Dudley-Evans (1988) say that the starting assumption of genre analysis is "an explicit description of the way in which texts are organised" and that it "will be helpful to teachers and learners alike".

Hyland (1992) says that "genre analysis is the study of how language is used within a particular context. Genres differ in that each has a different goal and they are structured differently to achieve these goals".

One of the basic postulates of this approach is to explain students and teachers how genres vary according to purpose, topic, readership and the channel of communication.

Bhatia (1991) sees genre analysis "as the most promising analytical framework which reveals not only the utilizable form-function correlations but also contributes significantly to our understanding of the cognitive structuring of information in specific areas of language use, which may help the ESP practitioners to devise appropriate activities potentially significant for the achievement of desired communicative outcomes in specialized academic or occupational areas".

In this sense, genre analysis does not have only pedagogical potential but can also illuminate the process of communication in a given genre. It therefore goes beyond the more strictly linguistic approach of discourse analysis (Dudley-Evans, 1986). Genre analysis also combines grammatical insights with corresponding socio-cognitive and cultural explanations. It puts a stress on specific realizations of communicative purposes that are conventionalized, rather than on the universals of discourse theory. It aims at explaining language in use rather than linguistic forms on the surface level. That is why this approach to text analysis has compelled many ESP practitioners to apply its results into the classroom.

EXAMPLES OF DIFFERENT GENRES AND THEIR STRUCTURE

Genre is defined as "a more or less standardised communicative event with a goal or set of goals mutually understood by the participants in that event and occurring within a functional rather than social or personal setting" (Swales, 1981).

The genre approach has been most extensively used in the field of Academic English. Numerous genres have been examined such as research articles, abstracts, conference presentations, grant proposals, reprint requests etc.

A. In 1981 John Swales analyses 48 **research article introductions** and demonstrated that not only these articles but academic texts in general are based on a series of conventionally structured stages that he called **moves**. Swales suggested that research article introductions consisted of 4 moves.

Move 1: ESTABLISHING THE FIELD

- A) Showing Centrality
 - i) by interest
 - ii) by importance
 - iii) by topic-prominence
 - iv) by standard procedure
- B) Stating Current Knowledge
- C) Ascribing Key Characteristics

Move 2: SUMMARIZING PREVIOUS RESEARCH

- A) Strong Author-Orientations
- B) Weak Author-Orientations
- C) Subject Orientations

Move 3: PREPARING FOR PRESENT RESEARCH

- A) Indications a Gap
- B) Question-Raising
- C) Extending a Finding

Move 4: INTRODUCING PRESENT RESEARCH

- A) Giving Purpose
- B) Describing present research
 - i) by **this/the present** signals
 - ii) by Move 3 take-up
 - iii) by switching to First Person Pronoun

The best way to start an introduction is to establish the field by claiming that the topic is (a) central in some way, saying that there is a considerable degree of *interest* in the topic, that the topic is recognised as being *important*, that the topic is *favourite*, that it is *studied by many authors*, or that the technique or procedure to be used, modified or questioned is one that is *widely used and/or accepted*; (b) by stating the current knowledge indicating what is known about the topic rather than what is not, and (c) by ascribing a key characteristic to the subject-matter or material under investigation.

In Move 2 the writer gives the summary of one, two or more pieces of research relevant to his title.

In Move 3 the author offers a sort of an evaluation of Move 2. The author can (a) indicate a gap that exists in the previous knowledge, (b) raise a question to which an answer is needed, or (c) indicate how some finding in the immediate research literature can be extended or applied in some way.

In Move 4 the author has to respond to the problem raised in Move 3, that is he/she is expected to propose a way of crossing the gap, to answer the question or indicate that he/she is about to describe the attempt to realise the possibility of extension.

Looking at the functions of these parts and their linguistic exponents makes the core of genre analysis.

Here is a typical short introduction consisting of 4 moves.

2. Example of Swales' model from 1981.

The Thermal Conductivity and Specific Heat of Epoxy-Resin from 0.1 - 8.0 K

Move 1
Establishing
the field

The thermal properties of glassy materials at low temperatures are still not completely understood. The thermal conductivity has a plateau which is usually in the range 5 to 10 K and below this temperature it has a temperature dependence which varies approximately at T^2 . The specific heat below 4 K is much larger than that which would be expected from the Debye theory and it often has an additional term which is proportional to T .

Move 2 Summarising previous research	Some progress has been made towards understanding the thermal behaviour by assuming that there is a cut-off in the phonon spectrum at high frequencies (Zaltinand Anderson 1975 a,b) and that there is an additional system of low-lying two-level states (Anderson 1975 et al. 1972. Phillips 1972).
Move 3 Preparing for present research	Nevertheless more experimental data are required and in particular it would seem desirable to make experiments on glassy samples whose properties can be varied slightly from one to the other.
Move 4 Introducing present research	The present investigation reports attempts to do this by using various samples of the same epoxy resin which have been subjected to different curing cycles. Measurements of the specific heat (or the diffusivity) and the thermal conductivity have been taken in the temperature range 0.1 to 8.0 K for a set of specimens which covered up to nine different curing cycles.

Swales offered a revised three-move model in 1990 influenced by the critics that it was difficult to separate Move 1 and Move 2. Here is the model he offered in his book "Genre Analysis: English in academic and research settings":

Move 1: ESTABLISHING A TERRITORY

- Step 1: Claiming Centrality
and/or
- Step 2: Making topic generalization(s)
and/or
- Step 3: Reviewing items of previous research

Move 2: ESTABLISHING A NICHE

- Step 1A: Counter-claiming
or
- Step 1B: Indicating a gap
or
- Step 1C: Question-raising
or
- Step 1D: Continuing a tradition

Move 3: OCCUPYING THE NICHE

Step 1A: Outlining purposes

or

Step 1B: Announcing present research

Step 2: Announcing principal findings

Step 3: Indicating RA structure

However, some research, including my own on research article introductions in economics, proved the justifiability and necessity of separating Move 1 and Move 2.

B. The next example is student laboratory report introductions. In a way, it has a similar structure to that of the research article introductions. There are 3 moves here:

Move 1: Stating aim of the experiment

Move 2: Establishing field

Move 3. Explaining territory

This is an example from Bhatia's book "Analysing Genre" (1993).

The Bulking Effect of Fine Aggregate	
Aim: To determine the percentage bulking of fine aggregate due to the presence of moisture.	1
Introduction: Bulking, an effect of the presence of water in aggregate, is an increase in the volume of a given weights of sand caused by the films of water pushing the sand particles apart. The volume is minimum when the sand is absolutely dry or when it is completely saturated. At immediate moisture content, fine aggregate shows an increase in volume. It is important to carry out an experiment of this kind as too much moisture is one of the reasons that can cause a building to collapse.	2
The percentage of bulking for a given moisture content is calculated as follows: $S = \frac{h_i - h}{h} \times 100$; when h_i = immediate moisture content h = initial moisture content, and h is obtained by the following equation: $h = \frac{hd}{hs}$; when hd = the average of the dry volume hs = the standard volume	3

C. The last example of genre is sales promotion letters. These letters are addressed to a selected group of prospective customers in order to persuade them to buy a product or service. In this case there are 7 moves:

Move 1: Establishing credentials

Move 2: Introducing the offer

Step 1: Offering the product or service

Step 2: Essential detailing of the offer

Step 3: Indicating value of the offer

Move 3: Offering incentives

Move 4: Referring to enclosed documents

Move 5: Inviting further communication

Move 6: Using pressure tactics

Move 7: Ending politely

The example is from Bhatia's paper (1993):

<p>Standard bank 268 Orchard Road, Yen San Building, Singapore 0923</p> <p>4 December 1987</p> <p>Mr Albert Chan 1 Sophia Road # 05-06 Peace Centre Singapore 0922</p> <p>Dear Sir</p> <p>We are expertly aware that international financial managers need to be able to ask the right questions and work in the market place with confidence.</p>	<p>Establishing credentials</p>
---	--

ESP at the End of the Century: Genre Analysis

<p>Corporate Treasury Service, Standard Bank, now provides a week-long Treasury Training programme designed to develop awareness and confidence in managers.</p> <p>We explain the mechanics of foreign exchange and money markers. We discuss risk from an overall standpoint and practical hedging technique to manage foreign exchange risks. We also discuss treasury management information system taxation and the latest treasury techniques.</p> <p>We will be holding our next Treasury Training Programme from 24-28 February 1987, inclusive. The fee for the Training Programme will be US\$ 1,500 per person to include all luncheons and a dinner as indicated in the schedule as well as all course materials.</p> <p>The programme is both rigorous and flexible. It can be tailored to fit the needs of a whole corporation or just a few levels within the company.</p>	<p>- Offering the product or service</p> <p>- Essential detailing of the offer</p> <p>Introducing the offer</p> <p>-Indicating value of the offer</p>
<p>We are pleased to inform you that if your company sponsors 6 or more staff for the course, we will offer you a discount of US\$ 100 per person.</p>	<p>Offering incentives</p>
<p>For your convenience, I enclose a reservation form which should be completed and returned directly to me.</p>	<p>Referring to enclosed document</p>
<p>If you have any questions or would like to discuss the programme in more detail, please do not hesitate to contact me (Telephone NO. 532 6488/Telex No. 29052).</p>	<p>Inviting further communication</p>
<p>As the number of participants at each training programme is limited, we would urge you to finalize as soon as possible your plans to participate.</p>	<p>Using pressure tactics</p>
<p>Thank you very much for your kind consideration. Yours, faithfully Mr G. Huff</p>	<p>Ending politely</p>

There are two questions that we should consider here.

The first question is whether all the moves in a genre are obligatory. The answer is no. The offered models are results of descriptive analyses of writings that already exist, not prescriptions that the authors should stick to. The authors have a certain number of possibilities to use when creating a genre. How many possibilities they will use depends on them as well as on the purpose of the genre. It is therefore possible to omit some of the moves in accordance with the situation. However, some moves could be considered obligatory because their absence would change the meaning of the text. In the example of the sales promotion letter Move 2 "Introducing the Offer" is obligatory because it clearly makes the essence of the letter, whereas Move 3 "Offering Incentives" is optional since its absence would not change the purpose of the letter.

The second question is whether different order of the moves would change the purpose of the letter. In practice, within the same genre with the same number of moves it is possible to find different order of the moves. Different analyses show that article introductions may start with Move 4 instead of Move 1, ending in most cases again with Move 4. In longer introductions some moves repeat cyclically (for example 1-2-3-2-3-2-3-4). This is because in this way it is easier to cope with the topic and the demands of an article introduction, especially if the topic under investigation needs a more elaborate reference to the previous writings. This is often the case in the economics article introductions. However, different order of the moves does not crucially change the purpose of the text. In some cases it may partly change the purpose but this change can be considered irrelevant. Different order of moves in article introductions, for example, does not change the main purpose of the text. In order to change the purpose, it would be necessary to change the language and the underlying idea of the whole text. Different order of moves and cyclicity in longer introductions only prove that genre analysis is not prescriptive. Genre analysis just directs authors how to write in accordance with the established conventions of their "disciplinary culture" without hindering their creativity.

Pedagogical implications

Discovering rhetorical structure of different genres, defining the function of different parts of a given genre and recognising linguistic exponents of these functions is the core of genre analysis. This is also the direction to follow when implementing genre analysis into the ESP classroom.

Of course, it is necessary to carry out the needs analysis first in order to obtain information on what the students really need. Based on the needs analysis we can create syllabuses and materials that are in accordance with the target situation, thus defining what sort of texts students may come upon through their education or work.

Genre analysis is usually applied in developing writing and reading skills. It is important to teach students how to schematise the structure of different texts themselves. Teacher has to help them develop their understanding of what it is that allows them to differentiate between different sections such as Method or Discussion and what it is that allows them to argue that one section is more or less effective than another. Raising consciousness about text structure will certainly help our students to produce their own texts or read a text more effectively.

CONCLUSION

ESP has undergone many changes from its beginning till the end of the twentieth century. The last, sixth phase - Genre Analysis - is a step forward in its efforts to help us in coping with the language.

It has been recognised that a modern approach to teaching ESP at the end of this century undoubtedly implies genre analysis. It offers us a way forward and helps us not only to look afresh at how texts are structured but why they are structured the way they are. Genre analysis both reveals communicative processes and serves a pedagogical purpose. Although it is a relatively new and unexplored area of discourse studies, this approach will unquestionably have an increasingly important impact on the way we teach ESP in the future. Furthermore, it can be expected that genre analysis will surpass the scope of ESP and enter the analysis of other sorts of texts.

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ESP AT THE END OF THE CENTURY: GENRE ANALYSIS

Summary

Genre analysis is a new approach of discourse and text analysis to ESP. Its research findings have established common rhetorical patterns in academic writing. Genre analysis goes beyond strictly linguistic approach of discourse and text analysis and highlights the communication process in a given genre.

This paper gives a short survey of the first five phases in the development of ESP. It then deals with the last, sixth phase of ESP - Genre Analysis. The paper offers the basic postulates of genre analysis and examples of some genres with their structure. Finally, some pedagogical implications are briefly pointed out.

A LOOK AT VERBS OF LOOKING

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There has always been a great interest in the meaning of words. However, even today there is no consistent theory of meaning. What we have today are only fragments of a semantic theory. Not one book on semantics started with the following words: Semantics is the study of meaning, but what is meaning? It seems that semantics has always had problems defining its basic terms. Due to this and some other reasons, linguists have often treated semantics as an object of study inferior to some other like grammar, phonology and morphophonology for example. Some, like linguists Katz and Fodor, have not even tried to hide such an attitude, they have defined it in the following way: "Linguistic description minus grammar equals semantics". They obviously believed that we speak of semantics after we finish with **real** linguistics.

Even if we disregard the importance of a consistent theory for a study of anything, there still remains one problematic issue: how does one measure meaning? There have been many attempts to do it, some of them very humorous, like the invention of a scale resembling a thermometer scale where one was supposed to put a mark somewhere between 1 and 10 which in fact could tell us something about only one aspect of meaning, that is "emotional meaning".

It seems that all these difficulties arise from the fact that semantics has to rely on, as Haas says: what people see in their heads, every one in his own".

We dared take a look into lexical structures of two languages - English and Serbian - because we believe the beauty of a language, for the most of its part, is contained in its words however complex this subject may be. Lexical structure of a language together with all the sense relations among the words in it was compared by Lyons to a "spider's web" and that was not without a good reason.

For the object of our research we have selected verbal semantic fields since "the verb is the most important part of speech with which most of

the others come into relation, and which completes the formation of a sentence" (Humboldt). Of all verbal semantic fields, we have selected verbs of visual perception since vision is a man's universal ability. The purpose of this work was to find out how the two languages, i. e. English and Serbian, interpret this universal ability in their vocabularies.

The first step in our analysis was to describe each verb of visual perception individually as a unit of the language system it belongs to. For this purpose we have selected the method of componential analysis. We are well aware of all its drawbacks when it comes to defining denotational meaning of a word, but it proves to be very good and, above all, economical way of describing sense relations of sememes within one semantic field. All in all it has taken 37 semantic components to define the sememes in both English and Serbian. We have used the same components which means they have served as a universal and neutral means of describing the meanings of these words. In order to secure objectivity, the descriptions were made on the basis of dictionary definitions of both languages.

We were surprised to find that there are 38 such verbs in English. We have left out the so called "two member" verbs of vision, such as "have a look at", "cast one's eyes upon", "keep under surveillance", etc. Also, we have not included some archaic verbs, like **quiz** and **pry**. In some cases it was very difficult to decide whether visual rather than some other activity was primary in a verb's meaning. On that ground we have left out the following verbs: **visualize, distinguish, recognize, discover, detect, scrutinize, inspect, examine, study, reconnoitre, scout snoop and frown.**

A general impression is that these verbs are more complex than it seems. Unlike other verbs of perception, verbs of vision, together with verbs of hearing, make a distinction between experience or stative verbs and action verbs. In English there are 12 state verbs (**see, observe, notice, perceive, glimpse, sight, behold, espy, spy, spot, discern and descry.**, and 26 action verbs (**look, watch, observe, gaze, gape, stare, glare, peer, peep, peek, gloat, glance, goggle, gawk, gawp, glower, squint, ogle, leer, view, eye, scan, survey, spy, sweep and contemplate.** In both of them, there are verbs that express the conceptual core of all the other verbs in these groups. These are **see** for state, and **look** for action verbs.

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This means that meanings of all other verbs may be expressed by these verbs together with "operators" expressing the shade of meaning contained in the resulting verb. As to the verb **see** it may even be used to express all other modalities of verbs of the five senses which is shown in Viberg's examples:

Peter listened to the record to **see** if it was well recorded.

Peter felt the cloth to **see** how smooth it was.

Peter tasted the food to **see** if he could eat it.

Peter smelled the soup to **see** if it contained garlic.

As we have already said, there is a clear distinction between experience or state verbs and action verbs. There is a rule that verbs belonging to the same semantic field, i. e. verbs of similar meaning, show a tendency to behave syntactically in a similar way. Verbs of vision seem to prove this.

State verbs share the following characteristics:

- 1) they express activities that are not volitional. In other words, the agent is a passive recipient of physical stimuli
- 2) they may not be used in continuous tenses except
 - a) to express iterative meaning - **John is seeing spots.**
 - b) to emphasize that a process is unfolding gradually - **Now that my eyes are getting used to the dark, I'm seeing things a bit more clearly.**
 - c) to emphasize the perception itself - **I need some spectacles. I'm not seeing things so well these days.**
- 3) they may not be used in the imperative
- 4) they are usually transitive verbs.

Although these are stative, non-volitional verbs, there is a group of four verbs that show a certain activity on the part of the agent. These are

spy, spot, discern and **descry**. All of them contain a semantic component (+with effort or difficulty) in their descriptions.

Action verbs, on the other hand, are volitional, i. e.

- 1) the agent is not a passive recipient of physical stimuli
- 2) they may be used in both simple and continuous tenses and
- 3) they may be used in the imperative.

There are several subcategories in this group of English verbs. In other words, there are smaller groups of verbs sharing one or two semantic components.

The components specifying the expression of face of the agent are contained in the following sememes: **gape, stare, goggle, gawk, gawp** and **squint**.

Verbs **glare, gloat, glower** all have components specifying feelings.

Verbs **watch, observe, gaze, peer, view, survey** contain a component (+carefully) in their descriptions.

English dictionary definitions have been a great help in defining these meanings. They confirm the fact that there are no real synonyms in any language system. We may only speak of words of similar meaning. As Lalević says, "there is always something, even a smallest shade in meaning that makes the difference. Still, the verbs **gawk** and **gawp** seem to be synonymous since all the dictionary definitions are completely identical: "stare at someone in a rude, stupid, or unthinking way" -CELD.

Particularly interesting is the verb **scan** having two contradictory semantic components in its description, i. e. (+carefully) and (-carefully). It is employed in reference to something that is surveyed from point to point; the term may imply careful observation of study, but sometimes may imply the opposite and suggest a cursory glancing from one point to another; thus, **to scan the newspaper each morning** may admit of either interpretation. Only a context can make the implication clear.

Things proved to be much more complicated when we started describing verbs of vision in Serbian which is our mother tongue. Due to its morphological structure, there are groups of verbs having the same root and different prefixes or suffixes, or both. The difference is usually, but

not always, in aspect which, in addition, brings the difference in meaning. For example, **gledati, zagledati, razgledati, ugledati, pogledati, pregledati...** To make things even more complicated, there are verbs having iterative and denominative meaning, compare **glednuti, gledati, gleduckati** and **gletkati**. In some cases, as in **viriti** and **virnuti**, the difference is only in their aspect, i. e. imperfective and perfective. In some other cases, as in **gledati** and **ugledati**, they differ in both their aspect and meaning.

We have divided all verbs of vision in Serbian into state verbs, of which there are 11 (these are: **vidjeti, zapaziti, opaziti, spaziti, ugledati, uočiti, primijetiti, zamijetiti, razaznati, razabrati** and **nazreti**) and action verbs, of which there are 30 (these are: **gledati, zagledati, zagledati se, motriti, pogledati, posmatrati, blejati, blenuti, buljiti, bečiti se, viriti, zaviriti, proviriti, zvjeraqti, zijati, zuriti, piljiti, žmiriti, škiljiti, očijukati, razgledati, kibicovati, njiriti, mjeriti, piždriti, obazirati se, zraqkati, ždrakati, zijevati** and **žmurkati**).

All state verbs in Serbian are of perfective aspect except when they imply iterative meaning. For example:

Već sam jednom **uočio** sličnu grešku. (a moment of perception)

Često sam **uočavao** takve greške u radovima svojih učenika. (a series of moments rather than a process)

Action verbs, on the other hand, may be either perfective or imperfective. As with English verbs, there are subcategories of verbs:

- having a component specifying the expression on the agent's face, these are **blejati, blenuti, buljiti, bečiti, zuriti** and **škiljiti**;
- having a component specifying feelings, as in **očijukati** and **kibicovati**, and
- verbs having a component (+carefully) **zagledati, motriti** and **posmatrati**.

Again, we haven't succeeded in defining the difference between the following pairs of verbs: **opaziti: spaziti**, and **blejati: blenuti**.

In describing the meanings of verbs in Serbian, we have also relied on dictionary definitions which are not as descriptive as definitions in

English dictionaries. Instead of giving a detailed description of a meaning, they have often offered a list of words of similar meaning.

After we had described all the verbs individually, we started contrasting them in the following way: we started from English verbs and then tried to find the matching verbs in Serbian, i. e. the verbs nearest in meaning according to their semantic components in their descriptions. We have taken into account the fact that, as Bugarski says, "there are no absolute equivalents between two different languages" and tried to find, what Nida, calls "nearest natural equivalents".

We have identified the following types of relations between these verbs in English and Serbian.

a) nearest natural equivalents are the following pairs of verbs:

see: vidjeti

notice: primijetiti

discern: nazreti among state verbs, and

look: gledati/pogledati

watch: posmatrati

gape: zijevati

squint: žmiriti among action verbs.

b) no equivalents were found for the English verbs **behold**, **espy**, **gloat** and **sweep** in Serbian and **zvjerati**, **očijukati** and **obazirati** in English.

c) all other verbs are in the relation of partial natural equivalence which means they have at least one semantic component in common.

As to the problem of aspect in these two languages we must point out the following. Both languages distinguish two morphemes specifying aspect. In English there is a simple and a continuous morpheme, while in Serbian they express perfective and imperfective aspect. In many cases, perfective aspect in Serbian is expressed by a simple morpheme in English while imperfective aspect is expressed by a continuous morpheme in English. Still, there is no a clear cut distinction as it may

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seem at first because imperfective verbal aspect in Serbian may be expressed by either simple or a continuous morpheme in English: e. g.

Posmatrala sam ih pola sata. (imperfective aspect) may be translated by either

I watched them for half an hour. (simple morpheme)

I was watching them for half an hour. (continuous morpheme)

As to the similarity in the very structure of these two semantic fields, we must point out the following:

- 1) both semantic fields have two major subcategories: experience or state verbs and action verbs. There is even a balance in the number of verbs in respective categories: there are 12 state verbs in English and 11 in Serbian; there are 26 action verbs in English and 30 in Serbian.
- 2) in each of these subcategories there are the so called "conceptual core verbs". These are **see** for state and **look** for action verbs in English and **vidjeti** for state and **gledati / pogledati** for action verbs in Serbian. It's worth mentioning that these verbs are at the same time the nearest natural equivalents.

We may conclude that there is a striking similarity between the two semantic fields. We believe the most valuable result of our research are the partial natural equivalents because we have offered a precise review of semantic components that make the difference both between verbs of the same language and between verbs of the two languages. This confirms the fact that there are no synonyms because no language system needs to pile up units having the same value. Also, we believe the similarity between the two semantic fields would be even greater if we had included the so called "two member" verbs of vision.

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Since the paper is mainly based on the author's master's degree thesis, it is not possible to present an extensive list of references here. Here follows a list of the works that most influenced the author in writing the thesis.

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A LOOK AT VERBS OF LOOKING

Summary

This paper belongs to the field of lexical semantics. Its purpose was to compare the two verbal semantic fields: verbs of visual perception in English and Serbian. In order to get neutral results, we have chosen the following procedure: we have first described the members of both fields individually, as units of respective language systems and then contrasted them. The starting point in this description was the universal concept - man's ability to perceive reality surrounding him.

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In order to describe the way in which this universal concept, i.e. the *conceptual core* is modified in each particular verb, the method of componential analysis has been used.

The results of this research have shown that there is a surprising similarity between the two fields - both in the way they are structured and in the number of the most frequent components modifying the conceptual core.

ON COGNITIVE LINGUISTICS

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Contemporary linguistics is in a state of flux. Today, at the beginning of a new, post-Chomskyan, era in the development of linguistics, there is no theory for which we could say is dominant. Most of the current theorizing is characterized by the belief that for linguistics to move forward it is indispensable to look at language from a new perspective and to investigate it within a new theoretical framework.¹

It seems that in attempting to formulate a new, more adequate theory of language, cognitive linguistics has made the most significant step forward. Within this linguistics language is seen as an integral part of human cognition, functioning through the interaction of the higher mental processes. Linguistic ability, irrespective of its specific traits, does not qualitatively differ from other cognitive abilities. Many factors behind acquisition and usage of language are of a psychological (rather than linguistic) nature. All this supports the view that language belongs to a wide range of psychological phenomena and, consequently, its investigation should be based on the integrated principles of linguistics and cognitive psychology (in addition to other disciplines).

Cognitive linguistics has considerably broadened the area in which language should be investigated, which has automatically called for a new and (for this purpose) adequate methodology. Chomskyan linguistics has clearly shown how the methodology of investigation can influence not only the form of the theory, but also the object of its enquiry. In order to make linguistic methodology as close as possible to the superior methodology of natural sciences (physics, in particular), Chomsky has introduced into linguistics a number of idealizations. It is a well established fact that a systematic investigation of many phenomena would not even be possible without a certain degree of idealization. However, idealization may have some undesirable consequences as well. One of the

¹ Vučković (1995a)

most serious of them is the possibility of losing connection between the idealized object and its real correspondent, and that is just what has happened in Chomskyan linguistics. The study of language within an inadequate and unnatural framework has resulted in an impoverished, restricted and simplistic picture of language.

Cognitive linguistics, however, insists on the claim that language should be studied in a "natural and realistic" way. It implies that linguistic analysis should take into consideration all the complexity of natural language, i.e. all of its many different aspects.

Cognitive linguistics has, at least partly, grown out of the study of metaphor (or figurative language, in the widest sense of the word). The new approach to the study of metaphor has given substantial support to the view that our ordinary language is also metaphorical.² On the basis of linguistic evidence it has been found that metaphor is not only a matter of language, but also of thought and action. What this in fact suggests is the claim that our conceptual system, in terms in which we think and act, is basically metaphorical in nature. In other words, if we accept the claim that our conceptual system is metaphorical, then we must also accept the view that the way we think, what we experience, and what we do every day, must also be a matter of metaphor. This also implies that metaphors as linguistic expression are possible for the very reason that our conceptual system is metaphorical.

In the study of metaphor within cognitive linguistics the problem of the structure of this phenomenon has been of special importance. Namely, it is indispensable to define as precisely as possible the notion of a "metaphorical unit" in order to provide an adequate starting point for further analysis. The reason behind this requirement is the fact that the meaning of metaphor does not correspond to the units of the decontextualized language (words or sentences) for the simple reason that only on the basis of evidence provided by context (explicit or implicit, linguistic or extralinguistic) is it possible to state whether a linguistic unit is used (or can be interpreted) literally or metaphorically. Therefore we find quite acceptable the definition of a metaphorical unit (given by

² The new approach to the study of metaphor has been initiated by Lakoff and Johnson (1980).

E.F.Kittay) as "...any unit of discourse in which some conceptual or conversational incongruity emerges."³ The conceptual incongruity, which is one of the basic characteristics of metaphors, reflects a specific sort of rule breaking. In order to explain the nature of this rule breaking adequately, it is of the utmost importance to separate the literal from the metaphorical meaning.

The claim about the high degree of pervasiveness between ordinary and figurative language, or rather the view that these two forms of language use are inseparable, has brought about a change in the approach to the investigation of language. If we accept the view that the separation of ordinary from figurative language is unjustifiable, then linguistics has to face the problem of the conceptualization of a new, more adequate theory that would be an adequate instrument for the description and analysis of that (which we might loosely call) "total" language. The first important step in that respect has been made by the cognitively based linguistic theory put forward by Langacker.⁴ His theory (or "space grammar" as it is called) claims that grammatical structure is symbolic in character, consisting of the semantic and the phonological space as "two broad aspects of human cognitive organization".

The analysis of figurative language within this model is characterized by the changes within the semantic space (from the old/literal meaning to the new/figurative meaning), whereas there is no change in the phonological space. In other words, two semantic structures (literal and figurative) are supported by only one (that is, the same) phonological structure.

Cognitive linguistics implies that language is inextricably bound up with the human conceptual system and general cognitive mechanisms. Language is seen as an instrument for organizing, processing and conveying information. Consequently, the study of language should be approached from the perspectives of several disciplines, but first and foremost it must be based on the findings of linguistics and cognitive psychology.

³ Vučković (1995b : 95-105)

⁴ Proposed by Langacker in his 1983 project. (Langacker, 1983)

The roots of cognitive linguistics could probably be traced to the investigations and findings of cognitive psychology in the early seventies.⁵ Many important problems which were "in the air" at the time suggested, amongst others, that the adequate study of language should be cognitively oriented. By this we mean, first of all, the importance attached to the identification and analysis of the interrelations (and interactions) of the higher mental processes, such as language, thought, memory, perception, imagery, etc. The fact that information could flow from one mental higher process to another required a deeper analysis of the interactions of the higher mental processes. This implies the influence of language on thought, memory, and perception, or of thought on language, memory and perception, or of perception on language, memory and thought.

This interaction of the higher mental processes could be examined by means of the following table:

	Higher Mental Processes Being Influenced			
	Perception	Language	Memory	Thought
Influencing Perception		Yes	Yes	Yes
Higher Imagery	?	?	Yes	Yes
Mental Language	Yes		Yes	Yes
Process Thought	Yes	Yes	Yes	

This is a kind of "periodic table" of the higher mental processes which should serve as a starting point for further analysis.⁶

Also, the study of linguistic objects in isolation (both in linguistics and psycholinguistics) was criticized as inadequate, and it was argued (very persuasively) that what was needed for an adequate study of language was a theory of context.

It was pointed out that the emphasis on the importance of context in the study of language did not mean that decontextualized sentences could not be the object of enquiry, but to draw attention to the fact that natural language "does not consist of sentences (or words) in isolation, and that

⁵ Weimer and Palermo, eds. (1974)

⁶ Weimer and Palermo (1974 : 264)

the study of sentences in isolation should be carried out with the realization that it is a very artificial situation".⁷

For an adequate interpretation of sentences it is important to take into consideration various extra-linguistic factors, such as:

- the situation in which the sentence is spoken:
- the preceding sentences (if there are any); and
- knowledge of the frame of reference of the speaker, in order to arrive at the correct interpretation.

Understanding sentences is based on both linguistic and extralinguistic knowledge (which is contrasted through the cognitive contribution of the hearer). The cognitive contribution is made in different ways, as for instance through elaborating spatial implications or inferring probable consequences.

Linguistic knowledge may be understood as knowledge of "abstract instructions" which guide us to understanding (or meaning creation). The semantic content of sentences is created only when the hearer, guided by linguistic instructions, specifies conditions under which the abstract relations can be realized (given the appropriate extralinguistic knowledge). This means, in other words, that linguistic knowledge per se is insufficient for understanding sentences. Namely, one may have knowledge of language, and yet fail to understand sentences, if one is unable to activate the (appropriate) extralinguistic knowledge.

Cognitive linguistics attempts to join together (or to "fuse" so to speak) the linguistic and psychological reality of language. The study of language "from two different perspectives" (i.e., linguistics and psychology) demands the answers to the following questions:

"What is the nature of meaning in human language, such that we can talk about what we perceive and what we do? (and) What does the grammatical structure of natural language reveal about the nature of perception and cognition?" (Jackendoff, 1986 : 3).

The answers to these questions can be provided (only) by the findings of both the theory of language and the theory of cognitive abilities.

⁷ Weimer and Palermo (1974 : 291)

In his approach to the cognitive study of language Jackendoff puts a special emphasis on the role of semantics as "a bridge between the theory of language and the theory of cognition".

This type of semantics is characterized by very specific properties. In order to answer the crucial questions within this model of cognitive linguistics (i.e., questions about the nature of meaning and the nature of thought), the semantic theory should take into consideration some very specific constraints related to semantics, syntax, and cognition.⁸

The constraints on the semantic theory comprise the following requirements: expressiveness, universality, compositionality and semantic properties.

Expressiveness implies that a theory must be able to express all the semantic distinctions made by a natural language (i.e., it must be observationally adequate). It is quite obvious that no theory can be tested on all possible sentences, but it must account for a significant portion of language.

Universality assumes that a certain segment of semantic structures in particular languages must be universal. If that were not the case, languages would not be intratranslatable.

Compositionality is the constraint on semantic theory of how the meanings of smaller linguistic units (words or phrases) are amalgamated into the meanings of larger linguistic units (sentences).

Finally, semantic theory should account for various semantic properties (and relations).

The above constraints, however, are not sufficient to make a semantic theory (cognitively) adequate. There are (also) two additional constraints on the semantic theory, which Jackendoff calls the Grammatical Constraint and the Cognitive Constraint.

According to the Grammatical Constraint syntax and semantics are inseparable in many ways. This statement is largely supported by empirical evidence from the study of language learning. These studies show that syntax is formally unlearnable without information from the underlying structure of sentences (which is derived from meaning). Innate aspects of meaning are fundamentally important in the early stages of

⁸ The problems of semantics, syntax and cognition is investigated by Jackendoff (1986)

language acquisition. We also would like to stress a very important claim made by Jackendoff concerning the problem of the syntax/semantics dichotomy, and that is that many syntactic constraints follow from semantic constraints.

This, of course, does not mean that every aspect of syntax can be explained in terms of semantics. What Jackendoff wants to point out is that "...the Grammatical Constraint is only an attempt to minimize the differences of syntactic and semantic structure, not to expect to eliminate them altogether." (Jackendoff, 1986 : 14)

In order to explain the nature of thought, however, it is not enough to take into consideration only the above semantic-syntactic constraints. As cognitive linguistics attempts to cover both the linguistic and the psychological reality of language, it is necessary for the semantic theory to account for certain factors of cognitive nature, i.e., to incorporate into its framework the Cognitive Constraint as well.

The Cognitive Constraint implies within the human cognitive system there must be levels at which linguistic and various nonlinguistic information (such as vision, smell, etc.) are compatible. Also, there must be a level at which linguistic information is compatible with information conveyed to the motor system. If there were no such levels, it would not be possible to report sensory input, nor to carry out orders or instructions.

Jackendoff's "conceptual level hypothesis" says:

"There is a single level of mental representation , **conceptual structure**, at which linguistic, sensory and motor information are compatible." (Jackendoff, 1986 :17)

We might conclude by saying that if semantics is to play the role of a bridge between the theory of language and the theory of cognition, it must take into consideration, apart from the semantic constraints, the additional syntactic and cognitive constraints as well.

Cognitive linguistics is still in the process of formation. There are several models of this kind of linguistics. As the most significant among them we would single out "the theory of metaphors" (Lakoff and Johnson), "the cognitive grammar" (Langacker), "the theory of semantics and cognition" (Jackendoff) and "the theory of mental spaces"

(Fauconnier).⁹ Needless to say all these models, irrespective of the differences among them (which, normally, could have been expected) are based on the same principles of the cognitively oriented investigation of language.

It is undoubtedly true that cognitive linguistics is empirically far more interesting than (formal) Chomskyan linguistics. Also, compared to Chomskyan linguistics, this type of linguistics is conceptually clearer and (consequently) more acceptable. By saying this we have in mind the explicitness of its originators concerning the theoretical bases of their approach, i.e., cognitive linguistics has to be based on the principles and findings of both linguistics and cognitive psychology. Although it is unwise to forecast the future of this enterprise, we can't help saying that a promising (new) linguistic theory is on the horizon.

There is, however, something that is missing in this enterprise, or at least not explicitly expressed. Namely, one may get the impression that the originators of this theory seem to have overlooked certain differences between linguistic and cognitive objects. They assume (we would say, wrongly) that linguistic objects map directly onto cognitive objects, or, to put it differently, that there is a symmetrical (1:1) correspondence between them. However, there is strong empirical evidence from the study of cognitive processing of Serbian inflected morphology that some of the standard linguistic attributes are not cognitively relevant.¹⁰ The results of the experiments with Serbian nouns, for instance, have shown that (noun) case and number are cognitively irrelevant. Also, it has been empirically confirmed that our cognitive system does not react in the same way in experiments with nouns of one gender and the nouns of there different genders (in the same experiment). As for verbs, there are differences in the results of the experiments with verbs of one tense only (present tense) and the verbs of two tenses (present tense and future tense) presented in the same experiment.¹¹

Also, a very interesting hypothesis has been made about (a nonintuitive) similarity between nouns and verbs. The results of some

⁹ All these books appeared in the eighties.

¹⁰ A.Kostić (1993)

¹¹ A.Kostić and J.Havelka (1994)

experiments have shown that, at a more abstract level, noun gender and verb tense share some common properties that are cognitively relevant.

The evidence from the study of the cognitive processing of Serbian morphology seems to give some support to the view that cognitive linguistics should pay more attention to the cognitive dimension of linguistic objects.

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ON COGNITIVE LINGUISTICS

Summary

Cognitive linguistics sees language as an instrument for organizing, processing and conveying information. Since language is inextricably bound up with the human cognitive system and general cognitive mechanisms, the study of language must be based on the integrated principles and findings of linguistics and cognitive psychology. Within this linguistics semantics has a special role as a bridge between the theory of language and other cognitive abilities.

THE ROLE AND PLACE OF SOME CONTEMPORARY LINGUISTIC DISCIPLINES IN THE STUDY OF ENGLISH

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Considering a possible, preferably eye-catching title for this presentation, I considered two questions as well. One was "How large, actually, is language?". The other paraphrases the title of John Austin's (1962) famous book: "How to do things with units **larger** than words and sentences?"

These two questions clearly indicate that I would like to point to the significance of studying language also at the level that goes beyond sentence, i.e. to call attention to some linguistic disciplines that look at language from the point of view of its use. This is a relatively recent trend in linguistic research. It became more prominent in the second half of the XX century with the formation of linguistic disciplines that go beyond the sentence level, and which especially boomed in the seventies and the eighties. What I primarily have in mind are the disciplines such as semantics, pragmatics, discourse analysis, text linguistics, and sociolinguistics.

Unlike semantics, understood in the narrow sense as formal semantics or truth-conditional semantics, the semantics we have in mind here is the study of language meaning as the dynamic characteristic of language use in actual situations, as a complex of relationships between words, words and the world we talk about by using language, and between words and the speakers using them (Bugarski 1989:137). Semantics, according to this view, is a very broad field and it has been treated as such in some of the most popular and best-known semantics textbooks.

Such a broad definition of the subject-matter of semantics leads to its overlapping with another discipline - pragmatics. This can be noticed even by simply scanning the contents of some major semantics and pragmatics textbooks, where it can be seen that they, partly, deal with the

same topics (Palmer, 1981, Lyons 1977, Hurford & Heasley 1983, Lyons 1995, Levinson 1983, Green 1989, *inter alia*). Among the many definitions of pragmatics, two will be singled out - the most basic one, "pragmatics is a study of language usage" (Levinson 1983:5), and one which emphasizes the subject-matter: "Pragmatics in the narrow sense studies speech acts from the point of view of their use in actual communication of people, and everything which man brings into language that can be explained by various contexts, both what is said directly and explicitly, as well as what comes from the relation of the utterance towards the context of the situation, previous knowledge and the interaction of the collocutors." (Polovina 1987:242)

Two other disciplines that most directly study the organization and functioning of units larger than a sentence are text linguistics and discourse analysis. Although in linguistic literature the terms 'text' and 'discourse' are sometimes used to denote the same or similar concepts, it should be stressed that most authors agree that 'discourse' is used as a dynamic notion - to denote the process of text production and processing, whereas 'text' is more a static notion - to denote the product of a process, although lately the notion of 'text' has acquired the aspect of processuality as well (Savić 1993:29-33). 'Discourse' often denotes the spoken communicative aspect of language, whereas 'text' then denotes the transcribed discourse, as for instance in Brown & Yule (1983). Generally, taking into consideration many similarities, it could be noted that books titled 'discourse analysis' focus more on the spoken everyday language (Sinclair & Coulthard 1975, Brown and Yule 1983, Savić 1993, *inter alia*). On the other hand, books titled 'text linguistics', despite the occasional defining of 'text' as both a written and spoken communication unit, ("a communication unit meeting the standards of textuality" (Beaugrande & Dressler 1981), deal more with the written language, and view text as a semantic unit (Halliday & Hasan 1976).

It can be noted that there are many similarities between discourse analysis and pragmatics because both view language as linguistic performance and use, governed by certain rules, and induced by communication intent. What underlies this approach is a particular orientation of the philosophy of language, whose main proponents are John Austin (1962), John Searle (1969), and Paul Grice (1975), which

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insists on studying meaning in communication, starting from the speaker's intentions.

There is another linguistic discipline that has been getting increasingly popular in the last decades - sociolinguistics. Unlike the previously mentioned disciplines, sociolinguistics has defined its subject-matter much more precisely. What it shares with pragmatics and discourse analysis is, among other things, that it takes into account extralinguistic aspects of language communication that include social relations among the participants and the situational context, which are relevant for the choice of language devices. It is interesting that the role of sociolinguistics in the teaching of English was examined by R. Bugarski (1986) already some ten years ago. He pointed out linguistic perspectives of the pedagogical relevance of sociolinguistics with respect to teaching goals, the choice of language variety, and functional differentiation within the selected variety.

This presentation will focus primarily on semantics, pragmatics, discourse analysis, and text linguistics. I will try to draw attention to their relevance for language teaching, particularly the teaching of English at the university level, to the theoretical issues offered by these disciplines that are relevant for future language professionals, and to the ways these issues can enrich and enhance the practical application of the knowledge of a language.

At all language study university departments, theoretical linguistic courses are an indispensable part of the curriculum, because it has been widely recognized that for future language experts it is not sufficient only to master language skills, to know the language, but also to have a certain amount of knowledge **about** language. The standard theoretical framework of language study consists of courses such as phonetics with phonology, morphology, and syntax - traditional areas of language study that stop at the sentence level. Only relatively recently have semantics courses been introduced as well, although, to my knowledge, the programmes of those courses sometimes considerably differ. Lecture classes in the (standard) theoretical courses are accompanied by exercise classes, whereas at so-called lectors' language classes students are given the opportunity to learn and practice practical language skills, and these exercises should more or less focus on the issues covered by the

theoretical course in the particular year. However, lectors' classes, i.e. language teaching in the most direct sense, include a much 'larger' portion of language compared to what is covered by theory - in the first place in writing classes, and oral communication classes (discussions, debates, various communicative activities).

Having in mind this large scope of language use and communicative activities in the study of English (all classes, it should be stressed, are in English), and the level of communicative competence that is the teaching goal, I dare to suggest that the theoretical framework, together with the standard courses, should be extended with topics from more recent disciplines as well. Theoretical knowledge about the organisation and functioning of units larger than sentences, and language communication and the rules determining it, would not only make an excellent framework for language activities done in lectors' classes, but it would also considerably contribute to a better understanding of the nature and functioning of language in general.

At the English Department of the University in Niš for some ten years there have been attempts to make students familiar with topics and issues dealt with by these more recent linguistic disciplines, first within the so-called 'Special Grammar Course', and from 1990 within a Semantics course studied at the fourth year. The motives for setting up such an ambitiously conceived course, as well as the way it was gradually being introduced were explained some ten years ago by M. Jovanović (1986). The programme includes areas such as, for instance, basic notions of information and communication theory, pragmatic principles, (semantically relevant) differences between speech and writing, functional differentiation of language, as well as basic notions of text linguistics, all of which partly goes beyond the traditional concept of semantics, and belongs more to some other disciplines.

In what follows I will try to illustrate with a few examples possible applications of these issues in the study of English.

Putting a text 'sliced' into sentences back into the original form, connecting simple sentences into more complex ones, and then into larger units, writing first guided compositions and then short and long essays, are some of the exercises done in the course of study with the aim to enable the students to manipulate units larger than a sentence, as well as

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to master the skill of writing in the English language. In the Semantics course there is, among others, also a unit titled "What makes a text a text", where the basic notions of text linguistics are presented, i.e. where it is pointed at linguistic and extralinguistic aspects that make a string of words and sentences a semantic and pragmatic unit - a text. Analyzing relatively short language segments (15-20 lines), the students identify various linguistic (grammatical, lexical, semantic, orthographic) means, as well as extralinguistic ones, by means of which semantic and pragmatic coherence and unity are achieved. It could be supposed that the students will now be able to look at their own texts with the same 'analytical eyes' - primarily to evaluate the essays they write as writing exercises, and that they will also be able to apply their theoretical knowledge when writing not only to those essays but also to the ones for their literature classes, as well as to writing in general, not only in English but in their mother tongue as well.

Another significant area of language teaching are the exercises aimed at mastering the skill of speaking and understanding. The students who, to a considerable level, have mastered the elements of the language system (phonological, grammatical, lexical), and also, though usually to a lesser extent, the functions, i.e. the use of those elements, do not necessarily have the real communicative competence, which, together with the two former components, includes also the awareness of the conventions of social communication (Bugarski 1989:149).

Basic theoretical knowledge about the information and communication theory, about language communication in particular, can considerably contribute to a better understanding of the communication activity. For instance, language communication may be considered from the point of view of the so-called "Lasswell's Formula" (Lasswell 1949), which is an adaptation of the classic Shannon & Weaver's scheme. The 'Formula' consists of five elements, five questions - who is sending the message, what exactly (s)he says, in which channel, i.e. which medium is used, who the message is directed to, and to what effect, i.e. what is the aim of the communication act. In semantics exercise classes the students are instructed to identify how a particular information content is 'formulated' in a different way, depending on variations in the parameters of one of the elements in the 'Formula', which influences the changes of

other elements. A simple piece of information that, for instance, you are giving a party or a more formal dinner-party, and that you would like a particular person to come, is not conveyed in the same way, in the same medium, to a close friend, your boss, a girl you intend to make a pass at, or a colleague who you call because it seems appropriate but you would rather prefer him not to come.

In the handbook *Cambridge Advanced English* by L. Jones (1991), which the students use in their lectors' classes, there are also exercises that point at the differences in the degree of formality, as well as at certain differences in the register which attention should be paid to. The students, who together with some notions about the elements of communication, have been introduced to some basic sociolinguistic notions of functional differentiation according to the register, style and medium, will certainly have greater awareness of the significance of these exercises.

The basic aspects of discourse analysis regarding the nature of conversation interaction, the particulars of face-to-face conversation, or telephone conversation, or communication over spatial and/or temporal distances, as well as particular discourse elements such as conversation markers for turn-taking, beginning and ending, may come handy not only in exercise-discussions, but will also be very useful for those who become professional interpreters and translators.

Practice shows that students do have intuitive knowledge of something that can be considered general rules of verbal behaviour, but it would be useful to mention to them one of the basic pragmatic principles as well - the cooperative principle. In conversation, this principle involves the assumptions that speakers by and large do not say what (they believe) is not true, or what is irrelevant, or is too much or too little, i.e. it is supposed that they are careful about the quality, quantity, relevance, and the manner of their utterances (Grice 1975). Together with these basic conversational maxims, there is also an additional principle of politeness (Leech 1983). In successful communication, if the speaker is flouting the maxims comprising the cooperative principle, (s)he has some special reasons for doing so. The hearer then makes additional assumptions in order to understand what the speaker is indirectly conveying, i.e. in order to determine the additional, non-propositional content of the utterance, the so-called 'conversational implicatures'. The meaning is interpreted

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with respect to the particular situational context, and not as literal, abstract meaning of the decontextualized sentence.

In other words, it is important not only what is explicitly said, but also the way how it is said, and even what has been omitted to be said. Assumptions about the shared knowledge, the speaker's intentions, the implications arising from the way something is said, hints, presuppositions - all of that belongs to language communication. Linguists differ in their views as to whether these are part of linguistic competence or not, but regardless of labelling it linguistic or merely pragmatic competence, it would be interesting to give it more consideration, both theoretical and practical.

In the process of language communication, inferences that are conveyed can be various. It is exactly one of the reasons why communication is viewed as problem-solving. The speaker, having in mind the effect he wants to bring about in the hearer's consciousness, has to solve the problem what is the best way for him to accomplish his aim, by using language. The hearer's 'problem' could be paraphrased as "given that the speaker said such-and such, what did (s)he mean me to understand by that?", i.e. the hearer has to recognize the pragmatic force of the utterance (Leech 1983:35-44).

Let us consider the simplest possible conversational exchange, of a purely social or ritual nature:

(In passing, on the street)

A: Hi!

B: Hi!

What is the information that is actually conveyed by this exchange?

A: (I'm aware of your presence, I'm not hostile, I'm ready for a friendly contact again at some future time)

As far as B is concerned, his 'answer' could be even:

B: (Those linguists! Who knows if she is not analyzing me now?)

Pragmatic principles is what enables us to explain why at the notorious question of a passer-by in the street: "Have you got a watch?"

we do not answer with "Yes" or "No", or how we know that to a friend saying "This cake you made is really delicious" we do not say simply "Thanks" but offer her another piece. Almost all pragmatic textbooks, illustrating a typical direct and indirect speech act, mention how to make someone close the door or the window, by using language. Actual utterances may vary from the direct and informal "Close the window", through several types of more formal, but still relatively direct requests or questions, ranging from "Close the window, please" to "I wonder if you possibly wouldn't mind closing the window", to the indirectly suggestive "It's chilly here, isn't it?"

Vast-ranging language use, together with more or less straightforward everyday conversation, also involves utterances whose aim seems to be just the opposite from promoting efficient interpersonal communication, and which appear as if they were enhancing misunderstanding. Here belong ironic utterances, ranging from comic irony to bitter sarcasm, banter, which in fact suggests the solidarity among the collocutors, exaggerating and understatement, as well as all sorts of puns. All this is a drastic deviation from the maxims of conversation that comprise the cooperative principle. On the other hand, these are instances of a very creative, sophisticated language use, which exploits various possibilities of all language means - phonological, grammatical, orthographic, semantic, as well as those belonging to the extralinguistic, culturological level. Understanding such uses of English, and the ability to use English in such a way themselves, would be a manifestation of a very high level of communicative competence in students, which is, as noted, considered one of the most desirable teaching objectives.

Certain theoretical knowledge of such types of language use, accompanied by practical illustrations, can help students enjoy facing language challenges, such as translating very compact, allusive, and playful language of, for instance, advertising or some film dialogues, or language games in the classroom. It could also encourage and inspire them to start 'playing' with English, in the same way as they, most likely, play with their mother tongue.

These were some illustrations showing situations from teaching practice and everyday life where the students, future language professionals, are expected to "do things with words" effectively, i.e. to

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use language efficiently at a level that goes well beyond the sentence. The methodology of English teaching, with its insistence on mastering language functions as well as forms, and the whole idea of the communicative approach, has already accepted the views and central issues of the theoretical linguistic disciplines that have been mentioned here. Also, in accordance with the latest methodological tendencies that stress the importance of the metacognitive approach, which emphasizes the significance of the intellectual understanding of the learning process (O'Malley & Chamot 1990), I think it would be very significant to offer the students at English departments some new theoretical topics as well. Here it seems appropriate to draw a parallel with the more or less generally accepted positive attitude towards introducing elements of culture in all forms and at all levels of English teaching, which culminates with the introduction of culturological academic subjects (such as British Studies, American Studies, and, since recently, at the English Department in Nis, Commonwealth Studies, i.e. Canadian and Australian Studies.) If it has been recognized that introducing such extralinguistic issues contributes to a more efficient mastering of the foreign language, it does not seem far-fetched to assume that this aim can be enhanced also by some greater linguistic knowledge about the functioning of the language and language as a phenomenon in general.

Introducing new academic subjects that would include topics from sociolinguistics, pragmatics, text linguistics, and discourse analysis seems a bit unrealistic from the present perspective.¹ Nevertheless, I dare to suggest that the present solution at the English Department in Nis, with a very broadly conceived Semantics course, seems acceptable, and it also allows room for expansion. Moreover, an idea of a special language course in the fourth year could be explored, in a similar way as special literature courses are introduced. There is no doubt that theoretical knowledge, and the corresponding suitable practical activities, covering the areas that have been mentioned here will promote primarily better writing skills and greater communicative competence, which is of paramount professional significance for future English teachers,

¹ I was happy to be proved wrong in this, since I was informed, at this very conference, that a Pragmatic course had just been introduced at the English Department at the Faculty of Philosophy in Novi Sad.

translators, interpreters, and people working in journalism, tourism, or marketing, some new professional areas for English graduates. From a broader perspective, such knowledge can contribute to a better understanding of language communication in the most general sense, as well as of language in general, and develop the awareness of the power of language to influence man's mind, psyche, behaviour, and activities, which is of considerable significance for language experts.

The illustrations in this presentation were limited only to the teaching of English, because I did not want to go beyond my own teaching experience. However, it does not mean that what has been said could not be relevant for the teaching of other foreign languages as well, and, perhaps, even more, for the teaching of the mother tongue, where the aim of developing the language culture in the broadest sense is even more obvious.

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**THE ROLE AND PLACE OF SOME CONTEMPORARY
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Summary

The development of linguistic theory in the last few decades resulted in the advent of new disciplines such as pragmatics, text linguistics, discourse analysis, and sociolinguistics, which among other similarities, share the interest in language as use, focus on units larger than a sentence, and apply a functional approach rather than a formal one. Since the traditional areas of language study, phonetics with phonology, morphology, and syntax have for a long time provided the standard theoretical framework for the study of language, the author suggests introducing basic theoretical issues and views of the above-mentioned relatively recent linguistic disciplines as well. That could enrich the existing forms of language teaching, promote better understanding of language mechanisms and mastering of practical language skills, primarily writing and speaking, as well as help students develop very high-level communicative abilities in general.

"HIT THE HIGHWAY, JACK!" - NOVI JEZIK NAŠEG DOBA

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Krajem devedesetih, obreli smo se u središtu jedne revolucije. Predviđa se da će ona izmeniti i same osnove naše civilizacije. Radi se o multimedijskoj revoluciji u komunikacijama, koju je sobom donelo stvaranje *Internet*-a - globalne kompjuterske mreže, koja već danas povezuje na desetine miliona korisnika. Ono što je, šezdesetih godina, zamišljeno kao tehnička olakšica pri razmenjivanju podataka između nekoliko istraživačkih centara u SAD, u naredne tri decenije preraslo je u džinovsko kompjutersko tkanje, sa riznicama otvorenim za gotovo svakoga ko ima računar. Korišćenje kompjutera "na daljinu" danas je uobičajeno kao, recimo, pisaća mašina pre dvadeset godina, a stručnjaci tvrde da će u narednom veku *Internet* biti ono što je danas telefonska mreža. Entuzijasti već pred sobom vide vreme kada će se ljudi baviti svojom profesijom preko kućnih računara (*telecommuting*) a studenti moći da studiraju na univerzitetima s druge strane planete (*teleschooling*)¹. Čini se da Informacijski Auto-put ima moć da promeni ustrojstvo sveta kakav smo poznavali u XX veku.

Ključna reč ovih promena je informacija, ili, bolje, dostupnost informacija, a suština komunikacije preko *Internet*-a - aktivna interakcija, kontakt "uživo", i brza, jednostavna i jeftina razmena podataka i poruka između miliona ljudi širom sveta. Već sama činjenica da fizička udaljenost od izvora informacije više nije važna, kao i želja da se ona što pre učini dostupnom drugima, predstavljaju novinu, pre svega u nauci, budući da se danas rezultati istraživanja mogu staviti na uvid zainteresovanima za nekoliko sati, pa i minuta, a ne meseci ili godina².

¹ U toku su eksperimentalni *distance-learning* projekti između kineskih, singapurskih i američkih univerziteta, a neki istraživački projekti nude *on-line* doktorske studije. (V. IW March 1995).

² Internet omogućuje četiri vrste "usluga": 1. Korišćenje podataka (*Information Retrieval Service* kakvi su *FTP* ili *Gopher*), koji omogućuju prenošenje dokumenata

Osnovni medijum *Internet*-a je jezik, preciznije - engleski jezik. Prirodno je, stoga, postaviti pitanje: Na koji način je ovako značajan prodor u oblasti informacija i komunikacija danas relevantan za nauku o jeziku?

Dva tipa mogućnosti koje nova tehnologija pruža (informacioni i komunikacijski) ukazuju i na dva moguća aspekta povezanosti lingvistike i *Internet* tehnologije - uslovno rečeno, "unutrašnji" i "spoljašnji". S jedne strane, brza i laka razmena informacija otvara i za istraživanja u oblasti lingvistike, kao i za naučna istraživanja uopšte, neslućene mogućnosti. S druge strane, sam fenomen *Internet*-a, odnosno njegova jezička manifestacija, može se uzeti kao još jedan predmet lingvističkog, sociolingvističkog, psiholingvističkog i pragmatičkog proučavanja. Pa i nastava engleskog jezika kao stranog može se sagledati iz nove perspektive danas, kada je engleski jezik, bez sumnje, na još jedan način postao svetski jezik.

1. Što se tiče prvog, "unutrašnjeg" aspekta, ili upotrebe *Internet*-a kao sredstva, mora se priznati da metodologija naučnog istraživanja ne može ostati nepromenjena, ako je, na primer, svakom korisniku Mreže bilo gde na svetu, katalog Kongresne biblioteke u Vašingtonu praktično na radnom stolu. Časopisi, periodika, štampa, muzeji, biblioteke i univerziteti - svi su oni sada *on-line*. Nove mogućnosti pružaju se kako za sinhronijska deskriptivna lingvistička proučavanja, tako i, posebno, za ona međujezička, kontrastivna i tipološki-orijentisana.

2. Što se, pak, "spoljašnjeg" aspekta tiče, ili fenomena *Internet*-a kao predmeta proučavanja, činjenica je da jezik koje se koristi na globalnoj

jedne lokacije na mreži na bilo koju drugu. 2. Traganje za informacijama (*Information Search Service*, npr. *WAIS* ili *Archie*) koji vam pomažu da na mreži pronađete lokacije gde bi željena informacija mogla biti uskladištena, budući da je struktura *Internet*-a prilično haotična. 3. Tu su, zatim, mogućnosti za komuniciranje (*Communication Services*). To može biti ili povezivanje sa udaljenim računarima po sistemu terminala (*Telnet* ili *Veronica*) ili komunikacija sa drugim korisnicima, bilo preko elektronske pošte (*e-mail*), okruglih stolova ili foruma (*newsgroups*, *UseNet*) ili, pak, direktnom vezom nalik na telefonsku, ali sa više učesnika ("real-time talk" preko *Internet Relay Chat Service*). 4. Končno, sve raširenije je korišćenje multimedija - grafičkih, audio i vizuelnih informacija, video-klipova i animacija preko *World Wide Web Service*, kao i video-veza "uživo", pa i *Virtual Reality* projekata, koji omogućuju korisniku da aktivno učestvuje u trodimenzionalnoj kompjuterskoj simulaciji stvarnosti.

mreži predstavlja, iz više razloga, novi tip diskursa. Ovo novoizdiferencirano socijalno okruženje i novi tip pragmatičkog konteksta, nužno su projektovani i na plan jezika, i mogu se posmatrati u svetlu funkcionalnog, situacionog, tematskog pa i socijalnog³ raslojavanja. Komunikacija preko Mreže odvija se u društvenom ambijentu koji je drugačiji od svih ostalih, te je stoga i jezičko ponašanje učesnika u njoj specifično. Mada se još uvek radi pretežno o pisanju i čitanju, a manje o razgovoru u pravom smislu, ovaj jezik specifičan je i po tome što zapravo nosi mnoge odlike govornog jezika, i teži da zadrži što više odlika govornog događaja "licem u lice"⁴. Tako su, na primer, uvedeni i simboli za označavanje nekih prozodijskih i paralingvističkih elemenata komunikacije (intonacija, naglašavanje, opšti ton puruke, pa čak i izraz lica, o čemu će nešto kasnije biti još reči).

Sve ovo upućuje na zaključak da komunikacija preko kompjuterske mreže uistinu predstavlja novu i drugačiju vrstu komunikacione situacije koja od govornika⁵ zahteva proširenje komunikativne kompetencije, čak i ako je engleski njegov maternji jezik, da bi se obuhvatili i novi tipovi uloga koje interakcijaq zahteva. Pored toga, u ovoj komunikaciji koristi se, uslovno rečeno, "globalni" varijetet engleskog jezika, a njime se služe podjednako i oni kojima je neka od varijanti engleskog maternji jezik, i oni kojima je engleski drugi ili strani jezik. Zahvaljujući svemu ovome, *Internet* predstavlja obimno neistraženo polje, koje može biti zanimljivo i za sociolingvistiku, psiholingvistiku ili pragmatiku, čak i za opštu lingvistiku iz perspektive raslojavanja jezika, jezičkih varijeteta i prevazilaženja jezičkih barijera⁶.

I sasvim kratak i samo ilustrativni primer analize žargona *Internet*-a (popularnog kao *cyberspeak*), kakva je sprovedena u ovom radu⁷, pokazuje specifičnosti koje se manje ili više sistematski manifestuju,

³ Veliki broj korisnika ima izražen osećaj pripadnosti grupi, čak o svom žargonu misle kao o *argou*.

⁴ V. Radovanović 1986.

⁵ Ovaj termin koristi se upravo zbog specifičnih "govornih" odlika diskursa, mada se, kako je rečeno, komunicira putem kompjuterske tastature i ekrana.

⁶ V. Bugarski 1986b.

⁷ Posmatran je jezički korpus od 2756 stranica teksta. To su časopisi i stručna literatura vezana za tematiku *Internet*-a - priručnici, uputstva i primeri govora "uživo".

ponajpre na leksičko-semantičkom nivou, ali u izvesnoj meri i na morfološkom, pa i na sintaksičkom i nivou diskursa.

2.1 Leksičko-semantički nivo.

a) Usko-tehnička terminologija obuhvata mnoštvo stručnih naziva hardvera i softvera (*web-server, router, batch system, cryptic interfaces etc.*) ili procesa koji se koriste (*browsing, point-and-click data migration, do-it-yourself data minig etc.*)⁸.

b) Postoji, međutim, i druga vrsta termina, stručnih u širem smislu, koji se odnose na *Internet* okruženje. Oni često imaju metaforična ali dovoljno transparentna značenja, ponekad praćena jakim emotivnim konotacijama, a izvan žargona su ili nerazumljivi ili neprihvatljivi. Kako se, na primer, može opisati softver koje je *user-friendly*, što znači da ga je lako koristiti, ili onaj koje je *Internet-wise*, što znači da se može koristiti u sklopu Mreže. Postoji čitav niz zanimljivosti ove vrste. Izvan Mreže, uobičajeno je da ljudi budu posvećeni (poslu) ili odani (porodici), ali ovde postoje i *dedicated connections* i *dedicated telephone lines* - one namenjene isključivo jednom korisniku. Na sličan način, *homepage* nije u vašem domu - to je ekran sa osnovnim podacima o nekoj lokaciji na WWW. Ako kažete *WIT* to je zapravo *WWW Interactive Talk Service*, a *KIS* u žargonu nije poljubac već *Knowbot Information Service*, pri čemu je *knowbot* (asocira na *robot*) kompjuterski program odnosno "dobri virus", koji možete poslati u potragu za informacijama na Mreži. Emotivne konotacije nose i termini kakav je *firewall*, a koji se odnosi na zaštitu sistema protiv zlonamernih prodiranja i neovlašćenog korišćenja zaštićenih podataka, ili *Swiss army knife* - potpun paket softvera.

c) Gradjani *Internet*-a (*Netizens*) doživljavaju svoje okruženje kao posebnu dimenziju stvarnosti, što je očigledno iz leksikona koji koriste da ga opišu. Na primer, *Internet* se najčešće predstavlja kao *Information (Super) Highway*. Ovaj termin možda potiče od shvatanja da je, najpre za američku a danas i za svetsku ekonomiju, obrazovanje, nauku i društvenu

⁸ Za razliku od drugih oblasti, u kompjuterskoj tehnologiji uopšte, a naročito u sferi *Internet*-a, retko se i postavlja pitanje treba li prevoditi stručne termine na maternje jezike korisnika. Kako bi prevodjenje, verovatno, usporavalo komunikaciju, termini se uglavnom zadržavaju u izvornom obliku, uz neizbežnu fonološku modifikaciju, te otuda *web server* kao i *hardver* i *softver*.

strukturu uopšte, ova super-brza informacijska struktura podjednako značajna kao razvoj saobraćajne infrastrukture pedesetih godina. Moguće su i drugačije asocijacije. Ako je hipi-generacija šezdesetih godina svoj doživljaj sveta tražila "on the road", onda generacija 2000 svoj način da upozna svet nalazi i putujući informacijskom auto-stradom. Da biste uskočili na autoput (*hop onto the Highway*) morate se priključiti kroz neku od kapija (*gateways*). Na putu je živ saobraćaj (*traffic*) a često se krećete i sporednim stazama (*lanes and roadways*) dok krstarite Net-om (*Net cruising*)

Još je slikovitiji doživljaj *Internet*-a kao reke: krećući na *on-line* krstarenje, priključujete se kroz *floodgate*, pošto ste najpre pokvasili noge (*get your feet wet*) da biste plovili ili jedrili (*navigate the Web, surf the Net*). Mnogi od putnika sebe, pak, doživljavaju kao svemirske istraživače (*Internauts*) koji putuju kroz *cyberspace*. Unutar ovog univerzuma možete naći čak i tako trivijalne stvari kao što su šoping-centri (*shopping cybertown*) ili *cyberbanks*.

Internet kao socijalna zajednica ima i svoja pravila ponašanja (*Netiquette*). I, mada ne postoji pravi način da se neki *cyberpunk* ili *cyberjunky* primora da ih se pridržava, njihovo kršenje izaziva jedinstveni bojkot ostalih korisnika, jer je osnovno pravilo "netikecije" - ne traćiti tuđe vreme, novac i *bandwidth* (*connection space*)⁹. Možda najlepši primer leksikona Mreže predstavlja *social engineering* - zvučno ime za rdjave radnje (*hacking, sniffing*), za neovlašćeno prodiranje u tuđe sisteme, putem obijačkih tehnika poznatih kao *logic bomb, worm* ili *Trojan horse*. Pri tome *Joe* nije nikakva osoba, već sistem u koji je lako prodrati zahvaljujući lošoj lozinki (*password*). Najnovija je *Intranet* tehnologija, za zaštitu manjih mreža povezanih sa "javnim saobraćajem" preko *public Web Servers*.

Internet kao društvo u malom ima i svoju kulturu. *On-line* časopisi nisu *magazines* već *zines*, a kakva bi to kultura bila bez Šekspira - *The*

⁹ Mada skeptici tvrde da će se *Internet* srušiti pod sopstvenom komercijalizovanom težinom i pretvoriti u džinovsaki *on-line Shopping Mall*, na Mreži se, zapravo, vrlo nepristojnim smatra agresivno i nametljivo reklamiranje slanjem mnoštva poruka (*spamming, canning a spam*). Mnoge novajlije (*newbies*), ne znajući to, izazivaju žučne i ne sasvim pristojne rasprave (*flame wars*), pri čemu se trpeljiviji korisnici (*firefighters*) trude da smire duhove.

HamNet Theatre uživo je izvelo *on-line* predstavu "**2be or not 2be**" preko IRC-a, a Rolingstonsi su dali svoj doprinos razvoju multimedija emitujući 1995. godine deo svog koncerta *on-line*.

2.2 Pored ovakvih leksičkih zanimljivosti, na **morfološkom nivou analize** ovaj žargon takodje pokazuje neka odstupanja od norme.

a) Karakteristična je vrlo česta upotreba skraćenica i akronima, i to ne samo u tehničkim terminima (TCP/IP, FTP, ISP, SLIP, GUI, HTML, HTTP *etc.*¹⁰) već i u redovnoj komunikaciji. Uobičajene su skraćenice BTW - *by the way* IMO - *in my opinion*, OTOH - *on the other hand*, ali se mogu sresti i maštovitije, koje vrlo brzo "ulaze u modu" i šire se među korisnicima, npr. L8R za *see you later, good bye*, ili ROFWL - *rolling on the floor with laughter*.

b) Malo ali značajno odstupanje od norme predstavlja i vrlo slobodno korišćenje prefiksa *un-* kao morfološkog sredstva za gradjenje reči suprotnog značenja, naročito kod glagola, kad treba istaći da radnja ide u obrnutom smeru od normalnog. Tipičan primer je *subscribe* - ***unsubscribe***, ali bi par *encode- unencode*, koji se sreće paralelno sa "normalnim" *encode-decode*, bio van žargona teško prihvatljiv. Savim neprihvatljiv bio bi primer ***uncovering*** (eg. "*...without uncovering the viral program.*").

c) Konverzija je vrlo uobičajena (*to log in - a login, to log onto AOL - logons, to hook up - a hook-up ili hookup*), kao i proces koji bismo uslovno mogli nazvati "leksifikacijom". Na primer WAIS jeste akronim (Wide Area Information Search) ali to ne smeta da se u žargonu koristi kao leksička jedinica sa izgovorom /weiz/ i odgovarajućim oblicima, npr. sadašnjeg participa - *waising* /weizin/. Slično je i sa akronimom IRC (Internet Relay Chat) koji se u sadašnjem participu izgovara /3:kin/.

2.3. Od **sintaksičkih osobenosti**, za ovaj diskurs tipična je eliptičnost, izostavljanje člana, korišćenje reči umesto fraze, fraze umesto rečenice i, uopšte, raznovrsna skraćivanja, oslanjanje na presupoziciju, konciznost, kao i nedostatak složenijih sintaksičkih konstrukcija i stilskih figura. Ovo

¹⁰ Transmission Control Protocol/Internet Protocol, File Transfer Protocol, Internet Service Provider, Serial Line Internet Protocol, Graphic User Interface, Hypertext Markup Language, Hypertext Transfer Protocol *etc.*

je karakteristično uglavnom za komunikaciju "uživo" , preko *UseNet* ili *IRC Services*.

2.4. Na **nivou diskursa**, zanimljivo je da prozodijski pa i paralingvistički elementi komunikacije često bivaju uključeni u poruku, i preneseni putem naročitih konvencionalnih simbola, a sa ciljem da se zadrži što više karakteristika govorne komunikacije - ne samo stil, registar već i intonacija, naglašavanje i kontrastivni fokus¹¹, pa čak i emocije¹². Postoje i simboli kojima se signalizira izraz lica a time i ukupni ton poruke i raspoloženje govornika, poznati kao *smileys (smiling faces)* ili *emoticons*¹³.

Čak i površna i kratka analiza jezičkih osobnosti ovog žargona, pokazuje, dakle, da to novo i neistraženo područje može biti privlačno za proučavanje sa različitih stanovišta, nikako ponajmanje iz perspektive nastave engleskog jezika kao stranog u našim uslovima. Činjenica da se preko Mreže može doći do obilja autentičnog, izvornog jezičkog materijala raznovrsnih sadržaja - od istorijskih enciklopedija, geografskih mapa i planova Londona, Njujorka, Sidneja i Pekinga, preko "*adventure learning*" projekata pa sve do vremenske prognoze i informacija o stotinama vrsta čaja - omogućuje da se lako a mnogo obogati i osavremeni nastava jezika, te da se situacija u učionici učini bližom stvarnoj komunikacijskoj situaciji. Kroz neposredan dodir, kultura jezika-cilja postaje za učenika manje apstraktna, bliža i razumljivija.

Ako su učenici današnjice učitelji sutrašnjice¹⁴, i ako prihvatimo da je cilj nastave svrsishodno i kreativno korišćenje raspoloživih jezičkih sredstava odnosno komunikacija sa različitim grupama govornika pod različitim uslovima¹⁵, onda treba omogućiti današnjoj MTV generaciji, koja će živeti u narednom veku, da iskusi i plodove komunikacijske revolucije.

¹¹ To se postiže upotrebom asteriska ili crtice ispred ili iza određenih reči.

¹² Na primer, velika slova (*capitals*) koriste se za vikanje ili vrlo izraženo neslaganje sa sagovornikom.

¹³ Za njih se koriste obični simboli sa tastature, ali ih treba čitati "postrance", na primer : -) smiling face, smile, : - (sad, : - < very angry or really sad, : - O wow! surprise etc.

¹⁴ V. Jovanović 1986.

¹⁵ V, Bugarski 1986.

Jer, izvesno je da dolazi vreme kada će komunikacija multimedijским kompjuterskim kanalima biti sveprisutna norma, i kada će oni koji ne uspeju da se otisnu niz Informacijsku Auto-stradu biti zaboravljeni negde ukraj puta¹⁶.

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¹⁶ Slogan akcije K-12, za povezivanje sa *Internet*-om (*wiring*) svih škola, od obdaništa do fakulteta, koja se trenutno vodi u SAD, može se naći na *Web Site NetDay 96* i glasi: "**Where there are phones and electricity, there is a way!**"

"HIT THE HIGHWAY, JACK" - NOVI JEZIK NAŠEG DOBA
- rezime -

Naše stoleće završava se multimedijском komunikacijskom revolucijom. *Internet* se nezadrživo širi, a učesnici ove mirne revolucije već se broje desetinama miliona. Izvesno je da dolazi vreme kada će komunikacija multimedijским kompjuterskim kanalima biti sveprisutna norma, i kada će oni koji ne uspeju da se otisnu niz "Informacionu Autostradu" biti zaboravljeni negde ukraj puta.

Nova terminologija, žargon *Internet*-a, teškoće pri prevodjenju sa engleskog na maternje jezike korisnika takvih "poslastica" kakve su *surf the Net*, *Web browser*, *cyberspace* ili *hyperlink*, samo su deo problema sa kojim su danas suočeni oni koji se bave proučavanjem ili nastavom engleskog jezika. Donosi li Doba *Internet*-a i nove perspektive za proučavanje i učenje engleskog jezika?

"HIT THE HIGHWAY, JACK!" - A NEW LANGUAGE BORN?

Summary

In this paper, the author discusses the phenomenon of *Internet* - the global computer network - and how it can be relevant for the linguistic science today. On the one hand, the Information Superhighway can be used in linguistics, as well as in other sciences, as a new research aid - a medium for communicating and for connecting to a wide variety of information, and as a powerful resource and tool for education. On the other hand, *Internet* itself, as a specific social and thus linguistic phenomenon, can become the subject matter of linguistic or sociolinguistic investigation. A brief illustrative analysis of the *Internet argot (jargon)* is presented, as well as a number of remarks on the specific nature of *Internet* as a community and the language it uses. New prospective for EFL teaching and the possibility of immersing foreign language students into the target language culture is another issue dealt with here.

INTERNET SERVICES:

1. Information Retrieval Services - FTP, Gopher
2. Information Search Services - WAIS, Archie
3. Communication Services a) Telnet, Veronica
b) e-mail, UseNet newsgroups, IRC
4. Multimedia Services - WWW, VR

2.1. LEKSIKA

telecommuting, teleschooling, distance learning, on-line projects

cyberspeak:

a) web-server, router, batch system, cryptic interfaces, browsing, data migration, data mining

b) user-friendly, Internet-wise, dedicated connections, dedicated telephone lines, homepage, Web site, WIT (WWW Interactive Talk), KIS (Knowbot Information Service), firewall, Swiss army knife

c) Netizens, Information (Super)Highway, hop onto the Highway, gateway, traffic, lanes, roadways, Net cruising, floodgate, get your feet wet, navigate the Web, surf the Net, Internauts, cyberspace, cybertown, cyberbanks, Netiquette, cyberpunk, cyberjunky, bandwidth, social engineering, hacking, sniffing, logic bomb, worm, Trojan horse, Joe, password, Intranet, spamming, canning a spam, newbies, flame wars, firefighters, on-line zines, The HamNet Theatre, 2be or not 2be

2.2. MORFOLOGIJA

a) Abb.:

TCP/IP - Transmission Control Protocol

ISP - Internet Service Provider

SLIP - Serial Link Internet Protocol

GUI - Graphic User Interface

HTML - Hypertext Markup Language

HTTP - Hypertext Transfer Protocol

BTW - by the way

L8R - see you later, good bye

IMO - in my opinion

ROTFWL - rolling on the floor with laughter

OTOH - on the other hand

b) subscribe / **un**subscribe
encode / **un**encode *
uncovering *

c) to log in / a login
to log onto AOL / logons
to hook up / a hook-up (hookup)

WAIS /weiz/ - WAISing /weizin/
IRC /i a si/ - IRCing / kin/

2.4. DISKURS

smileys (smiling faces, emoticons):
:-) happy, smiling (or just joking!)
:-(sad
:-(very sad or really angry
:-O wow! surprise *etc.*

A VIEW FROM THE OUTSIDE
Sociocultural Perception of the English by Students of the Humanities

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INTRODUCTION

The last decade of this century is marked by a surge of interest in the cultural dimension in language learning. Both in American and European pedagogical theory cultural awareness is considered an integral part of language teaching. Culture is considered not only valid in its own right; it is essential in development of communicative competence.

Empirical research, however, has shown that educational potential of language-and-culture learning is not being fulfilled (M. Byram, C. Morgan et al. 1994:3) and that young people acquire only unstructured information but very little knowledge of the foreign culture through language classes.

Impressions about large social groups are formed from different sources and are primarily based on convictions and opinions acquired through a long process of social learning.

This paper is concerned with an investigation on sociocultural perception of the English by students of the humanities and the cultural learning dimension both in foreign language learning and from different sources outside the English classroom.

The students questioned have been exposed to a long-term input of British culture, not only in language classes (9 to 10 years starting from primary school) since the English textbooks used in school are primarily based on British cultural content, but they have also received cultural input in other subjects at school (e.g. history, history of art, music, literature, etc. taught in their mother tongue) and also at the university. The students have been exposed to "the influence of extra-curricular forces such as the media" which "is greater - and more insidious..." (Byram, 1994)

Some students have also had contact with people who spent time in England and heard about their cultural experiences and their perceptions of the English. And there has also been an early input, starting from childhood, of traditional stereotypes related to the English that are dominant in their social setting.

So while on one hand we have considerable cultural input, however unsystematic, on the other we have relatively little feedback concerning the effects of this input on the students' perception of the English and their attitude to the target culture. And without taking into consideration the students' views it is difficult to prepare an adequate programme for a British Studies course at the tertiary level that might also include some corrective elements.

Our students, with rare exceptions, have had no social interaction with the English nor opportunities to travel to England. Social perception is a fundamental psychological mechanism of social interaction. The success of social interaction depends a great deal on the accuracy of mutual perception.

The question arises how accurate and how relevant is the students' social perception of the English? How much of our students' internalised perception and knowledge do we take for granted? In what ways may they be different from our expectations?

The occasion for starting this investigation was the introduction of British Studies as a new subject at the Faculty of Philosophy in Belgrade in 1995. At the time it was the only School of Liberal Arts that introduced British Studies, so it was a new experience. The course is included in the third year of studies, after a two-year ESP course.

THE AIM OF THE STUDY

The aim of the study was not only to

- (a) investigate students' internalised sociocultural perception of the English prior to attending the course of British Studies, but also to
- (b) trace the sources of students' information, and

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(c) to get an insight into their ability to make non-evaluative comparisons and contrast behavioural and sociocultural distinctions of members of the 'home' culture and the target culture.

Our hypotheses were that

(a) due to the lack of personal social interaction, travel experience and limited sources of information, this generation of students would manifest a tendency to fragmented traditional views and stereotyped representations of the English;

(b) that the long period of formal study of English during their education in primary and secondary schools would result in positive attitudes towards the people, their cultural values and patterns, and their sociocultural setting in general, particularly as logically produced textbooks of English as a foreign language in this country have a marked British background;

(c) that the results of our investigation would provide material for examining the British Studies programme and its adaptation to the specific needs of our students;

(d) and that the data obtained could be used in re-examination of language school programmes and textbooks.

METHOD OF RESEARCH

Our investigation had three stages:

(1) ***The First Stage; the Pilot Study***

A hundred first and second year students from all departments (i.e. students of history, history of art, ethnology, archeology, classics, sociology, psychology, philosophy and education) were included in the pilot study.

As we did not want to influence our students in any way, we decided, after consultations with our colleagues from the Department of Psychology, on the method of free association. In this way we avoided any statements, directions, guidance or suggestions. The students were

asked "*What comes to your mind when we say 'the English'? Please write it down.*"

Although the students were told to write their answers in the mother tongue, a number of them wrote their answers in English.

Some students wrote just lists of words as was expected. But others felt a strong need to express themselves in a more elaborate way, and they wrote short compositions.

Even though the lists of words are convenient for quantitative processing, the short compositions were not only more rewarding but at times also amusing to read. They probably deserve more attention, and an internal publication for the use of English teachers and lecturers might prove to be useful reading material.

(2) *The Second stage: the Questionnaire*

The material obtained in the pilot study was used to prepare a questionnaire. To make a list of items we selected descriptive adjectives and statements according to their frequency and persistence of appearance in the students' answers. We had, of course, to limit the number of variables to make the Questionnaire of a workable length, although as it is often the case, elimination caused some regrets. We also included several statements that were not so frequent, but were most unexpected such as, for example, "*the English speak affectedly*". Such items were included in order to get more insight into the students' perception.

Some of the most frequent statements were not included in the Questionnaire because there were clear indications that they would get a full score of affirmative answers, such as (a) *the English drink tea* or (b) *the English talk about the weather when they meet*. Nevertheless, they deserve some attention and will therefore be included in our analysis of the results.

The selected variables included in the Questionnaire did not follow any particular order.

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QUESTIONNAIRE

The English (are)...	Yes	No	I don't know	Comment
conservative	_____	_____	_____	
devoted to tradition	_____	_____	_____	
gentlemen	_____	_____	_____	
composed	_____	_____	_____	
cold	_____	_____	_____	
stiff	_____	_____	_____	
puritans	_____	_____	_____	
reserved	_____	_____	_____	
cultured	_____	_____	_____	
educated	_____	_____	_____	
correct	_____	_____	_____	
democratic	_____	_____	_____	
disciplined	_____	_____	_____	
noncommunicative	_____	_____	_____	
devoted to family	_____	_____	_____	
nicely dressed	_____	_____	_____	
sociable	_____	_____	_____	
well behaved	_____	_____	_____	
eccentric	_____	_____	_____	
rational	_____	_____	_____	
affected	_____	_____	_____	
good politicians	_____	_____	_____	
businessmen	_____	_____	_____	
feel superior	_____	_____	_____	
speak affectedly	_____	_____	_____	
look down on	_____	_____	_____	
other people	_____	_____	_____	
respect their nation	_____	_____	_____	
and their history	_____	_____	_____	
have a sense of humour	_____	_____	_____	
can be good friends	_____	_____	_____	
have fixed habits	_____	_____	_____	
that may be boring	_____	_____	_____	
love animals	_____	_____	_____	
talented in	_____	_____	_____	
acting, music, sports	_____	_____	_____	
have nice houses,	_____	_____	_____	
architecture	_____	_____	_____	

The questionnaire was anonymous. The students wrote down only their study group, the year of study and gender.

The students were not informed that the Questionnaire was compiled on the basis of the answers given by a previous group of their fellow students. In this way we avoided a possible effect that this piece of information may have had on the students' attitude to the content of the Questionnaire.

This group of 100 students was asked to:

- (a) fill in the Questionnaire;
- (b) make comments on individual items if they wished;
- (c) state if they had ever had personal social interaction with the English or visited the country;
- (d) make a note if they thought the Questionnaire was valid for young people in England as well;
- (e) answer briefly the following questions: *"Do you think there are any differences between us and the English? If you think there are, in what ways in your opinion do we differ most?"*
- (f) the students were also asked to state their sources of information.

(3) ***The Third Stage: English auto stereotypes***

We intended to give the Questionnaire to the same number of educated native speakers for completion. We would have liked to have an opportunity to get the feedback on the Questionnaire from the same sample of population i.e. students of humanities in England. It would have enabled us to make a comparison and obtain some indication as to what extent the outside view and the view from within correspond or differ. We also believed that this would be an interesting topic for discussion for our students.

Although we were unable to carry out our idea, we didn't give it up completely. We finally managed to contact three English lecturers from Britain at a summer seminar for teachers of English and they were kind enough to fill in the Questionnaires. We are aware that the small number of respondents does not make these answers relevant to our investigation, still we found them helpful for our personal insight and interesting to compare with the answers of our students.

ANALYSIS OF THE RESULTS

The following order of items in the Questionnaire was made on the basis of affirmative ('yes') answers.

The obtained results were divided into two tables according to the number of affirmative answers: In *Table 1* we have a list that contains more than 50 'yes' answers for each item. The second table presents a list with less than 50 affirmative answers per item.

Due to the limited space we shall not be able to present a full discussion of the resulting data. We shall, however, point out some that seem predominant in the population examined.

Table 1

The English (are)...	Yes	No	I don't know	No answer
1) respect their nation and history	96	0	3	1
2) devoted to tradition	94	2	4	0
3) cultured	90	3	7	0
4) have a high standard of living	88	4	8	0
5) have nice houses	86	6	8	0
6) well behaved	76	4	20	0
7) disciplined	76	5	9	0
8) gentlemen	74	10	16	0
9) have a sense of humour	73	19	8	0
10) can be good friends	73	0	27	0
11) talented in music acting, sports	73	6	20	1
12) don't like the Irish	72	6	21	1
13) educated	69	3	25	3
14) conservative	69	24	7	0
15) businessmen	65	8	26	1

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16) like to travel in the				
country	63	8	28	1
17) reserved	62	10	28	0
18) rational	61	7	32	0
19) devoted to family	58	14	28	0
20) love animals	56	12	32	0
21) correct	55	10	35	0
22) composed	54	29	17	0
TOTAL	1583	380	419	8

In the first table it is noticeable that the majority of students share the same views on a number of traits that they deem typical of the English. The affirmative answers are homogenous and all the items except one (no. 12) in the opinions of the students have positive connotations.

The first three positive traits on the list denote a central tendency, reaching a score of 90 to 96 affirmative answers out of a hundred (96-90/100).

There are the following: "*the English respect their nation and history*" (96/100), "*the English are devoted to tradition*" (94/100) and "*the English are cultured*" (90/100).

(1) That "*the English respect their nation and history*" - should come at the top of the list with 96/100 affirmative answers, in a way was unexpected because, to our knowledge, this is not a topic dealt with or discussed in any of the textbooks or teaching materials of English as a foreign language.

Also, it was revealing to find out how much the students appreciate the English because of this trait. ("*This is a long history and great culture, and it is good that people who live today know how to value it.*" "*They / the English have every right to their self-esteem.*")

In the students' opinion other nations (among them their own) could learn something from, as they see, this positive attitude of the English towards themselves and their traditional values.

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(2) The second item, "***The English are devoted to tradition***", (94/100) is an easily recognized stereotype that is deeply rooted. Again, the comments were generally full of positive connotations, as devotion to tradition is highly valued by the students.

Because the English are devoted to tradition, in the opinion of some students "*They will probably remain the only authentic country in Europe*".

The students displayed a degree of sympathetic understanding and empathy in statements like "*People in other countries think that the English are stubborn, but they are only devoted to their tradition.*"

Only one student out of a hundred (1/100) remarked in his comment that there have been changes in England in recent years as regards attitudes to tradition.

(3) The students perceive the English also as ***cultured*** (90/100). They mostly refer to good manners as a sign of culture, implying that civilised behaviour shows respect for others.

Only five students (5/100) commented on social stratification, education, family economic situation as factors detrimental for the personal culture of an individual.

As regards British culture in general, in the students' view "*The only threat to their culture is from Americanisation.*"

(4) The English are seen as ***well behaved (76/100), but also as disciplined (76/100), educated (69/100), disciplined (76/100) and conservative (69/100).***

(5) That "***the English are conservative***" (69) is a traditional stereotype that seems to be on the decline. Here the respondents especially make a distinction between younger and older generations. ("*The young in England are not conservative*", "*The young resist the conservatism of older generations*".)

Also the experience of acquaintances who have visited England influence a change of opinion:

"*I thought the English were cold and conservative, but when I talked with my teacher who came back from England I changed my mind.*" (a girl student)

(6) And to conclude Table 1, **"the English have a high standard of living" (88/100), "live in nice houses" (86), "have a positive attitude to the environment", "love animals" (56) and flowers and "like to live in the country" (63).**

(7) They are **"devoted to the family"** (58/100) because **"they are devoted to traditional values"**.

(8) **88/100** - eighty-eight affirmative answers out of a hundred concerning a **high living standard** in England is a high score.

"I only know that the English have a high standard of living and that they live well, better than we do."

It is more amusing than relevant to remark that none of our three respondents from Britain (the three lecturers) agreed on this point of high living standard with the students.

Table 2

The English (are)...	Yes	No	I don't know	No answer
23) stiff	49	28	22	1
24) democratic	46	21	32	1
25) good politicians	46	14	40	0
26) well dressed	42	27	31	0
27) cold	41	39	20	0
28) hate Americans	40	11	49	0
29) have fixed habits that may be boring	40	35	25	0
30) look down on other people	34	33	33	0
31) eccentric	34	35	31	0
32) have a feeling of superiority	34	35	30	1
33) sociable	34	34	32	0
34) puritans	33	33	34	0

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35) speak affectedly	22	72	6	0
36) noncommunicative	19	59	22	0
37) affected	16	54	30	0
TOTAL	530	530	437	3

A quick look at Table 2 reveals that contrary to Table 1 where "Yes" answers were more homogeneous, we have here a greater dispersity of scores and that the number of affirmative answers rapidly decreases towards the end of the list. While the list in Table 1 contained items with positive connotations in the perception of the students (except one, no.12, that the English hate the Irish), the list in Table 2 contains more negative denotations.

That gives us some indication that the students' perception of the English is more positive than negative.

"WE" AND "THEY": PERCEPTION OF SOCIOCULTURAL DIFFERENCES

Students' observations on sociocultural differences vary in scope and focus. Some were more concerned with the differences in national identity:

"We have different geographical positions and we have had different histories. In this region Christianity came from the east, and there was a period of strong Islamic influence." (a student of history)

"We differ in mentality because we had different histories." (a student of history)

Others were more concerned with the English social character, temperament, personality traits and sociocultural patterns. They made comments on differences in social character between the English and people in their country, e.g. :

"The English are calm and rational - we are impulsive."

"They have self-control, and we get emotional."

"The English are hard-working, and we are lazy."

Such observations may indicate that the students have a more positive conception of the English than of themselves.

A tendency to compare the positive aspects of the English with negative equivalents in the students' own social setting was common to most of the comments.

"The English are more cultured than we are."

"The English have a high standard of living - and we don't."

"The English are disciplined - and we are not."

"The English respect the law - and we don't."

"The English are more polite than we are."

"The English have political culture - and we don't."

"The English state has continuity."

"The English are devoted to tradition, but they are able to adapt to the changing world better than we do."

"We also have tradition, but we tend to make sudden turns and halts."

"The English are realistic."

"They have a rational approach to problems."

"They have a capacity for organisation."

"The English love their island more than anything else."

"The English have courage of spirit."

"The English differ not only from us, but from other peoples as well."

"The English are a special people."

Obviously, the students do not tend towards a non-evaluative comparison of two cultures. On the contrary, the general tendency to comparing of the positive aspects of the English with negative equivalents in their own social setting reveals the following:

(a) students of humanities show interest in and appreciation of cultural values and positive achievements of the European society whose language they study, and an openness and willingness to learn from it. On the basis of what they have learnt they show an interest in changes and improvements in their own social surroundings.

(b) one reason why they were so critical only of their own society is undoubtedly because they know it better.

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The positive traits of their own people that the students pointed out were *hospitality, friendliness, communicativeness, openness and readiness to make new acquaintances,*

all of them being traditional auto stereotypes.

The reason why they think people in this country excel in these qualities over the English is that they surrender themselves in relations with other people wholeheartedly, investing all their emotions in their relationships:

"The English make friends but they always keep a distance."

Most students, however, try to find some logical explanation for the differences that they find in the English social character, and even some possible negative aspects in the foreign culture or personality traits:

"We are warm, open and friendly because we are Mediterranean."

Maybe these differences can be best explained by the fact that we live in the south and they live in the north."

In the answers of the majority of the students we did not find traces of ethnocentrism. We could say that there are strong indications of Eurocentrism. However, elements of culture centrism were found in the answers of history students. They showed appreciation of the symbols and values of their own culture, and their perceptions of differences of the two cultures are viewed from a historic perspective.

Among the answers given by history students we found one that was clearly ethnocentric and we shall close this section by quoting it:

"They are OK. But we are better."

Perception of the young. In the students' opinion the Questionnaire for the most part could not be applied to the young in England. *"There is no difference between us and the young in England."* would be a general message from the students. *"The only difference is that they have greater opportunities in education, jobs and for entertainment"* and therefore *"They have more motivation". "They have a high standard of living in England, and here our persistent problem is lack of money."*

The students do not seem to perceive the effect of sociocultural patterns in early years. The young in England are different from the older generations, and in the students' opinion, they are the same as they are. But the students remark that the young will be moulded by cultural patterns in the same way by the time they reach mature age.

"When they get older they will be the same."

Growing up and maturity are thus perceived as a loss, limitations enforced in the process of conforming to sociocultural patterns.

Sources of information. The students listed their sources of information in the following order:

(1) *films and tv*

(2) *hearsay, including informal conversations with English teachers ("People say the English are ...", "A friend who was in England told me...", I spoke with my English teacher on her return from England...")*

(3) *books* (not one was named or quoted from)

(4) *visit to the foreign country* (3/100 students)

(5) *textbook* (1/100 student)

On the conscious level school, university lectures and English classes were not perceived as sources of information. (Reality is outside the classroom.) This gives us some indication that foreign language classes are experienced on the conscious level only as language learning.

Two students commented on English behavioural patterns without referring to the textbook for the third grade of secondary school. Three students (all three girls) who had informal contacts with English teachers referred to them and felt motivated enough to write about it. Informal conversations outside the classroom with foreign language teachers seem to have greater impact than exchange of information during classes.

"I thought the English were conservative and cold, but when I talked with my English teacher when she came back from England, I changed my mind."

"I heard a lot from my teacher in a conversation upon her return from England. She was there for half a year."

"My aunt is an English teacher. She is crazy about the English. She often tells me wonderful things about London and the English. She sometimes prepares English food. It's OK."

Lack of travel experience and direct social interaction with native speakers make some students refrain from giving any opinion.

"I have never been to England and I have never met an English person, so I cannot judge."

(Explanation given by some students why they hadn't written an answer on sociocultural differences between the English and the Serbs.)

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Our results indicate, however, that the predominant view was quite the opposite. It could be formulated in the following way:

"I have never been to England and I have never met an Englishman, but I have my opinion about them."

Information received from friends, relatives and acquaintances who visited the foreign country is considered very relevant (*"I know because a friend who visited England told me" or "Some people who were there told me."*)

We shall end this section with visit to a foreign country as a source of information. There are indications that after short-term visits to the foreign country students tend to make generalizations out of their subjective individual experience.

Two students who visited England (one for 10 days and another for two weeks) independently, wrote the following very different opinions as generalisations of their experience:

(1) Student A: *"The English are kind and helpful to foreigners."*

(2) Student B: *"The English couldn't care less about the problems of foreigners."*

Both students study art history. We regretted we had no opportunity for comparison with any students of sociology, social psychology or ethnology as none of them had travelled abroad. Our hypothesis is that they would show more ability for individual differentiations and more understanding of the complexity of society.

Students' attitude to the Questionnaire. The students were generally motivated to participate and answer the Questionnaire. They were pleased to be asked for an opinion and even more pleased that their answers would not be formally evaluated.

The Questionnaire provoked some serious thinking on the part of the students, but compared to the method of free association in the pilot study, certainly was less enjoyable.

Reading the students' answers we noticed that some students show an attitude to the Questionnaire and its contents that differed markedly from the rest. Having checked their subjects of study we found out that they were a number of students of archeology, ethnology and sociology.

As was mentioned before, the students were not informed and did not know that the questionnaire had been made up on the basis of the perceptions of the English and their fellow students obtained in the pilot study. So, among students of archeology, sociology and ethnology we found a number of answers in which they reacted to the contents of the items in the Questionnaire as a list of stereotypes and generalisations. They wrote critical comments such as:

"This Questionnaire attempts to create an archetype for the English."
(student of archeology)

"The distinctiv traits in this Questionnaire are rather general and therefore empirical. It is a big question how well-grounded these conceptions are and whether they are the product of generalisations, frequent exaggerations and influence of the media." (student of sociology)

"I believe the questions refer to an examination of primary and negative prejudices to which I am not prone. All the answers that I have given are not my own generalisations. I would call them simplifications which are the result of inadequate knowledge of the English and English culture."(student of sociology)

"As an ethnologist I cannot allow myself such generalisations..."
(student of ethnology)

We must admit that we were disappointed not to find psychology students in this group. The reason soon became clear when we heard that they had not yet attended the course in social psychology.

Students of classics revealed a refined ability for perceptions of cultural subtleties, while students of philosophy were mostly engaged in elaborating their own conceptions.

Lack of experience in social contacts with the English as well as travel experience, made some students (especially girls) reluctant to give any opinions:

"I have never met an English person, nor visited the country, so I cannot say."

However, the prevailing attitude in giving answer to the Questionnaire was quite the opposite, which is:

"I've never met English people, but I have my opinion about them."

CONCLUSION

In conclusion we can say that our resulting data indicate that after a long-term study of English of 9 or 10 years in educational institutions, the students have developed a marked *positive attitude* towards the target culture and its members. The highly positive attitude of the students of liberal arts towards the English and the respective culture, and a very critical attitude towards their own social setting suggest that students of humanities and social science are *culturally more Eurocentric than ethnocentric*.

The students' general interest in positive cultural aspects of the English society was manifested in a markedly evaluative comparison of the two cultures.

On the conscious level the influence of extra-curricular sources such as the media, especially films, TV, and hearsay are greater than language classes. There are indications that good quality feature films contribute considerably to a positive perception of the English and their culture. There are also indications that informal conversations with language teachers outside classrooms are valuable sources of information for the students.

In the students' comments, interpretations and comparative analysis a fair amount of empathy and sympathetic understanding of differences in culture and in the English social character in general was manifested.

The influence of traditional stereotypical views in the students' perceptions of the English and a strong tendency to generalisations are clearly noticeable.

The students' view of the English and of life in English society indicated elements of *idealisation*. The English are perceived as cultured, educated, polite, with respect for traditional values and a high standard of living. The English being perceived predominantly as devoted to tradition, the whole country is perceived as rather static. Also, such is the power of the language that in the students' perception Britain seems to be in England rather than England in Britain. (The words Britain and British appeared only 7 times.)

There were 2113 affirmative and 910 negative answers to the Questionnaire. Both 'yes' and 'no' answers indicate formed opinions, which means that the total of 3023 definite answers ('yes'/'no') on the sociocultural perception of the English shows a fair degree of certainty.

Only a number of students of archeology, ethnology and sociology revealed a different approach and an awareness of the complexity of the subject that could not be found in the answers of students from other departments.

What implications do our resulting data have for a British Studies programme as well as for English textbooks?

British Studies are introduced for students at an advanced level. Previous language courses were focused on developing a positive attitude to the target culture and its members, and dealt with its positive aspects and highest achievements. So we assume that (in this region) it would be beneficial if the British Studies course at the advanced level would be *more problem-oriented*.

There are also reasons for considering the introduction of this orientation already in the upper grades of secondary school.

Such a course would give a more balanced representation of the reality of life in contemporary Britain, so that students could gain a more realistic view and develop a more balanced perception. It would also enable them to make more balanced judgements. In this way they would be able to learn about the ways people deal with the everyday demands of a modern, changing society.

Idealisation can only lead to disappointments, and disillusion are counterproductive. Also high expectations may lead to irrational migration. (*"The English are polite, cultured, educated, the standard of living is high, there are plenty of job opportunities and for entertainment"...* and all I have to do is go there.) We may not be wrong in assuming that this is a typical view among young people in countries with lower standard of living.

Stereotypical views are simplifications and they are a natural process in the understanding of the unknown. Stereotypes are acquired early in life and are deep rooted and slow to change. As Cain and her associates have shown (1991) stereotypical views of other cultures and peoples are tenacious and scarcely differentiated during the process of language

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learning in the classroom. According to social psychology, due to defensive mechanisms, stereotypical views do not seem to change on receiving additional information, e.g. in lecture form in the classroom. If they change at all, they are more likely to change during discussions. So it seems reasonable to suggest that a British Studies course should include periods of *informal group discussions*.

(The same may be applied in language classes in secondary schools.)

And finally, the results of our investigation indicated that some students of ethnology, archeology and sociology have a different approach to culture. They reacted to the content of the Questionnaire and showed an awareness of the complexity of the subject that could not be found in the answers of other students. These indications support the view that teaching culture at an advanced level can benefit from these respective disciplines.

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**PREDSTAVA STUDENATA O NACIONALNOM
IDENTITETU ENGLEZA**

Rezime

U ovom radu daje se prikaz istraživanja sociokulturne percepcije Engleza kod studenata humanističkih nauka na Filozofskom fakultetu u Beogradu, koji su učili engleski jezik devet ili deset godina. Uz retke izuzetke, studenti nisu imali direktne socijalne interakcije sa izvornim govornicima niti su imali prilike da putuju u Englesku.

Rezultati istraživanja pružaju jedan novi uvid i povratnu informaciju koji mogu biti od interesa za nastavnike engleskog jezika, pisce udžbenika, kao i u okviru razmatranja programa Studija britanske kulture.

This paper deals with an investigation of the sociocultural perception of the English by students of humanities at the Faculty of Philosophy. The students have studied English for 9 or 10 years and, with rare exceptions, have had no direct social interaction with the members of the respective culture nor any opportunity to visit the country.

The resulting data provide a new insight and useful feedback for English teachers in general, for textbook writers and may be relevant to the British Studies programme.

DISTOPIJA XX VEKA: JEZIK OČUĐAVANJA

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Utopija i njena nešto mlađa sestra distopija, oslanjajući se na mitsko kolektivno nesvesno kao izvor svoje dugotrajne vitalnosti, proganjale su ljudski rod od kada je sveta i veka. Međutim, nagli napredak nauke i tehnologije, ubrzana industrijalizacija, razvoj mas-medija, erupcija netrpeljivosti radikalnih političkih učenja, kao i masovna zlodela i sveopšta destrukcija u toku dva svetska rata učinili su da utopijske vizije o boljem, savršenijem društvu deluju deplasirano - stvarnost je pobedila nade i maštanja - distopija je porazila utopiju. I pored toga teoretičari govore o utopiji imajući na umu i distopiju, koju često nazivaju negativnom utopijom. Tako Darko Suvin definiše utopiju kao "onu verbalnu konstrukciju o određenoj pseudo-ljudskoj zajednici u kojoj su društvenopolitičke institucije, norme i individualni odnosi organizovani po savršenijem principu nego u autorovom društvu, pri čemu je ta konstrukcija zasnovana na očuđenju koje proističe iz hipoteze o alternativnoj istoriji."¹ Jasno je da sve ove *diferentie specificice* važe i za distopiju, s tim što ona predstavlja sliku totalitarnog, ugnjetačkog društva. Međutim, i u utopiji i distopiji dvadesetog veka došlo je do jedne značajne promene - ne samo da su institucije, norme i individualni odnosi različiti od postojećih, već se i jezik ovih dela znatno razlikuje od jezika autorovog društva. Zapravo, jezik u većini modernih distopija predstavlja prvi element očuđavanja sa kojim se susrećemo u tom hipotetičkom svetu. Ova pojava oneobičavanja atmosfere dela, tj. smeštanja u oblast alternativne istorije, putem intervencije na jeziku, može se zapaziti još u prvim modernim distopijama kao što su *Vrli novi Svet* (1938) Oldosa Hakslija i *1984* (1949) Džordža Orvela. Dok se u Hakslijevom romanu otuđenost i depersonalizacija stanovnika tog svojevrstnog tehnološkog raja dočaravaju najpre specifičnim jezikom koji je karakterističan za semantički kondenzovani iskaz ekonomske propagande i političkog marketinga, a zatim i redukcijom nepoželjnih pojmova, kod Orvela već

¹ Darko Suvin, *Metamorphoses of Science Fiction*, New Haven and London, 1979, str. 49.

imamo ozbiljno bavljenje problemom jezika, tako da se birokratski Novogovor Okeanije, kome je posvećen i poseban dodatak u okviru romana, zasniva na principu dvomisli, koja predstavlja vrhunac lingvističke manipulacije u tom totalitarnom društvu.

Zanimljivo je da je "otkriće" značaja jezika u oblasti distopije koincidiralo sa postavljanjem značajnih modernih lingvističkih teorija, ali i sa stanovitim političkim zbivanjima s početka i sredine ovog veka. Naime, naširoko su poznate floskule kojima su se služili Staljinov, a zatim i Hitlerov režim ne bi li podstakli histerično odobravanje masa. Od modernih lingvističkih teorija na jezik distopije najdublji trag ostavila je Sosirova teorija o označenom i označavajućem koji zajedno tvore jezički znak, a zatim i Sapir-Vorfova hipoteza po kojoj jezik nije samo prazno oruđe, već i te kako određuje um onih koji se tim jezikom koriste. Većina intervencija na lingvističkom nivou distopije zasnovana je upravo na shvatanju da misao i jezik nisu dva nezavisna entiteta, već da utiču jedno na drugo, kao i da se sam jezik, koji predstavlja globalni označavajući, može pretvoriti u sistem semantički praznih jedinica ukoliko se označeno na neki volšeban način ukloni iz stvarnosti. Otud Orvelovi junaci mogu da ne znaju pravo značenje reči 'sloboda', a samim tim ne mogu biti ni istinski slobodni, jer je sam fenomen slobode u praksi sveden na svoja sekundarna značenja. Pisци distopija, zapravo, polaze od stanovišta da onaj ko želi da zavlada svetom mora najpre da pokori jezik, tako što će ga, sterilisanog, redukovanog i očišćenog od nepoželjnih pojmova i pravila, prilagoditi svojim ciljevima.

Govoreći o veštačkim jezicima, Gavin Edvards ističe da ih pisци stvaraju ne bi li zaokružili jedan fiktivni svet.² S pravom se može postaviti pitanje zašto se jezik kao sredstvo očučavanja javlja prvenstveno u modernoj distopiji, a u znatno manjoj meri u utopiji. Jedan od odgovora na ovo pitanje mogao bi se skrivati iza činjenice da je distopija postala dominantan model u okviru utopijske književnosti, a da je utopija, kao naivni mit, zasnovan na veri u ljudsku usavršivost, ustuknuo pred brojčano nadmoćnijom distopijom, te su i eksperimenti sa jezikom u utopiji malobrojniji u odnosu na distopijske jezičke eksperimente.

² Gavin Edvards, "Dejpu' bogh Hov rur qablji!", *Wired*, August 1996, str. 86.

Dela *Paklena pomorandža* (1962) Entonija Bridžisa, *1999* (1984) Borislava Pekića i trilogija Viliijama Gibsona, koja se sastoji od romana *Neuromanser* (1984), *Grof Nula* (1986) i *Monalizin natpogon* (1988), potvrđuju činjenicu da jezik predstavlja značajan izvor stvaranja začudnosti, kao i da je distopija na kraju drugog milenijuma izrasla u veoma zanimljiv književni fenomen. Iako se radi o tri sasvim različita viđenja alternativne budućnosti, sva tri pisca poklanjaju veliku pažnju lingvističkom nivou dela ne bi li plastičnije iskazali koliko se svet suštinski razlikuje od postojećeg.

Bardžis, inspirisan nasilnim ponašanjem, inače elegantnih, *Teddy boysa*³, objavio je 1962. godine distopiju, koja je, zbog obilja brutalnih scena, radikalne intervencije na polju jezika i teških moralnih pitanja koja je načela, naišla na slab prijem i kod publike i kod kritike. Glavni problem predstavljale su nesagledive jezičke teškoće i visoki standardi koje je autor u tom pogledu postavio pred svoje čitaoce. Poboľšanju prijema ovog dela nije pomoglo ni to što je Bardžis u okviru posebnog dodatka priložio rečnik *Nadsata*, kako je nazvao taj jezik mladih huligana neke neodređene budućnosti. *Nadsat* predstavlja ruski ekvivalent engleskog sufiksa -teen, odnosno srpskog -naest. Dakle, po staroj latinskoj *Nomen est omen*, svetom *Paklene pomorandže* haraju bande delinkvenata koje se koriste specifičnim, samo njima svojstvenim slengom, a pošto je narator, mladi Aleks, jedan od njih, čitav roman ispričan je na *Nadsatu*. Mada je ovaj jezik u osnovi dominantno englesko-ruskog porekla Gavin Edvards uspeo je da u njemu otkrije i elemente ili čitave reči malajskog, holandskog, romskog i francuskog jezika.⁴ Pri susretu sa ovakvom mešavinom jezika čitalac, naročito onaj koji ne poznaje ruski jezik - što je u vreme objavljivanja ovog romana bio, pa i sada je, u velikoj meri, najčešći slučaj među prosečnim čitaocima engleskog govornog područja - putem jezika doživljava efekat začudnosti na najradikalniji mogući način, tako što biva bačen u svet u kome je sve nerazumljivo, uključujući i sam jezik.

³ Pokret u Engleskoj nastao oko 1950. godine. Povezuje se sa ranim rokenrolom i nasiljem. Ime je dobio po sakoima koje su pripadnici pokreta nosili, a koji su bili popularni u vreme vladavine Edvarda (Teda) VII (1901-1910).

⁴ Gavin Edwards, *op. cit.*, str. 86.

Da se iza ove Bardžisove lingvističke egzibicije krila samo puka želja za marifetlukom i isticanjem sopstvene jezičke i intelektualne superiornosti, dakle, da ovaj svojevrsni jezički izgred ne predstavlja suštinski neodvojiv element dela koji sa ostalim segmentima tvori organsko, ontološko jedinstvo, *Paklena pomorandža* ne bi, svakako, bila smatrana jednim od važnijih avangardnih dela šezdesetih.⁵ Aleks, narator, ništa nam ne govori o tome kako je došlo do tako drastičnih promena kako u jeziku i u društvu, šta je svemu tome prethodilo, niti bliže određuje vremenski okvir dela, osim što po jednoj uzgrednoj opasci saznajemo da se radnja romana dešava posle šezdesetih godina ovog veka: "Bilo je nekoliko starijih pisama, od kojih su neka bila čak iz 1960. i bila puna 'Najdraži, najdraži moj' i sve tako tih čepuki, i bio je neki privezak za ključeve i staro nalivpero koje curi."⁶ Obe reči *Nadsata*, tj. Naesta, upotrebljene u ovoj rečenici ruskog su porekla, a od ukupno 298 reči čije značenje Bardžis daje u rečniku 77,86% je ruskog porekla, 12,75% reči uzeto je iz engleskog rimovanog slenga i koknija, ili su u pitanju kovanice sastavljene od engleskih reči, dok je svega negde oko 9,38% otpada na reči iz drugih jezika. Ove cifre više nego jasno govore o snažnom uticaju ruskog jezika na englesku omladinu. Kada još uzmemo u obzir činjenicu da je roman pisan i objavljen u periodu hladnog rata i u doba na zapadu veoma izražene rusofobije, onda možemo pretpostaviti da se Bardžisovi junaci ne služe *Nadsatom* sasvim slučajno. Upravo to navodi Kerol M. Diks da zaključi da je ovo "društvo očigledno pretrpelo kako američku tako i rusku intervenciju, ako ne i invaziju. Derivatívni jezik kojim govore mladi verovatno ukazuje na efekte subliminalne propagande."⁷ Međutim, kao i sva kompleksna dela, i ova distopija se može čitati na više načina. Ričard Metjuz smatra da je jedna od glavnih funkcija Aleksove upotrebe *Nadsata* "da nas na neki način udalji od stvarnog užasa 'ultra nasilja' koje on sprovodi, ostavljajući kod čitaoca mesta za saosećanje."⁸ I zaista, Metjuz čak i u onim rečima koje su očigledno ruskog porekla kao što su glagol 'viddy' (videti) i imenica 'glazz' (oko) otkriva engleski koren:

⁵ Carol M. Dix, *Writers and Their Work: Anthony Burgess*, London, 1971, str. 14.

⁶ Anthony Burgess, *A Clockwork Orange*, Harmondsworth, 1978., str. 10

⁷ Carol M. Dix, *op.cit.*, str. 14.

⁸ Richard Mathews, *The Clockwork Universe of Anthony Burgess*, San Bernardino, California, 1978., str. 37.

"tehnološka reč 'viddied', pozajmljena je iz oblasti televizijskog videa; a 'glazzies', umesto 'oči', sugeriše staklast i fiksiran pogled⁹." ¹⁰ Sam autor u jednom intervjuu kaže da je u *Paklenoj pomorandži* krio nasilje¹¹, te se s lakoćom može pretpostaviti da je posebnu ulogu u tom "prikrivanju" nasilja odigrao upravo sam jezik. Zanimljivo je da je Bardžis dve godine po objavljivanju ove distopije objavio i delo *Razjašnjeni jezik* (1964), u kome za negativne trendove u savremenom engleskom jeziku krivi propagandu koja utiče na povodljivu omladinu. U svojoj autobiografiji *Odslužio si svoje* (1991) Bardžis tvrdi da mu je namera bila da u knjizi koja govori o ispiranju mozga i sam tekst bude propagandno sredstvo, tako da čitalac bude izmanipulisan da nauči minimum ruskog jezika.¹² Bilo koji da su razlozi i sekundarni ciljevi uvođenja veštačkog jezika u ovaj roman, primarni efekat ovog postupka, očudavanje, tj. stvaranje začudnosti, u potpunosti je postignut.

Kao što smo videli, etimologija ovog veštačkog jezika može nam otkriti dosta, kako u samom jeziku, tako i o društvu u kome je taj jezik u upotrebi. I struktura ovog po obimu nevelikog jezika ukazuje na način življenja, životni kodeks junaka ove distopije, ali i njihov odnos prema društvu u kome žive. U *Nadsatu*, tj. Naestu, nema reči koje označavaju ljubav, sreću i slobodu, ali zato postoji petnaest različitih izraza vezanih za fizičko nasilje, tri za hladno oružje, dva koja označavaju krađu, takođe dva za policajce i po jedan za zatvor i zatvorenika. Od dvadestet devet prideva trinaest ih je negativno obojenih, dok drugu, veću, grupu čine intenzifikatori karakteristični za jezik mladih koji označavaju nešto fantastično, sjajno, čarobno. Osim toga, cigarete, droga i alkohol dobili su osam različitih izraza, a psovke čak deset. Drugu zanimljivost ovog jezika čini to što za novac postoje tri izraza, a tome treba dodati i poseban naziv za novčanu jedinicu. Ako uz to uzmemo u obzir činjenicu da u ovom, i te kako ograničenom, jeziku, postoje glagoli kao što su 'raditi', 'proizvoditi' i 'kupiti', slika društva polako počinje da se pomalja iznad jezičkog horizonta. Na osnovu ove statističko-lingvističke analize možemo da

⁹ u originalu 'glazed and glassy'

¹⁰ Richard Mathews, *op.cit.*, str. 39.

¹¹ Entoni Bardžis, "Ima mnogo nesporazuma u vezi sa mnom", Ovdje, Podgorica, godina XXVII, broj 313-314-315, januar-februar-mart 1995. god., str. 38.

¹² Anthony Burgess, *You've had your time*, St Ives plc., 1991., str. 38.

zaključimo da se radi o totalitarnom, potrošačkom društvu u kome su mladi prisiljeni da se za svoje pravo na moralni izbor u svetu poljuljanih duhovnih vrednosti izbore opredeljujući se za zlo.

Borislav Pekić je u *1999* - neobičnoj, globalnoj 'dikovskoj' distopiji, kako je naziva Zoran Živković, jer su kao i kod Filipa K. Dika granice koje razdvajaju ljude, robote i androide neodredljive¹³ - sproveo neobičan lingvistički eksperiment na nekoliko nivoa istovremeno, ugledajući se na Orvelovu *1984*, kojoj je ovo delo i posvećeno. Uticaj Džordža Orvela najuočljiviji je u pokušaju stvaranja jezika robota i androida, dok su jezik prirode, koji Pekić naziva jezikom samoosećanja, kao i mitološki metajezik robota i androida autentični piščevi izumi.

Pekić svoju alegoriju o sve izraženijoj robotizaciji ljudskog društva zasniva na ideji, koja je u osnovi Orvelova, da se ljudski govor, zahvaljujući figurama i metaforama, pretvorio u veštački jezik koji ništa u prirodi, a često ni sam čovek, ne može razumeti i zbog koga ljudi više nisu u stanju da shvate zakone i dešavanja u prirodi. Orvel, polazeći od pretpostavke da je jezik instrument čiji je primarni cilj da izrazi, a ne da sakrije misao, smatra da se propast jezika može, između ostalog, zaustaviti izbegavanjem upotrebe metafora, poređenja ili drugih figura koje vidamo u štampi.¹⁴ Upravo možda zato Pekić kao kontrast ovom metaforičnom jeziku navodi primere jezika prirode i naročito jezika mita, koji po mnogim modernim teoretičarima, kao što je Rolan Bart, nema simbolička svojstva.¹⁵ Drugi, izvorno orvelovski, princip za kojim Pekić u *1999* poseže jeste solipsizam, ali i arbitrarnost koja iz njega proističe. U poglavlju pod nazivom "Novi Jerusalim" kaže se da su stvari izgubile lična imena kojima bi se razlikovale od sličnih stvari iste vrste, već se označavaju brojevima, ali ti brojevi imaju smisla samo za onoga ko broji i to samo dok predmet zadržava isti položaj u odnosu na brojača. Treći princip, koji je zajednički Orvelu i Pekiću, jeste zakon reciprociteta koji postoji između stvarnosti i jezika. Pekić, kao i Orvel, s pravom zaključuje da ukoliko nečeg nema u stvarnosti, onda i pojam koji taj fenomen

¹³ Zoran Živković, *Enciklopedija naučne fantastike*, Beograd, 1990., str. 553.

¹⁴ George Orwell, "Politics and the English Language" u David Crystal, *The Cambridge Encyclopedia of Language*, Cambridge, 1987., str. 2.

¹⁵ Veselin Ilić, *Mit i stvaranje*, Niš, 1990., str. 42.

obeležava u jeziku polako odumire: "Milosrđa nema, jer se ne može primeniti. Nestaje najpre ono, a potom i pojam o njemu."¹⁶

Osnovne karakteristike robotsko-androidskegovora Pekićeve 1999 čine dominacija pasivnih konstrukcija nad aktivnim, tehnološka poređenja i slike na nivou stilskih figura, dok se na semantičkom nivou javlja hiperprodukcija skraćenica, kao i veliki broj neologizama. Pasivne konstrukcije koje se u govornom, pa i pisanom, srpskom jeziku srazmerno malo koriste u odnosu na aktivne, u Pekićevom delu imaju ulogu da čoveka stave u funkciju objekta nad kojim se vrši radnja, poričući njegovu ulogu aktivnog subjekta, i time istaknu njegov ropski položaj u odnosu na robote, a samim tim robotima se obezbeđuju demijurški atributi. Druga karakteristika kibernetickog govora, upotrebe slika i poređenja iz naučno-tehnološkog arsenala, ima važnu semantičku i gnoseološku ulogu kako u samom romanu, tako i u procesu recepcije dela. Naime, kada jedan od junaka na samom početku romana posmatra crve "kako mile ljeskajući se hitinima na suncu"¹⁷, ili kada arheolog Arno zaključi da iz dokumenta o životu u gulagu koncept života u Novom Jerusalimu proizilazi "hologramski živo i jasno"¹⁸, onda postaje očigledno da Pekićevi junaci žive u nama stranom, visokomehanizovanom dobu koje je u velikom meri obeležilo i jezik kojim se služe. Međutim, kada, nešto kasnije, Don Petrović, naučnik koji živi u Engleskoj u doba Margaret Tačer, shvati da on nije svojom voljom stvorio Arnu, robota ženskog pola, već da je, pošto je i sam robot, samo izvršio komandu Kontrole Programa, Pekić uspeva da, ne samo kod svog junaka, već i kod čitalaca, izazove metafizičku jezu. Naime, tada postaje očigledno da Pekićeva antropološka povest nije smeštena ni u daleku prošlost ni u neizvesnu budućnost, već da predstavlja večno kruženje istog, eliotovsko večnog vremena sadašnjeg u kome su sadržani i vreme prošlo i vreme buduće, te da specifične slike s početka romana potvrđuju robotsku suštinu svih ljudi. Kako ovaj kognitivni proces utiče na jezik junaka svedoči nam scena Donovanog tuširanja u kojoj se junakom doživljaj vode menja u skladu sa saznanjem da je robot, jer do tada ga je voda

¹⁶ Borislav Pekić, 1999, Ljubljana, Zagreb, 1984., str. 98.

¹⁷ *Ibid.*, str. 17.

¹⁸ *Ibid.*, str. 63.

"čistila kao i svako ljudsko biće, a od tada je prala kao neku olupanu automobilsku karoseriju u garaži."¹⁹

Semantičku karakteristiku robotskog govora *1999* čini veliki broj skraćenica i neologizama. Orvel je još u *1984* primetio da su tzv. "teleskopirane" reči jedna od karakteristika političkog jezika i da je upotreba skraćenica najizraženija u totalitarnim državama i organizacijama.²⁰ Sledeći ovaj princip, Pekić u jezik robota uvodi ogroman broj skraćenica, koje u ovom slučaju imaju i jak satiričan naboj - - Univerzalni Kiberneti su UK²¹, a Servisne Službe su SS. Što se tiče neologizama, koji uglavnom predstavljaju kovanice iz oblasti tehnologije i kibernetike, mora se priznati da je autor i tu uspeo da pruži lingvistički odraz sveta u kome taj specifičan jezik nastaje. Tako u tom svetu robota 'nezamislivo' postaje 'nekompjutivo', 'sećanje' se pretvara u 'specifično procesiranje podataka memorije', 'posvest' u 'antropopsihičku nadstrukturu', a 'mašta' u 'Samoproizvodni Vizionarski Projektor ili SVP'. Istovremeno, junaci dela koriste se raznim, više ili manje, fantastičnim napravama kao što su *heliokola*, *tele-radio*, *vivisenzor* ili *mobilni transformator lingve*.

Pekić daje i viziju daljeg razvoja jezika po objavi "blage vesti" da smo svi roboti koji večno proživljavaju istu istoriju do kataklizmične 1999. godine, kada će se po Nostradamusu sa neba spustiti Veliki Kralj Terora, odnosno, u Pekićevoj interpretaciji Nostradamusa, robotsko društvo biće uništeno u nuklearnoj kataklizmi iz koje će se ponovo roditi prvi čovek. Dakle, robotsko poznavanje budućnosti donosi sa sobom ukidanje neizvesnosti, te Arno Anderson i njegova verenica, svesni dolaska kataklizme, mogu da se prepiru o broju dece koju neće imati, jer je Arno bio za to da ih *nemaju* dvoje, a verenica "ih je pošto poto htela nemati više".²²

Drugu stranu Pekićevog lingvističkog eksperimenta predstavljaju jezik prirode i mitsko-religiozni prarobota. Oba ova jezika, lišena metaforičnosti, ali zaogrnuti neprozirnim velom metafizike predstavljaju metajezik koji je zbog svoje izvorne jednostavnosti neshvatljiv u

¹⁹ *Ibid.*, str. 252.

²⁰ Džordž Orvel, *1984*, prev. Vlada Stojiljković, Beograd, Zagreb, str. 275.

²¹ Pekić je u vreme pisanja romana *1999* živeo u Ujedinjenom Kraljevstvu

²² B.Pekić, *op.cit.*, str. 302.

kibernetско doba. I zato je podjednako zbunjujuće kada krtica na početku romana kaže da je došla iz druge krtice, ali da je nije ona rodila, već zemlja, kao i kada Arno, Prvi robot, kaže: "Ja sam onaj koji jesam"²³. Na taj način kod Pekića, pojavljivanjem *boga iz mašine*²⁴, i to u najbukvalnijem smislu, kako to Petar Pijanović pronicljivo primećuje, otpočinje antropogenija, pretvaranje robota u čoveka.

Dakle, ova Pekićeva distopija, koja, iako je, po Pijanoviću, "prekomponovana i ponešto nesavršena u svojoj jezičkoj realizaciji"²⁵, uspeva da nas suptilnom jezičkom manipulacijom uvede u mašinsko carstvo kibernetа, kao i da nas natera da razmislimo nismo li i sami postali roboti i ne svedoči li nam o tome upravo naš jezik. Ovom neobičnom delu polazi za rukom da postigne gotovo nemobuće - da nas kroz efekat očudavanja na planu jezika uvede u strani i odbojni paralelni svet, da bi se zatim ispostavilo da, kao u nekom krivom ogledalu, zapravo gledamo sopstvenu sliku, sliku odumiranja sopstvenog duha ispoljenog u jeziku.

Sa pojavom dela *Neuromanser* (1988) mladog kanadskog pisca Viljema Gibsona ne samo da je stavljena tačka na SF kakvog smo do tada poznavali, već se pojavila i nova utopija - magični virtuelni kiberprostor kojim samo misle da upravljaju korporacijski moćnici iz spoljnog distopijskog sveta, dok njime, u stvari, gospodare samostalne veštačke inteligencije sa atributima vudu božanstva. Obični smrtnici imaju pristupa matrici samo posredstvom vrhunskih majstora svog zanata, kiber kauboja, kako se u ovoj distopiji nazivaju obijači i kradljivci podataka pohranjenih u minotaurovskom lavirintu matrice. Ova silovita kompjuterska fantazmagorija u tri dela čija se radnja odvija na dva plana - u uniformisanoj tehno kulturi globalne distopiji koja se proteže od Amerike do Japana, a kojom vladaju moćne korporacije, i u psihodeličnoj parastvarnosti virtuelnog sveta kiberprostora - ispričana je na samosvojnom ulično/profesionalnom slengu mladih desperadosa, bez imalo milosti prema neupućenim čitaocima, bačenim u košmarni vrtlog priče bez ikakve prethodne pripreme, objašnjenja ili usputnih napomena. Nepoznati pojmovi i poluprepoznatljive kovanice zasipaju zbunjenog, ali

²³ B.Pekić, *op.cit.*, str. 188.

²⁴ Petar Pijanović, *Poetika romana Borislava Pekića*, Beograd, 1991., str. 250.

²⁵ *Ibid.*, str. 264.

znatiželjnog, čitaoca, da bi tek posle desetak ili više stranica bili delimično objašnjeni ili ostavljeni nerazjašnjeni, prepušteni slobodnoj proceni i nagađanju čitaoca čija glava vrvi od pitanja i apstraktnih podataka. A Gibson, kod koga, po Iliji Bakiću "nema pomoći lenjivcima duha"²⁶ kao da uživa u bespoštednom imenovanju svega postojećeg - od cigareta i droga, preko gradova i četvrti, do tehničkih uređaja. U tom i takvom svetu kiber kaubojski spavaju u 'kovčezima', kuća je tek soba u nekom od hotela, a razdaljina se meri 'klikovima' i 'kiloima'.

Ovaj svojevrsni futuristički "ulični tehno", kako ga naziva jedan od junaka trilogije, kako mu i samo ime kazuje, obeležen je jakim uticajem urbanog slenga i stručnog, tehničkog žargona. Treću karakteristiku čini prisustvo brojnih japanskih i kineskih reči, kao što su *zaibacu*, *sanpaku*, *jakitori*, *gejđin*, *šuriken*, *hibači*, itd., koje svedoče o dominaciji ovih istočnih zemalja na svetskom tržištu proizvoda visoke tehnologije. Pošto se svet zaista pretvorio u monstruozno globalno selo o kakvom Makluan nije ni sanjao, normalno je da Japan, a za njim i Kina, kao najveće industrijske sile u to doba supersonične razmene informacija, obogate druge jezike svojim rečima, a da se francuski, na primer, povuče u domen haićanske vudu magije, kao i da je za razumevanje bilo kog jezika dovoljno ubaciti mikročip pod kožu. Naravno, i ove strane reči se upotrebljavaju slobodno u delu, bez ikakvih bližih objašnjenja njihovog značenja, a isto važi i za obilje tehničkih termina poput 'monomola', 'epoksida', 'feromona', itd. Da zabuna bude veća, pisac, osim već postojećim i nama znanim aparatima, svoju kiber galaksiju ispunjava fantastičnim spravama poput *simstim konstrukta*, neke vrste uređaja za indukovanje virtuelne stvarnosti, i raznim drugim izumima, koje, iako ih prvi put spominje, obavezno navodi po imenu, a da retko kada, ili bar ne odmah, objasni čemu služe.

Preuzimanje uličnog govora donelo je ovom jeziku simplifikaciju rečenice, tako da je u dijalozima informacija svedena na minimum - sve što je suvišno izostavljeno je i prebačeno u domen implikacije. Ovaj minimalistički postupak u kombinaciji sa "hiperrealističkom" faktografijom izaziva kod čitalaca snažan osećaj neupućenosti i

²⁶ Ilija Bakić, "Od bljeska do senke", *Sveske*, Pančevo, godina osma, broj 29, jun 1996., str. 135.

nedoraslosti ravan začudnosti pri metafizičkom susretu sa onostranim. I zaista, iako su Gibsonovi junaci kriminalci, narkomani i belosvetske protuve ponikle na vrelom gradskom asfaltu, piscu polazi za rukom da uvede metafiziku u ovaj milje, koji se sa jedne strane prostire do mračnih ulica polusveta kojim dominira kriminal i crno tržište na kome se prodaje sve, od telesnih organa do tajnih programa i podataka, a sa druge strane zadire u sofisticirani i hladni svet kibernetike, biznisa i plastičnih operacija. Gibson, zapravo, od kiberprostora stvara novi univerzum naseljen božanstvima čija suština ostaje nedokučiva duhovno osiromašenim modernim kaubojima.

S obzirom na to da je Gibson glavnu ulogu u borbi protiv moćnih multinacionalnih kompanija poverio kriminalcima poteklim sa prašnjavih ulica zabačenih gradskih četvrti razumljivo je da delom dominira njihov žargon. Stoga je na semantičkom nivou došlo do brojnih promena karakterističnih za sleng - isuviše duge reči se skraćuju do neprepoznavanja, prisutna je i upotreba skraćenica, kao i veliki broj neologizama. Nizak nivo obrazovanja likova potkrepljen je i intervencijom na nivou ortografije - reči se, uglavnom, pišu onako kako se izgovaraju.

Zanimljivo je da je i kod Gibsona, kao i kod Pekića, ukidanje metaforičnog jezika uslov metafizičke spoznaje. Naime, kada Bobi Njumark, neuki junak drugog dela trilogije, na pokušaj nalogodavca da mu matricu i božanstva koja je naseljavaju objasni putem metafore, upita da li je metafora neki deo ili tranzistor, pred Bobijem, ali i pred čitaocima, otvaraju se veličanstvena vrata metafizike. Dakle, i kod Gibsona je kognitivni proces uslovljen faktorom jezika. Za neupućenog i na simboličnu interpretaciju nenaviklog Bobija vudu božanstva će biti *ona koja jesu*, a ne metaforično prikazane veštačke inteligencije.

Par godina posle Pekića i dvadesetak godina posle Bardžisa, Gibson ukazuje da je jezik još uvek i te kako moćno sredstvo očudavanja. Jezičke kreacije i invencije uvode nas u začudnosti mogućih svetova, postavljajući barijeru, koja se lako može pretvoriti u most, između sadašnjosti i budućnosti, jer jezik moderne distopije, kao njena *difirentia specifica*, izdvaja distopiju iz sveta poznatog, smeštajući je u oblast alternativne istorije, ali i pruža uvid u korene njene geneze, te i tačku njenog dodira sa stvarnošću. Krajem dvadesetog veka, raznim sticajima

okolnosti, književne i vanknjiževne prirode, distopijske vizije postale su prisutnije na književnoj sceni više nego ikada. A danas, na primer, korisnici Interneta sebe nazivaju *Netizensima*, građanima Interneta, dok časopis *Wired* u svakom broju objavljuje listu novih reči i izraza Internet slenga. Više je nego očigledno koliko su i Bardžis i Pekić i Gibson u svojim delima bili dalekovidni.

**DYSTOPIA OF XX CENTURY:
LANGUAGE OF ESTRANGEMENT**

Summary

The purpose of this paper is to analyse the function of language as a means of estrangement in 20th century dystopia. The works of three authors - Anthony Burgess, Borislav Pekić and William Gibson - are used to show to what extent the language of a dystopia differs from the language of the author's community. This intervention on language creates a strong effect of estrangement, which introduces readers into the field of alternative history.

CULTURE AND TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGE

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In recent years attention has particularly been paid to the importance of looking at the problems of culture in teaching and learning English as a foreign language.

From early 1990s there is an evident transition from the traditional approach to foreign language learning to an increased activity of learning and teaching cultural elements. Recent developments in this field show a new approach marked by an active role for the learner. Culture is again a significant element in foreign language programmes and we try to incorporate it in our teaching as best as we can. In other words, English as a foreign language cannot be acquired apart from its culture.

In fact, learning a language includes learning cultural awareness. According to Barry Tomalin and Susan Stemplevski (1993:2) cultural awareness is the term used to describe sensitivity to the impact of cultural-induced behaviour on language use and communication. In other words, it covers British life and institutions, values, beliefs, customs, attitudes, feelings. Naturally, in teaching English as a foreign language the elements of British and American culture are not ignored, as it is well known that teaching the culture of people whose language is learned, in fact, contributes to better mastering of a foreign language. So for many years students have been taught about culture but here we could raise a question if they have acquired it at all. Failure in teaching cultural aspects of everyday life is evident. There is much concern at present at the lack of cultural awareness. However, there are variety of ways of fostering understanding and openness towards others and their way of life through authentic materials, language, literature, mass media, education, social sciences etc. Therefore, teaching culture should be regarded as the multi-disciplinary study of British life today.

At the same time in developing cultural awareness of the target language we mustn't neglect the study of our own culture. In other words, the comparison of cultures is an integral part of language teaching.

The study of cross-cultural interaction is extremely important. There are a great number of factors, both linguistics and socio-economic which give raise to the study of cross-cultural interaction (B. Tomalin & S. Stempleski, 1993:6) such as:

- a lot of students learning English all over the world
- the increased number of immigrants
- the influence of social context on language use
- cross-cultural communication affected by culture-related factors (formal and informal use of language)
- non-verbal aspect of communication (body language, gesture, facial expressions etc.)

It should be stressed that motivation is of prime interest for language learning. Motivation, especially integrative can be achieved by cultural content which, in fact, promotes cultural competence. A great number of theorists in foreign language teaching consider the content of a foreign language course as well as authenticity of materials as the best indicators in mastering foreign culture. Although, they haven't yet developed the theory which teachers can apply in the classroom.

It is supposed that a foreign language teaching is based on cognitive and affective aspects of learning. In other words, the relationship between knowledge and attitudes or cognitive and affective aspects of learners is the core of culture and language teaching. Thus, there is a consensus among theoreticians and teachers that a foreign language teaching is not only limited to mastering knowledge and competence of a language but also the culture of a target language.

The purpose of teaching culture in a foreign language is :

- to enable learners to achieve better understanding of the culture and civilization of the country where the target language is spoken.

As the educational objectives are closely related to the cultural objectives, therefore among educational objectives of teaching English as a foreign language are also the following:

- to develop positive attitudes to foreign language learning and to native speakers of that language
- to help understand ways of British life

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- to develop an understanding and identification of differences and similarities between learners' own culture and the culture of the country whose language they are learning
- to help better understanding of learners' own culture
- to develop a more objective views of a target culture as well as their own culture

In order to achieve the above aims and objectives teachers should select and use different activities, approaches, techniques, strategies and task in teaching.

From above it can be seen that methodology for teaching and learning should be more comprehensive. The cognitive theory of learning, in fact, helps us understand better the learner's capacity in mastering a foreign language and culture and developing positive attitudes towards foreign culture and people whose language is being learned. The lack of theoretical methodology is a handicap which is best seen in inappropriate teaching and inadequate textbooks. Therefore, we shall try to develop principles and activities which can be used by the teacher in the classroom.

In teaching and learning culture two models can be used:

Firstly, cultural competence is seen as a body of knowledge, and

Secondly, culture is approached by comparison between the learner's own culture and the target language.

In my opinion, comparative method in culture teaching is still widely-used technique. A lot of teachers use comparison and contrast as part of their general strategies in the classroom. Learners cannot forget their own culture in order to acquire the target one. They try to store behaviour patterns of the target culture into their existing schemata. In doing so comparison and contrast can be used as a means facilitating the process of acquisition of new patterns, cultural values, ideas, beliefs etc. The learners will see that other people have other schemata through which they understand the world. Their representation of the physical and social world around them may be the same or different from what they already know in their own culture. Therefore, comparative method can help the learner to understand and use the cultural elements of the target language.

In language learning teachers believe that knowledge of the grammatical structures has to be complemented by understanding of culture-specific meaning (M. Byram et al., 1994:4). In presenting cultural content they use comparison and contrast to explain some culture-specific elements. Thus, information about British education, family structure, politics or geographical characteristics of the country is of relevance to the learner's knowledge of grammar and meaning. It is also true that positive attitudes to the foreign language and culture in general as well as good results are correlated, that is research has shown that success in learning is the most influential on his/her attitudes. Nevertheless, attitudes formation is a complex process which cannot be only achieved by exposure to language learning and information about other culture.

Furthermore, a special attention should be paid to the acquisition of vocabulary. In teaching vocabulary the equivalents of lexical items in the mother tongue are usually used. In this way lexical items from one language are to be equated with lexical items of another. However, it is not always possible. Lexical items depending on cultural schemata are part of individuals' social identity and those schemata are expressed in unique ways in the language (Byram et al., 1994:44).

When the learner acquires understanding of a concept or lexical item and its connotation in a foreign language and contrast it with the lexical item and connotation in his own, it means that he/she has gained insight into the schemata of a foreign culture. Serbian students learning English can explore the connotation of "bread" and "hleb". First, they have to see when and with what the English eat bread and compare it with their own connotations which are not the same but different from the English ones. Here, English stereotypes can be introduced especially those concerning English bread and eating habits. When the contrast has been established between a target language and mother tongue, then key words can be introduced into vocabulary acquisition. (Williams:1983). The key words can link language and culture. They also help learners to realise that even between cultures which are in many respects similar, having inherited common origins and tradition - as it is among European cultures - there are relevant differences which are used in concrete and particular cases (C. Byram et al., 1994: 46). Thus in teaching some aspects of culture key words are very successfully introduced. In vocabulary learning in terms

of key words usually translation of equivalents in bilingual dictionaries is used. The learners begin to adapt their existing schemata to the new key words, especially if the cultures are not different. But this similarity is often superficial. For example, English word family is not identical with word "familija" in our language. There is quite a difference between cultures in family gathering, name-giving, nuclear family, relations within a family etc. On the other hand, key words are actually more important when there is not an equivalent in their own culture. In this case learners have to learn a new lexical item. It can be found a lot of examples in education system, such as 11+, sophomore year, credit, tutor etc.

In methodology of teaching and learning culture a special emphasis should be paid to selection of material concerning the social group whose culture is going to be used in the classroom (high culture, sub-culture, young culture etc.). Then the order of presentation is very important relating to language, people, state, stereotypes. (C.Byram et al., 1994:50) What is really "English" or "British" from the point of view of native and foreign language speakers. Here we can give some general guidelines used in teaching language and culture:

- learners should be actively engaged in interpretation of cultural phenomena of a foreign culture which they can compare with their own
- selection should be done due to stereotypes
- evaluation of foreign and national cultures (literature, history, film, political system and parties, education etc.)

While the proposal for the content of culture in the course of learning English as a foreign language should include the following topics:

- the country (England, Scotland, Ireland and Wales)
- basic elements of British society
- social interaction: conventions of verbal and non-verbal behaviour greetings - formal and informal
- patterns of behaviour; daily routines, behaviour at meals, explanations of food, going to school, going to church, public transport, behaviour in a restaurant
- religious beliefs
- socio-political institutions: government, parliament, social security etc.

- political and legal system in Great Britain: Houses of Parliament, Queen, Prime minister etc.
- education system: schools, colleges, universities
- national cultural heritage: Shakespeare, Dickens, Agathe Christie etc.
- stereotypes: explanations of stereotypes, notions of what is typically English, Scottish, Irish or British.

At an advanced level - at universities it is possible to separate the formal study of language and culture. British studies is, in fact, multi-disciplinary study of culture and contemporary Britain taught mainly at the departments of English in the universities all over the world. However, the Faculty of Philosophy in the University of Belgrade with its departments of philosophy, sociology, psychology, education, adult education, history, art history, ethnology, anthropology and archaeology has introduced British Cultural Studies at the undergraduate level. At the initiative of the British Council in Belgrade, British Cultural Studies as an optional course began at the Faculty of Philosophy in February 1996. Lectures, seminars, workshops and tutorials are held once a week (two classes). Postgraduate studies have also been planning for those students who successfully complete the undergraduate course.

At the Faculty of Philosophy ESP is one of the courses which lasts four semesters, that is to say, it is taught in the first and second academic year (four classes a week). It must be stressed that a lot of students are exceptionally interested in the learning of the English language even after the compulsory course. The role of English as an international language is also explained by the fact that these last years most pupils in primary and secondary schools have been learning English, and the result is an increase in the number of students learning English for specific purposes in the universities in our country. For example, this year the total number of 900 students has been enrolled at the Faculty of Philosophy and 75% of them has been learning English in secondary school, while only 25% of students has been learning other foreign languages such as, Russian, French or German. It must be stressed that 67% of ESP students at the Faculty of Philosophy in the University of Belgrade wants to continue learning British Cultural Studies after passing their exams in the second year of their studies (S. Stojic, 1995).

Introducing British Cultural Studies as an optional course of studies in the third year provides an opportunity to be in contact with the English language in a new way. Here, learning English has not been the primary objective in teaching English, in fact, it is a means used for communication, but at the same time it becomes one of the media used for the transmission of information about British culture and instruction.

The Faculty of Philosophy in Belgrade with its departments provides opportunities for a multidisciplinary approach to teaching methods and course curriculum. To activate the students in the process of learning, the lectures are given both by an English lecturer and the professors from the Faculty of Philosophy as well as by the eminent visiting professors from Britain, each of them teaching his/her own domain of cultural studies. Naturally, this approach contributes to a high level of teaching. Obviously, the teaching is organized not only in the forms of lectures, workshops but also in the forms of tutorials, study projects and seminars in order to enable students to develop their skills of individual work as well as analytical and critical approach to this problem. The curriculum of this course is conceived to avoid the classical lectures on British civilization based on receptive acquisitions of facts and knowledge, but on the other hand, it is based on the study of written materials such as contemporary texts, literary texts, documents, articles from journals and newspapers, video-programs on British culture, films, institutions, etc.

Some of the main objectives of British Cultural Studies at the Faculty of Philosophy are :

- to develop an understanding and identification of differences, diversity and identity within British culture;
- to develop cross-cultural awareness and the skill of comparing different cultures
- to develop students' analytical and critical faculties. (S.Stojic, 1995)

The curriculum of the course, among the other topics, also comprises the following:

- theoretical analysis of cultural studies (sociological, anthropological and philosophical views);

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- theoretical analysis of contemporary society and culture and characteristics of British social and cultural system;
 - history of Britain since 1945
 - basic structural elements of British society
 - a survey of contemporary British philosophy and its reflection on everyday life;
 - a survey of contemporary British psychology
 - education system
 - theory and history of contemporary arts (painting, sculpture, architecture, music, film) and their interpretation;
 - mass media and their socio-psychological impact on public opinion.
- (S.Stojic, 1995)

As we have already mentioned the main factor in the introduction of British Cultural Studies at the Faculty of Philosophy was the initiative of the British Council in Belgrade and its collaboration without which such a programme wouldn't have been possible.

The role and help of the British Council can be summarised in the following way:

- encouraging introduction of British studies
- sponsoring of a British lecturer
- sponsoring of eminent visiting professors in this field of study
- providing books, journals, periodicals, tapes, films, video facilities etc.
- developing curriculum and syllabuses
- staff training in the country and abroad (G.B.)
- organising conferences and seminars.

Finally, we can conclude that the main contribution of language and culture teaching is students' better understanding of their own multicultural, multilingual and multi-ethnic society. In such a way learning culture can contribute to students' better understanding of others and themselves, of other cultures and societies and their own, and that is a worthwhile purpose for our faculty and education system.

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CULTURE AND TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGE

Summary

This paper emphasizes the importance of looking at the problems of culture in teaching and learning English as a foreign language. Nowadays a foreign language cannot be acquired apart from its culture. On the one hand culture has become an integral part of a foreign language curriculum and on the other hand, at an advanced level, it is possible to separate the formal study of language and culture. Therefore, Faculty of Philosophy has introduced British Cultural Studies as an optional course at the undergraduate level. This course provides opportunities for a multidisciplinary approach to this field of study and the acquisition of cultural awareness which has raised the questions about students' own identity, beliefs, ideas, values and attitudes.

LITERATURE

**POSTMODERN ANA - APOCALYPTICS:
PYNCHON'S V-EFFECT AND THE END (OF OUR
CENTURY)¹**

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Gravity drains from me like colors at dusk.
I fly so fast that I'm motionless
and leave behind me
the transparent wake of the past
(*Dan Pagis, "Point of Departure"*)

The nature of Thomas Pynchon's fiction has encouraged a serial view of his texts as being sequentially organized by some concatenative V-effect, from the first novel *V.* (or "V-1"), then the V-2 rockets of *Gravity's Rainbow*, and, nearer us, *Vineland* as "V3," a more nostalgic fresco of an allegorized proto-America.² But each time, a different estrangement takes place, according to a variable Brechtian V-effect (*V[erfremdungs]-Effekt*).

As we may legitimately expect from its title and opening design (an inverted pyramid made up of forty-two smaller v's followed by a dot left out of the figure), Pynchon's first novel *V.* explores the many-facetedness of the V paradigm, the motif for the possible convergence of the two main parallel plot-lines at a vanishing point on the quester's horizon. But, however problematic the convergence of either-or's may ultimately remain, *V.* (V dot) moves towards the possibility of an eschatological

¹ Editions of Pynchon's texts used: *Gravity's Rainbow* (New York: Viking, 1973), hereafter *GR*; *The Crying of Lot 49* (London: Picador, 1965), hereafter *CL49*; *V.* (London: Picador, 1961).

² See especially Tony Tanner, "V and V-2," *Pynchon: A Collection of Critical Essays*, ed. Edward Mendelson (Englewood Cliffs, N.J.: Prentice Hall, 1978), 16-55, and Pierre-Yves Pfallon, "V3: Ave America!", *Critique* 514 (1990), 226-42.

point of closure: the apocalyptic dissolution of history more explicitly defined in the earlier version of chapter three published as the short story "Under the Rose." Despite retrospective flashbacks and the framing of a never-ending, never-arriving "mission" (*V.* 226), Pynchon's "V1" plot is essentially progressive and does not really poise on the threshold where the causal model of linear history might be successfully reversed.

Picking up thematically and chronologically where *V.* had left off - the bombing of Malta during World War II, an island "alienated from any history in which cause precedes effect" (*V.* 389) - and prepared for by issues of (pre)text and (pre-)apocalypse in *The Crying of Lot 49* (cf. *CL49* 43), *Gravity's Rainbow* ushers in a yet more versatile, totalizing but untotalizable figure: the "Aggregat-4" or V-2, whose supersonic temporality - it "travels faster than the speed of sound. The first news you get of it is the blast. Then, if you're still around, you hear the sound of it coming in" (*GR* 7) - is thus capable of reversing cause-and-effect and informs the book's final structural twist. When *Gravity's Rainbow* "ends" with the fictional staging of the destruction of the world and book-as-theatre-or-film (*GR* 760), we belatedly realize that we have been in a theatre all along, trying to decipher a multi-layered (screen)play and awaiting a "reel" performance, possibly called *Gravity's Rainbow*, in which one last rocket erupts from the narrative-textual space into the present of referentiality to destroy the theatre and spectators of the deferred show and terminate the book. But that "final" missile about to explode on the Orpheus Theatre, either delayed German V-2 of World War II or future nuclear bomb of the 1970s, reenters Pirate Prentice's dream of an evacuation after bombing, which, after the final (rehearsal of an endlessly repeated) annihilation, we may cyclically go back to and reinterpret:

A screaming comes across the sky. It has happened before, but there is nothing to compare it to now.

It is too late. The Evacuation still proceeds, but it's all theatre.
(*GR* 3)

Thus, Pynchon's defused ending turns into the "recurrent motif of an impending, apocalyptic message intruding into representational space

from an 'impossible' outside,"³ a figure for the failure to represent death-as-event, as Lacan's and Blanchot's impossible real.⁴

Pynchon's fictional programme bears some striking analogy to Derrida's conception of the "fabulous" and "fictive" referent of nuclear war, the "fabulously textual" event of a nuclear apocalypse which has not yet happened and which, strictly speaking, one can only know through rhetorical projections of what this unrepresentable, unthinkable "nuclear sublime" might be like.⁵ Yet, while sketching the gloomy horizon of the "remainderless cataclysm" ("No Apocalypse, Not Now," 21) of a nuclear disaster, *Gravity's Rainbow* is home to a whole range of strategic resistances that foreground the process of remaindering (*restance*) - a double axis which Derrida has used to characterize the work of deconstruction.⁶ Not unlike (though differently from) Derrida, Pynchon opposes this political necessity to the undialectizable destruction of the very symbolic work on/of the remainder which would result from an apocalypse annihilating the "movement of survival" (*survivance*) at the heart of life itself ("No Apocalypse, Not Now," 28), thus showing the necessary impossibility and (therefore) fictionality of envisaging a *post-apocalyptic* world.

Because, unlike the V-1, the V-2 strikes before it warns, gives the response before the Pavlovian stimulus (*GR* 23, 25, 49, etc.), it is not until

³ Berressem, *Pynchon's Poetics*, 23.

⁴ Cf. Maurice Blanchot in *The Writing of the Disaster*, trans. Ann Smock (Lincoln and London: U of Nebraska P, 1995): "the real is real inasmuch it excludes possibility - because, in other words, it is impossible. The same can be said of death and, still more accurately, of the writing of the disaster" (64); "If death is the real, and if the real is impossible, then we are approaching the thought of the impossibility of death" (121).

⁵ Jacques Derrida, "No Apocalypse, Not Now (full speed ahead, seven missiles, seven missives)," trans. Catherine Porter and Philip Lewis, *Diacritics* 14.2 (1984), 20-31 (esp. 23). On the issue of the "nuclear sublime," see Frances Ferguson, "The Nuclear Sublime," *Diacritics* 14.2 (Summer 1984), 4-10 (special issue on "Nuclear Criticism"), Richard Klein, "The Future of Nuclear Criticism," *Yale French Studies* 77 (1990), 76-100 (esp. 77), and, to some extent, Peter Schwenger, "Writing the Unthinkable," *Critical Inquiry* 13 (1996), 33-48 (esp. 37-38).

⁶ See e.g. "Some Statements and Truisms about Neologisms, Newisms, Postisms, Parasitisms, and Other Small Seismisms," *The States of "Theory": History, Art, and Critical Discourse*, ed. and intr. David Carroll (Stanford: Stanford UP, 1990), 63-94 (esp. 87).

it has hit somewhere else that one knows after the fact that one *will have been* saved, in a doubling-back gesture that withdraws life from life in "sur-vival" (*survivance*) since it inscribes it precariously in a perpetual waiting, in between two deaths or salvations and delayed bangs, either too early or too late, in the eternal return of a cyclical "disaster" and impossibility to witness. Thus, when one has started (re)reading the opening sentences quoted before (*GR* 3), one knows that one will have been momentarily spared, that one is still sur-viving.

With its catastrophic temporality of future-before-past - also the book's "linear" unfolding from "It is too late" (*GR* 3) to "There is time" before the "last delta-t" (*GR* 760) - Pynchon's V2-effect may be read as an allegorical exemplum of Jean-François Lyotard's future-perfect temporality of the postmodern understood not as a contemporary historical "moment" but as an unaccountable, already re-presented, *anachronistic* "event,"⁷ and the programmed advent of an onrushing "end" before a (re)beginning in Pynchon's cult postmodern masterpiece makes it a privileged test-case for assessing the state of literature as well as criticism in 1996, four years before the end of the century and of the millenium at the ominous post of the year 2000. The relevance of the V2-effect is like that of the postmodern, in which *post-* comes *pre-*. It is also like Derrida's *post* or the "incoming mail" that the V-2 is compared to (*GR* 6): its apocalyptic missive/missile does and does not reach us, according to the laws of Derridean (a)destination (*destinerrance*).⁸

"At the beginning there will have been speed," says Derrida's opening shot in "No Apocalypse, Not Now" (20). As in the deferred

⁷ Jean-François Lyotard, *The Postmodern Explained to Children. Correspondence 1982-1985*, Translations edited by Julian Pefanis and Morgan Thomas (London: Turnaround, 1992), esp. 24 ("Answer to the Question: What Is the Postmodern?") and 95 ("Note on the Meaning of 'post-'").

⁸ See Alec McHoul and David Wills, *Writing Pynchon. Strategies in Fictional Analysis* (London: Macmillan, 1990), 54 (also 211-21 on apocalypse). For Derrida's *destinerrance*, see especially "My Chances / *Mes Chances*: A Rendezvous with Some Epicurean Stereophonies," trans. Irene E. Harvey and Avital Ronell, *Taking Chances: Derrida, Psychoanalysis, and Literature*, ed. Joseph H. Smith and William Kerrigan (Baltimore and London: Johns Hopkins UP, 1984), 1-32, and *The Post Card: From Socrates to Freud and Beyond*, trans. Alan Bass (Chicago and London: U of Chicago P, 1987), *passim*; see also n. 23 *infra*.

temporal structure of *Gravity's Rainbow*, the future anterior "translates" the politico-discursive stakes of the nuclear issue -i.e. that one has to decide on a prior strategy by anticipating the enemy's next move, which has not yet happened (and may not)⁹ - a future past retroactive tense which later I would like to align with critical concerns about literature in the "post-age." But precisely, after the "final" "Now everybody--" (*GR* 760) and the possibility of a return to yet another belated screaming across the sky (*GR* 3), no apocalypse will have taken place in this fabulously textual event, not now, as if the V-2's speed itself had overshoot the possibility of terminating fiction and its critical interpretations.

I need now to analyze further the "war situation" in *Gravity's Rainbow* and in particular the role of its almost silent evacuation of the Jewish question, which I will read alongside various critical/philosophical positions on the nuclear holocaust, apocalypse, survival, and how these concerns have been brought to bear on the diagnosis of a "postmodern condition." These will later appear to have been necessary steps towards evaluating the relevance of the novel's cyclical structure of deferral for the larger issues of literature, literary criticism and critical theory in our premillennial postmodern age.

No apocalypse (Holocaust) - already not yet again

In the beginning there was the Holocaust.
We must therefore start all over again.
(Elie Wiesel¹⁰)

Used in the Septuagint in the sense of "totally consumed by fire" (Greek *holokauston*) and consonant with the Hebrew term for sacrificial offering (*olah*; Leviticus 1:3ff.), the word "holocaust" is usually extended from the stricter meaning of a religious burnt offering to a more general metaphor for sacrifice, and as such shares a not dissimilar semantic deviation with "apocalypse," the unveiling or uncovering (Greek

⁹ The conjunction of speed and war has been systematically explored by Paul Virilio, from *Vitesse et politique* onwards (Paris: Galilé, 1977).

¹⁰ Quoted in Lawrence L. Langer, *The Holocaust and the Literary Imagination* (New Haven and London: Yale UP, 1975), 31.

apokaluptein) of a new dispensation in the Book of Revelation, beyond the cataclysmic sacrificial purgation by fire to which it has sometimes been reduced. The conflation became more urgent after the end of the Second World War, both with the revelation of the Nazis' "Final Solution" (the planned extermination of the whole of the Jewish race through a survivorless Holocaust, and the subsequent attempt at erasing all evidence), and the premonitory sign of apocalyptic mass destruction intimated by the dropping of the atomic bomb on Japan.¹¹ The Apocalypse is thus a doubly felt urgency: eschatologically, since it is "concerned with final things, with the end of the present age and with the age to follow" - whether or not its accomplishment implies a circular return to an immemorial past¹² - but also teleologically, as it is "given a historical embodiment which is essentially linear," according to a view of history seen as moving towards a specified end, which "assigns to event after event a place in a pattern of historical relationships that will not repeat itself in the cyclical manner of oriental myth, but that presses steadily toward culmination."¹³ On a more "textual" level, Derrida - and what we have learnt to call "deconstruction" - has, not unlike Nuclear Criticism which it has partly influenced, alerted us to the need to slow down the pace of our increasingly "apocalyptic criticism" which, essentially nuclear in its inherent totalizing gesture, ignores the resisting remainder (*restance*) of textual activity and rushes headlong towards desired conclusions.

Over the last decade, under the pressure of (continental) philosophy's pessimistic outlook on the project of modernity, there have been several attempts at rehistoricizing the postmodern with reference to the urgent tones of survival acquired by the *post-* after the Second World War, away from the so far "canonical" founding views of critics like McHale and Hutcheon who would locate literary postmodernity in a range of distinctive formal practices and themes that could be traced back to a

¹¹ For a possible distinction, however, see Klein, "The Future of Nuclear Criticism," 78.

¹² As in Jean-François Lyotard's "A Postmodern Fable," *The Yale Journal of Criticism* 6.1 (1993), 245.

¹³ Lois Parkinson Zamora, *Writing the Apocalypse: Historical Vision in Contemporary U.S. and Latin American Fiction* (Cambridge: CUP, 1989), 10, 13 (10-19 provide a short summary of theories and meanings of the apocalypse).

given point of departure in an unproblematically linear literary history. In his aptly titled essay "Postmodernism: It's Future Perfect," McKenna has summarized this emerging *Zeitgeist* in words that bring together issues of belatedness, survival to an apocalypse, and the retroactive glance of deconstruction:

The question of postmodernism in its most far-reaching implications [...] is the question of survival, of living on after the dead. A postmodern consciousness is indissociable, for demonstrable, concrete reasons bearing on the recent past as they affect the possibility of a future, from the consciousness of being a survivor, of living on. The consciousness of being as presence as being somehow or other belated, *nachträglich*, *après coup*, may be the consequence of our deconstructive activity. It is also, I argue, a matter of decisive historical consequence.¹⁴

Such reflections on living after Auschwitz came into acute focus with Theodor Adorno's *Negative Dialectics*,¹⁵ and were later echoed by Maurice Blanchot in *Après coup* (a belated postface to *Le Ressassement éternel*), before being more fully articulated by Lyotard in his problematic of the differend,¹⁶ then in *Heidegger and "the jews."* Sombrely elected as the symptomatic proof of the failure of the modern project of humanity's emancipation in "Note on the Meaning of 'post-'" (*The Postmodern Explained to Children*, 91), "Auschwitz" reappears against Hegelian dialectic in *The Differend* as the "proper" name for the destruction of

¹⁴ Andrew J. McKenna, "Postmodernism: It's Future Perfect," *Postmodernism and Continental Philosophy*, ed. Hugh J. Silverman and Donn Welton (Albany: State U of New York P, 1988), 229.

¹⁵ Theodor W. Adorno, *Negative Dialectics*, trans. E. B. Ashton (London: Routledge and Kegan Paul, 1973 [orig. 1966]), 361ff. In a 1959 essay, "Was bedeutet: Aufarbeitung der Vergangenheit?" Adorno had already underscored the need of an "enlightenment" (*Aufklärung*) by a collective psychoanalytic working through (*Aufarbeitung*) of the memory of catastrophe and its narcissistic wound. See also n. 18 *infra*.

¹⁶ Jean-François Lyotard, *The Differend: Phrases in Dispute*, trans. Georges Van Den Abbeele (Manchester: Manchester UP, 1988), esp. 86-106, §152-60, a later version of the 1980 Cerisy address translated as "Discussions, or Phrasing 'after Auschwitz'" in *The Lyotard Reader*, ed. Andrew Benjamin (Oxford: Blackwell, 1989), 360-92.

experience and the extinction of the name "humanity," as the cessation of the proper "itself," and, coterminous with all the improper camps of the Nazis' Final Solution of mass liquidation, as the collective name of responsibility which fractures the communal "we" (*The Differend*, 101, §157):

Nazism assails the occurrence, the *Ereignis* [i.e. event - of the deportee's phrase; see 79, §131]. It thereby attacks the time of all modernity. (*The Differend*, 106, §160)

From now on, the name "Auschwitz" will signify the impossibility of speculative discourse in the Hegelian sense (*The Differend*, 97, §155) and that of aesthetic representation, a malaise contributing to Blanchot's "disaster of writing" but also to Lyotard's own approach to the postmodern as "that which in the modern invokes the unrepresentable in presentation itself," to which we must have the courage to attest (*The Postmodern Explained to Children*, 24-25). It signifies the "caesura" that reveals the essence of the West and interrupts historical continuity,¹⁷ the suspension of the "critical" moment of absolute decision and the suspension of epochality itself, which also characterizes the historicity of literature and the "nuclear epoch" in Derrida's "No Apocalypse, Not Now" (27). Thus, for Lyotard, Adorno, Blanchot (but also Steiner, Agamben, Jankélévitch and many others), the question "Auschwitz"? is also the question "after Auschwitz"? - the question of the impossibility of a fictional narrative, of knowledge or testimony of/after Auschwitz (*The Differend*, 101, §157)¹⁸ - and traces a faultline between the belief in

¹⁷ Philippe Lacoue-Labarthe, *La Fiction du politique: Heidegger, l'art et la politique* (Paris: Christian Bourgois, 1987), esp. 56-81 (cf. also "La césure du spéculatif," *L'Imitation des Modernes (Typographies 2)* [Paris: Galilé, 1986], 39-69). In "Discussions, or Phrasing 'after Auschwitz,'" Lyotard speaks of a cleavage or breach (*fêlure*) in Occidental thinking (366).

¹⁸ Cf. also Maurice Blanchot, *Après coup. Précédé par Le Ressassement éternel* (Paris: Minuit, 1983), 99. For a ground-breaking study of this "event-without-a-witness" - to which, in the words of Primo Levi, "we, the survivors, are not the true witnesses" (*The Drowned and the Saved*, trans. Raymond Rosenthal, intr. Paul Bailey [London: Michael Joseph, 1988], 63) - see Shoshana Felman and Dori Laub, M. D., *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (New York and London: Routledge, 1992).

historical continuity and the rupture which has retrospectively been taken to inaugurate a necessarily postmodern consciousness, with perhaps the redemptive possibility of a "condition" in which grand narratives can no longer be trusted (Lyotard), a situation of discursive fragmentation or "dissensus" following the radical dispersion of the collective "we."

In *Gravity's Rainbow*, this may be translated into reading a radical opposition between the "We" of the Preterite, or even of the Elect that are still fortunate enough to hear the delayed blast of an earlier explosion, and the "They" of the "system." And if, as Steiner writes, "[t]he world of Auschwitz lies outside speech as it lies outside reason. To speak of the *unspeakable* is to risk the survivance of language as creator and bearer of humane, rational truth,"¹⁹ one may begin to understand both why, despite the posthumous nature of speculativeness, the all-burning of "Final Solutions" (the Holocaust of the dead Jews, whom the Nazis called *Figuren*; or the Apocalypse) has still been made to function as an iterative metaphor and rhetorical trope, as the speculative space at once opened up and foreclosed by the serialization of destruction (the A-bomb, Blicero's gift of "God's peace" in the quintuple annulling 00000 A-4 missile, the Schwarzkommando's 00001 replica, all transfigured into the threat of nuclear disaster in the Nixon [nixin'] era), and why the evacuation of the Jewish tragedy in Pynchon's novel may be after all an aptly silent manoeuvre to inform the larger claims of economics on humanity, the community of interests that brought the West together after 1945.

The "deportation" of the Jewish question (to use therefore a grimly functional metaphor) is carried out in two ways: first, by focusing on the Germans' slaughter of the Hereros in South West Africa in 1904 (the synecdochic relationship of the 60,000 dead Hereros of General Von Trotha's *Vernichtungsbefehl* to the postulated 6,000,000 fallen Jews in *V.* 245), seen by Pynchon as a dress rehearsal for the Jews' extermination

¹⁹ George Steiner, *Language and Silence. Essays 1958-1966* (London: Faber, 1967), 146. *Écrire-sur-vivre* ("write-on-living") is the only "affordable" makeshift in this condition of *survivance* - which, we may add, marks the critical condition of a posthumous, testamentary postmodernity. See Derrida's "Living On: Border Lines," trans. James Hulbert, *Deconstruction and Criticism*, ed. Harold Bloom *et al.* (London: Routledge and Kegan Paul, 1979), 75-176 (esp. 77).

during World War II;²⁰ then by evacuating Jewish bodies as capitalizable, disposable matter. In cynical terms which now sadly evoke the belated revelation of Heidegger's silence about Auschwitz and his essentializing equation of humans (Jews) with the politico-economic mechanisms of consumables and waste, *V*, *The Crying of Lot 49* and *Gravity's Rainbow* take up the theme of the trashable, convertible Jewish Schlemihl (in one instance, using a neat parallel with the V-2s):

"[...] Look at you, masquerading like a human being. You ought to be junked. Not burned or cremated."

Of course. Like a human being. Now remember, right after the war, the Nuremberg war trials? Remember the photographs of Auschwitz? Thousands of Jewish corpses, stacked up like those poor car-bodies. (*V*. 295)

Buchenwald, according to Freud, once the light was let in, would become a soccer field [...]. At Auschwitz the ovens would be converted over to petit fours and wedding cakes, and the V-2 missiles to public housing for the elves. (*CL49* 95)

So, Jews are negotiable. Every bit as negotiable as cigarettes, cunt, or Hershey bars. Jews also carry an element of guilt, of future blackmail, which operates, natch, in favor of the professionals. (*GR* 105)²¹

The first "deportation" opens up the absolute epochality we are ready to attribute to some key historical moments into gruesomely banal repetitions (the sequence of Herero and Jewish genocides; the 1944 bombing of Malta in *V*, which ushers in the chain of V-2's, A-bomb dropped on Hiroshima, and future nuclear war in *Gravity's Rainbow*), while the silencing or "preterition" of the preterite²² Jews is also

²⁰ See. David Seed, *The Fictional Labyrinths of Thomas Pynchon* (London: Macmillan, 1988), 240, quoting Pynchon's letter to Thomas F. Hirsch.

²¹ Katje Borgesius' words, in the context of her turning three Jewish families over to the Nazis; her ancestor had already kept himself busy by exterminating dodos in seventeenth-century Mauritius (*GR* 108-111).

²² For the crucial theme of the passed over or Preterite and its accompanying rhetorical trope of preterition in *Gravity's Rainbow*, see esp. Louis Mackey, "Paranoia, Pynchon, and Preterition," *Sub-Stance* 30 (1981), esp. 20-21.

strategically part of the argumentative frame within which the repression of the deep necessity to mourn and repair has taken place in postwar Germany²³ and (Pynchon implicitly suggests) throughout the world, because of these economic superinterests (the transnational cartels, reformed and redistributed after V-E Day) which invalidate neat divisions between war and post-war (e.g. *GR* 326).²⁴

The result of deconstructive activity, itself bound up with such "critical" historical consequences, found its most "eloquent" expression in the philosophy of "what remains," i.e. (as we saw earlier) of resistance as much as *restance*. Through its ironic twist, which as it were annihilates the final annihilation, *Gravity's Rainbow* brings about "sur-vival" ("life-upon-life") after death upon death (cf. *GR* 166-7), a remainder of textual/interpretive activity that ceaselessly relaunches the rocket-as-divine Scripture (or Torah; *GR* 727). Beyond the two deaths of the Apocalypse (cf. Revelation 20:6, 13, 14) - the first (corporeal) death (cf. von Braun's epigraph to Pynchon's novel) and second (spiritual) or eternal death - and beyond even Lyotard's death of death, the annihilation of the individual and collective name "Jew" (*The Differend*, 101, §157), there is always the promise of a "second coming" or "eternal return" in Pynchon's V2-effect. Like the imperative, anagogic "come" in the epilogue to Revelation, glossed by Derrida on several occasions (e.g. "Of an

²³ See esp. Alexander and Margarete Mitscherlich's epoch-making *The Inability to Mourn: Principles of Collective Behavior*, trans. Beverley Placzek (New York: Grove Press, 1975 [orig.: 1967]), and Eric Santner, *Stranded Objects: Mourning, Memory, and Film in Postwar Germany* (Ithaca and London: Cornell UP, 1990), who connects the postmodern destabilization of cultural norms about (self-)identity and community to the ethical and intellectual imperatives of life after Auschwitz. Among the texts he quotes from is another Lyotard passage asking us to think the "postwar" under the double sign of the postmodern (the failure of the "modern project") and the post-Holocaust, and stressing the interdiction against anamnesis of such a pathological blockage (Santner, 8; also 9). A similar therapeutic of anamnestic working through versus *Wiederholungszwang* is also advocated in Saul Friedlander, "Trauma, Transference, and "Working through" in Writing the History of the Shoah," *History and Memory* 4 (1992), 39-59, and Dominick LaCapra, *Representing the Holocaust: History, Theory, Trauma* (Ithaca and London: Cornell UP, 1994), esp. 205-23.

²⁴ See e.g. Khachig Tölölyan, "War as Background in *Gravity's Rainbow*," *Approaches to Gravity's Rainbow*, ed. Charles Clerc (Columbus: Ohio State UP, 1983), 31-67 (esp. 60).

Apocalyptic Tone," 25, 31, 33), which beckons toward the impending Parousia-as-return, Pynchon's final "Now everybody--" heralds a retroactive re-call rather than a mere nostalgic comeback (it is actually Blicero's nostalgia for a lost order that makes him disappear, or perhaps mutate westward into a US technocratic magnate, in one possible set of interpretations of Book IV). The tension between the sequentiality of deaths and the dialectic of Death's annihilation is at work in Pynchon's "reentrant" text; the linear (teleological) apocalypse is dis-covered into its critical (eschatological) serialization: no apocalypse - already not yet again. At the physical end of gravity's downward pull (the "DESCENT" section; GR 760), the rocket's arc is transfigured From the single physical parabola of "no second chances, no return" (GR 209) into a circular return as it fictitiously (through the required work of its readers' imagination) burrows underground, back to the rebeginning of its textual course (cf. GR 726). After "Now everybody--" which gives us to think the presence of present, also as the impending gift (*present*) that has not quite happened,²⁵ thus the not now/not yet of a delayed, serial "ana-apocalypitics" according to the Lyotardian conception of postmodern temporality as a procedure in *ana-* (*The Postmodern Explained to Children*, 93), the V-2 silently strikes (again) in the blank space of the book's anamnestic return.

What remains after: Towards generalized ana-apocalypitics

We love apocalypses too much
(Saul Bellow, *Herzog*)

In criticism, the apocalypse could also signify a termination of interpretation, thus of desire, fantasy, life, when the final revelation comes beyond which there is nothing left to say. More generally, the *apparent* closure signifies perhaps the healthy desire not to close by proposing a final revelation; the sense of an apocalypse would therefore fade over into

²⁵ For Blanchot's disaster of an eternal return as the gift of what comes without arriving, posthumously, see e.g. *The Writing of the Disaster*, trans. Ann Smock (Lincoln and London: U of Nebraska P, 1995), 5 (also 21, 65, 66, 69, 117, 146, etc. on the temporality of the eternal return and of deferred death, and 47 on the holocaust).

mock-apocalyptic rehearsals for a first-last performance that will never take place.

In *Gravity's Rainbow*, the prospective apocalypse is always trembling on the threshold, yet is forever deferred in order to be serially replayed at all levels of the "reel" of Pynchon's "realfiction." Between politics and parody, and using the full political implications of parodying undecidability to the best of postmodern effects,²⁶ Pynchon's work challenges and reinscribes the very notion of apocalypse in a post-WW2 universe which has already "survived" the holocaust, yet also lives under the threat of nuclear winter (the opening scene, set on 18 December, can thus be re-read as being set in a fatal post-atomic ice age). For what is the paradox of an epoch that is post-apocalyptic, i.e. that comes after the revelation of humanity's vacuity, though the apocalypse has not (yet already) taken place, if not a constant revisiting of the fathers' sins upon the sons (like the generations of questing "stencils" in *V.*) in ana-apocalyptic fashion - two mixed versions of Greek re-vealing, *anakalyptein* and *apokaluptein*, that here become in my coinage a returning, retroactive or retroprogressive apocalypse?

The very last section of the twelve-episode Fourth Part of *Gravity's Rainbow* (suggesting the issue of apostolic succession; from Greek *apostolos*: Godsent) is at once a narrative step forward or prolepsis to the possible dawning of a nuclear war in the Nixon era *as well as* a step back, or *analepsis*, to the fork in post-WW2 time when both Blicero's quintuple-zero rocket bearing Gottfried (or God's piece in German) and the Schwarzkommando's serially derived 00001 are about to be fired. Poised interstitially between zero and one, (V-)1 and (V-)2, or reading and re-reading, *Gravity's Rainbow* vindicates Blanchot's view of the writer - "Du 'ne pas encore' au 'ne plus', tel serait le parcours de ce qu'on nomme l'écrivain" (*Après coup*, 86) -, and his diagnosis of writing's "trajectory" of a silent disaster in the impossibility for the book to begin or close (*The Writing of the Disaster*, 36) can be applied to *Gravity's Rainbow* in a more literal way.

²⁶ See David Bennett, "Parody, Postmodernism, and the Politics of Reading," *Critical Quarterly* 27.4 (1985), 27-43.

Whether in *The Crying of Lot 49* (through the gamesy final repetition of the book's title in lieu of the event itself), or in *Gravity's Rainbow* (the book as annunciation, Slothrop as "pretext" [GR 738] and the Rocket as Text [GR 25], etc.), Pynchon's fictions are in a perpetual state of disclosed, pre-apocalyptic rehearsal. Not now, pre *ana-apo-*(calypse); not yet, yet always already; from a naive "doxic" conception of apocalypse as supposedly "terminal" or final revelation to the paradox of a trembling cataclysm inherent in every sign.²⁷ No, Apocalypse has not (yet) taken place - Now - it will (not) have (yet) taken place; no apocalypse, but rather a (pre/post) ana-apocalypse, a constant rehearsal, repetition and working through of revelation between "to die" and "to be reborn" - the couple *apothnèskein/anabioskesthai* in Plato's *Phaedo* - in the gaps between fiction and fact, poetics and politics, aesthetics and ethics. Thus described, Pynchon's duplicitous fiction would be seen to "promote" a double process in ana- and apo-: a postmodern ana-mnesia where *post* comes *pre-*, combined with the spectrum of "apotropocalyptics"²⁸ (including preterition or apophasis), an iterative apotheosis that perhaps best captures the state of our postcondition at the end of a century and millenium.²⁹

²⁷ Cf "Of an Apocalyptic Tone," 27-28, and also Hanjo Berressem, *Pynchon's Poetics: Interfacing Theory and Text* (Urbana and Chicago: U of Illinois P, 1994), 114.

²⁸ See John P. Leavey, Jr, "Destinerrance: The Apotropocalyptics of Translation," *Deconstruction and Philosophy: The Texts of Jacques Derrida*, ed. John Sallis (Chicago: U of Chicago P, 1987), esp. 39-41, where he connects/collects under the trope of "apotropocalyptics" (in which one should also hear the diversionary skill of "apostrophe" as in *The Post Card*, 4) Derrida's apocalypse without apocalypse, his "addresses" without message and without destination.

²⁹ For another view of Pynchon's novel as both apocalyptic and post-apocalyptic, see also Lawrence Daw, "The Apocalyptic Milieu of Pynchon's *Gravity's Rainbow*," *Apocalyptic Visions Past and Present*, Selected Papers from the Eighth and Ninth Annual Florida State University Conferences on Literature and Film, ed. JoAnn James and William J. Cloonan (Tallahassee: Florida State UP, 1988), 91-98 (esp. 92). Another excellent study of this now well established theme is David Robson's "Frye, Derrida, Pynchon, and the Apocalyptic Space of Postmodern Fiction," *Postmodern Apocalypse: Theory and Cultural Practice at the End*, ed. Richard Dellamora (Philadelphia: U of Pennsylvania P, 1995), 61-78.

Apocalyptic Criticism: Past postmodernism?

Mr. Godot told me to tell you he won't come this evening but surely tomorrow. (Samuel Beckett, *Waiting for Godot*)

So, what of "[t]he post [that] is always *en reste*, and always *restante*" - to adapt Derrida (*The Post Card*, 191) - as we hurtle toward the second chiliastic landmark, after witnessing the emergence of a quasi discipline ("Apocalypse Theory"), with an exponential proliferation of readers and studies?³⁰

The complex, if not "*pre-posterous*" figuration through which I have tried to address Pynchon's post(modern)-fiction has also been all along a pretext, my critical pretext for questioning the supposed step "past the last post" of modernism that one often hears about. For what can come after *postmodernism*, supposing for a moment that modernism, for instance in its complex relation to "modernity," is a completed, even exhausted critical project? Of an apocalyptic tone adopted whenever we think we are preparing the next century/literary epoch by chanting the end of postmodernism, itself already (self-)apocalyptic...³¹ Among other contexts, the exercise I have put you through was also a way of showing that there cannot be such a simple step beyond postmodernism, another "post" in a line of successions and displacements, if only because postmodernism itself cannot be dismissed as a mere standing in line.

I do not want to set too much value to those statements that credit the "sense of an ending" (to use Kermode's famous phrase) and impending apocalypse, with fantasies of destruction and renewal, which accelerates entropically as the end of each century, let alone millenium or era, draws nearer (cf. Yeats's "The Second Coming"), and seems to send humanity

³⁰ See e.g. the representative collection suggestively titled *Apocalypse Theory and the Ends of the World*, ed. Malcolm Bull (Oxford: Blackwell, 1995).

³¹ Thus, in "The Myth of the Postmodern Breakthrough" (*TriQuarterly* 26 [1973]: 383-417), Gerald Graff could summarize: "two strains can be discerned within the general complex of attitudes which have become associated with postmodernism: the apocalyptic and the visionary [...]. The first strain is dominated by the sense of the death of literature and criticism; literary culture assumes a posture acknowledging its own futility" (384), leading to the negative manifestation of the "literature of silence."

into disarray and critics wondering what will come after.³² I'll merely point out the propaedeutic precedent afforded by John Barth's misunderstood essay on "The Literature of Exhaustion," which put into critical perspective how the sense of contemporary urgency and of the "usedupness" of novelistic forms - the apocalyptic feeling of being in an "an age of ultimacies and "final solutions"" more than the diagnosis of a factual reality - could still be turned on itself for new fictional departures.³³ Let us beware, therefore, of sounding too apocalyptic, as if postmodernism were exhausted and dead, as if one needed yet another *post* missile, sent in apostolic succession.³⁴

Perhaps Jean Baudrillard, if anybody, would for once be wiser in sustaining on the contrary that, as we approach the end of the century but also of the millenium, we are engaged in retracing our historical footsteps by cancelling out the signs of earlier twentieth-century history, rather than living out such an end or fantasy of a linear history; that reversion in time, or *anastrophe* -rather than eschatological *dénouement*, or catastrophe - is what is happening rather than impending.³⁵

³² This is Henri Focillon's well-known thesis of humanity's projection of existential anxieties onto history in *The Year 1000*, trans. D. Wieck (New York and London: Harper and Row, 1971). See also Hillel Schwartz, *Century's End: A Cultural History of the Fin de Siècle from the 1990s to the 1990s* (New York: Doubleday, 1990). For an excellent, if controversial, attempt to "work through" the "tiresomely repetitive" recurrence of such apocalyptic/visionary fantasies throughout history, and more specifically the postmodernist inability to mourn, see Martin Jay, "The Apocalyptic Imagination and the Inability to Mourn," *Rethinking Imagination: Culture and Creativity*, ed. Gillian Robinson and John Rundell (London and New York: Routledge, 1994), 30-47.

³³ John Barth, *The Literature of Exhaustion and The Literature of Replenishment* (Northridge, CA: Lord John P, 1982), esp. 5, 11.

³⁴ For the familiar Derridean "themes" of the apocalypse of "missivity" itself, combined with the motifs of holocaustic burning, see esp. *The Post Card*; "Of an Apocalyptic Tone Recently Adopted in Philosophy," trans. John P. Leavey, Jr., *OLR* 6.2 (1984), 3-35; "No Apocalypse, Not Now," and *Cinders/Feu la cendre*, trans., ed., and intr. Ned Lukacher (Lincoln and London: U of Nebraska P, 1991).

³⁵ Cf. esp. Jean Baudrillard, *The Illusion of the End*, trans. Chris. Turner (Cambridge: Polity; Oxford: Blackwell, 1994), esp. 120-1, and "The Anorexic Ruins," *Looking Back on the End of the World*, ed. Dietmar Kamper and Christoph Wulf, trans. David Antal (New York: Semiotext(e), 1989), esp. 34-35, 37, 39. Compare with the twists of a serial, cyclical apocalypse in *Gravity's Rainbow*, in which the *dénouement* "is not a disentanglement from, but a progressive *knotting into*" (GR 3).

Towards the beginning of "Point de folie - maintenant l'architecture," Derrida, the arch critic of apostolic transmission, warns against the historicist compulsiveness which, according to him, still lurks in the epoch-making, trend-setting manoeuvres of the proliferating *post-'s* launched in the name of critical progress but which cannot avoid revealing the stencilizing, *déjà lu* effects of criticism's crisis.³⁶ The supplementary modes of Pynchon's fiction too remind us, if need be, that literary hermeneutics, whenever it has a tone of closure that risks announcing the end(ing) (of the end(ing)), can vanish out of life and critical sight (*V*), entropically become uniformly and conformistically dualistic (*The Crying of Lot 49*) or fall prey to the laws of *gravitas* (*Gravity's Rainbow*). What can possibly be the "end" of a criticism that calls for the end of one *post* age to decree another "postism," that wants to put its stamp (postage) on current debates fraught with enough labelistic "seismisms"? About the necessarily apocalyptic tone of revelation, Derrida has noted its claims to reveal nothing less than the truth (of postmodernism?), and that such an *a-letheia* (un-covering) is already apocalyptically "in progress" ("Of an Apocalyptic Tone," 24). What is the need for apocalyptic revelation when the apocalypse is on its way, is structurally already at work in the tone of a language and in language in general, has thus irremediably tainted the prospect of survival with the inevitability of death and total destruction; when the apocalypse is the transcendental condition of all discourse? ("Of an Apocalyptic Tone," 24ff.). The obsessional "theme" of "apostolic succession" in literary history and criticism - including even the decision to make "post-Auschwitz" the *terminus a quo* postmodernism will have started, according to *nachträglich* conceptions of periodization - that would take into account literature's constant need to register the sense of a historical trauma all the more traumatic since it is a sense of *déjà vu*: such is perhaps the still burning issue of (a postmodern) criticism at the "end" of this century...

But it is already too late, and in my turn I must end and I will do so on the seventh and "last" missile/missive of Jacques Derrida's "No Apocalypse, Not Now" in the "French" version (left untranslated in English), sent before the revelation of his twice seven-lettered name, in

³⁶ In *Psyché. Inventions de l'autre* (Paris: Galilé 1987), 478.

apostolic succession to the messages to the seven churches in the Book of Revelation:

*Now: Fin et Révélation du Nom. C'est l'Apocalypse: Nom. C'est: étrange présent, maintenant. Nous y sommes. D'une certaine manière depuis toujours, et nous le pensons, même si nous ne le savons pas. Mais nous n'y sommes pas encore, pas maintenant, not now.*³⁷

Yet the end draws inexorably nearer, texts must be speedily atomised and confla(gra)ted as all missiles - the V-2 about to fall on London at the beginning of the book, the launching of the 00000 from Nordhausen and of its replica by the Hereros at its end, and the proleptic nuclear warhead, etc. - converge and are about to be delivered to "us" in an eschatological (second) coming or a cyclical revolution of unprecedented revelations, as "we meet again the necessity and the impossibility of thinking the event, the coming or venue of a first time which would also be a last time" ("No Apocalypse, Not now," 30):

The end approaches, now there is no more time to tell the truth about the apocalypse. But [...] to what ends do you want to come when you come to tell us, here now, let's go, come, the apocalypse, it's finished, I tell you this, that's what's happening. ("Of an Apocalyptic Tone," 35)

A screaming comes across the sky. It has happened before, but there is nothing to compare it to now.

It is too late. (GR 3)

Now everybody--

³⁷ *Psyché. Inventions de l'autre*, 385. More time should be given to exploring this parallel numerological motif in Derrida's work (e.g. *Glas*, "No Apocalypse, Not Now," and especially the "j'accepte/Jacques sept" of *The Post Card*) and Pynchon's twice seven-lettered *Gravity's Rainbow* (the latter having seven colours) or *The Crying of Lot 49* (which uses the two numerological traditions for working out the date of Whitsunday: seven times seven, or [Greek] fifty for Pentecost, as the sum and multiplication of the seven times seven meanings of "crying" [2], "lot" [3], and "49/50" in the book's Revelation of Revelation: the anticlimactic doubling of its programmatic title). Such a study would inevitably focus on the deferral of Pentecostal atonement in Pynchon's work, the parodic or impossible manifestation of the tongues of fire, associated with Puritan preterition.

NORMAN MAILER'S *AN AMERICAN DREAM* AND THE AMERICAN ROMANCE TRADITION

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Norman Mailer's *An American Dream* was first published serially in *Esquire* magazine in 1965. Even while it was coming out some reviewers felt induced to criticize it in the name of moral norms and for its portrayal of female characters. It was attacked more than any other of Mailer's novels. The negative criticism, in turn, led to a clear division in Mailer criticism. The negative criticism and the defense of Mailer's work led to the taking up of sides for and against Mailer. This would just be a story of the divided reception of the novel or the opposite views that Mailer as man and writer seems to cause, yet the attacks on *An American Dream* and its defense during the following decade, in fact, conceal the large question of how to read the novel, how to interpret it and to what type of novel it belongs.

If the book is read as a realistic novel or a novel of social manners, as is done by Elizabeth Hardwick, there is room for the claim that it is a collection of "vengeful murder, callous copulation and an assortment of dull cruelties" and that Rojack's wife is a "poor unreal creature brought to rest in her own filth for reasons known only to the odor-and-anal obsessed author". Like Gore Vidal (author of one of the most scathing criticisms, with whom Mailer had a fist fight on the Dick Cavett show), Hardwick believes Mailer's gifts lie in the naturalistic and that to the extent Mailer deviates from such techniques, he abuses his gifts and the reader's patience.¹ While this novel is so easily made to seem ridiculous, as indeed novels of moral earnestness and absolute values can be by the merely literal eye, it is also difficult to defend. The critic Leo Bersani interprets it as a nightmare Freudian dream, mostly as a novel of the absurd, while

¹ Reprinted in *Norman Mailer, The Man and His Work* ed. Robert Lucid: Elizabeth Hardwick, "A Nightmare by Norman Mailer"; Gore Vidal, "The Norman Mailer Syndrome", pp. 145-150; 95-107.

Richard Poirier perceives that the novel is outside the conventions of the realistic/naturalistic novel, closer to the American romance tradition, though he still entitles his essay on the novel "Morbid-mindedness".² The book contains elements both of the mystery and detective novel, the spy novel and the supernatural tale. It appeals to tastes for tales of international intrigue and of manipulation between the CIA and the Mafia. Mailer claims in *Advertisements for Myself* that the American writer must package himself for consumption like everything else in America, if he hopes even to be considered by those he would reach.

Richard Foster and Michael Cowan point out that Mailer should be placed in the tradition of Cooper, Hawthorne, Melville, Emerson, Dickinson, Whitman, Fitzgerald and Faulkner,³ though, despite of this, they do not read *An American Dream* in this tradition or in the tradition of the American novel, "romance". This paper will offer a reading of *An American Dream* as a romance, on two parallel levels: the realistic one, and the allegorical and the archetypal one, which will reveal how the novel functions. The focus will be the central scene of the opening novel.

While the novel is easily made to seem ridiculous, one must recognize multilayered, that there is a realistic level to this dream, as well as a symbolic or allegorical dream with an astonishing symbolic consistency that draws its power from archetypal roots. The author guides us through stark, brutal, and intense experiences ranging from the horrible to the beatific. We are guided into the realities of the psyche, spirit and the dream: sex, incest, masturbation, white and black magic, murder, love, creation, and painful acts of cowardice and courage. The novel is steeped in violence and the hallucinatory horror of a nightmare, as much as a vision of healing from disease and disorder. But just as this is a novel of something other than inflexible realism, it is also something more than a collection of bestseller tactics and superficial conventions. If it is read as the allegory of a dream, it is a complex allegory in which a

² Leo Bersani, "Interpretation of Dreams", *Partisan Review*, 32 (Fall, 1965), 603-608; Richard Poirier, "Morbid-mindedness", *Commentary* (June, 1965), 91-94. Both articles are collected in *Norman Mailer, The Man and His Work*, ed. Robert Lucid.

³ Richard Foster, "Mailer and the Fitzgerald Tradition"; Michael Cowan, "The Americanness of Norman Mailer" in *Norman Mailer, a Collection of Critical Essays*, ed. Leo Braudy, pp. 127-142; 143-157.

spiritual world is represented through the details of the phenomenal world. The symbolism of the novel is complex, shifting, and multivalent, as archetypal and mythological symbolism is. Nothing could be clearer, from title to content, than that Mailer sees this novel as a journey into a dream. If Mailer views his responsibilities as a novelist, in the literary-theoretical essays collected in *Cannibals and Christians*, as to venture into the metaphorical and metaphysical and to replace the naturalistic novel and the novel of manners with the novel of intense experience and dream, we should expect to find here, to the degree that this adventure is genuine, the recurring of complex symbols, situations and elements of visions. Until we view the novel in such a way as to include the visionary material, we continue to read it superficially.

There are at least two levels operating in the novel. First is the literal reality traditionally associated with realism--the detailed, conscious, and rational experience of such events as occur in the police-station scenes, for instance. The policeman interrogating Rojack wants the precise details of how his wife Deborah committed suicide, and the details of their marriage. The realism of the novel reaches a naturalistic level in the scene of the autopsy. On his way out West, after the experiences of Deborah's death and his getting away with it, Rojack stops to see an army friend who has become a doctor. This friend challenges Rojack, who has written so much about death as a professor of existential psychology, to also witness it at an autopsy. It is the corpse of a man who had cancer, but died from a burst appendix.

The description is gruesomely real:

The cadaver had been crowned with the head of a goodlooking old man; a stern waxlike face looked back as the tubers were revealed. It could have been the face of a man who owned his own farm or had been the local banker. It was lustful and proud much hate in it, but disciplined. A general could have been cousin to that face. Maybe this discipline did him in; all that desire and all that compression of the will clamped on one another in some spew of the private states, the pressure continuing into

that instant when the dissecting knife went into
the belly. A sound hissed, the whistle of still
another ghost released, psssssssssss went this
long sound like an auto tire in the instant before
it blows, eighty miles an hour, and rubber all over
the highway. Then the smell came up. Madness in it.⁴

Behind the realistic level is the level of allegory, or that level of the narrative in which characters and events are directly translatable into the larger dualistic pattern of the novel as it portrays the battle between life and death. In this allegory of Mailer's, the distinctions between life and death, at certain points, assume definite connotations of good and evil, often in the Christian sense of the dualism. Below the allegory is the archetypal level of the novel, in which the images of from the external world are used, in Paul Piehler's words, to "shape a visionary world in which spiritual powers can be encountered and portrayed."⁵ These powers, one could call them psychic powers, are ever-shifting and ambiguous. At this level the writer's intuitive functions use "ancient and profound" images and symbols prior to their identification and control by rational functions. We should recall also that true allegory functions on all levels simultaneously, not on separate levels exclusively. Just as in the midst of such enumerative or scientifically realistic scenes as those in the police station, Rojack receives a sign from God, which has numerous mythological antecedents.

To make these theoretical claims clearer, we shall analyze only the first stage of the journey of the hero, Stephen Rojack and the confrontation with the first character of his dream and testing, his wife, Deborah Mangaravedi Kelly. At the beginning of the novel Rojack introduces himself as a war-hero, ex-congressman, professor of existential psychology and television personality who has engaged in the politics and public relations necessary to "manufacture" himself. But he also says that he is dissatisfied by his actor's hollowness, that the success

⁴ Norman Mailer, *An American Dream* (New York, 1970), p. 249. Subsequent references will appear as *AD*, and will be incorporated in the text.

⁵ Paul Piehler, *The Visionary Landscape* (Montreal, 1971).

he has achieved is really failure, and that his private obsession with death has reached the point where he must confront it. His extreme, dreamlike experiences begin when his obsession leads him to face either suicide--that "pale light" of the moon which calls him to step over the edge of the ten-storey high balcony--or by murder--that release of rage and hatred that promises renewed strength. Rojack is a hipster facing defeat or violence, but he is also more. He must slay the forces of evil before he can search for "love in another land". Deborah, his wife, is that force of evil at the threshold to that other land. Once we see Deborah as both a realistic character but also as an allegorical-archetypal figure in a visionary world, we will not be marooned on the literal issue of Mailer's sexist portrayal of women as the feminist Kate Millet and the critic Elizabeth Hardwick are. The former attacked Mailer sharply for being a sexist who advocates that by killing his wife a man finds salvation, while the latter asks in horror, whether the message of the novel is that a man can kill his wife and, if he is crafty, can conceal to as a suicide and thus avoid both the penalty of the law and his moral consciousness.⁶

Mailer's Rojack cannot separate himself from his wife, Deborah. Her hold is so great that she has forced him to confront his obsession with death by committing either suicide or murder. It is in facing suicide that Rojack first sees the state of his own being. "He has lived his life and is dead with it, full of rottenness" (*AD*, pp. 11-12). He misses the moment when he could have killed himself by not heeding the call of the moon and jumping off a tenth storey balcony. He decides to heed another call, the call of Deborah. By doing so, he takes a first step toward knowledge without realizing it.

On the realistic level of the story, Deborah is the love of his "ego", the love of the world of power that has poisoned his inner life. Making love with Deborah, he tells us: "I always felt as if I had torn free some promise of my soul and paid it over in ransom". She has played a role in each personal loss. Returning to her now, he feels like an addict returning for a fix. "Can you understand? I did not belong to myself any longer. Deborah had occupied my center." (*AD*, pp. 22, 26)

⁶ Cf. Kate Millet, *Sexual Politics* (Garden City, 1970), pp. 158-162; Elizabeth Hardwick in *Norman Mailer, The Man and His Work* ed. Robert Lucid, pp. 145-150.

When Rojack is most abject and fearful before her, she taunts him with the pleasures of her infidelities and this taunting produces another vision of his dead self or being. But it also kindles a fire in him, and impulsively he slaps her. This act makes Rojack feel a new power contrary to the feeling of Deborah's power within him, and when she charges him in turn, literally trying to castrate him, Rojack kills Deborah.

If Deborah were merely the egotistical infidel and the domineering wife who stifles her weak husband's chances of genuine success in the world, the murder would indeed be a ridiculous and gratuitous cruelty. But, at the moment of Deborah's death Rojack has a vision of a shiny heavenly city, and Deborah becomes an allegorical figure in this life and death struggle. She is one of the guardians of wealth and power as it functions in the world. Shago Martin sums her up as a devourer: "I got a good look at her sitting with you in front, eating me, man, I could feel the marrow oozing from my bones, a cannibal" (*AD*, p. 179). Rojack describes her also as a queen with a "good mass of black hair" and the "striking green eyes" of a serpent or dragon: "there was something so sly at the center of her, some snake, I used literally to conceive of a snake guarding the cave which opened to the treasure, the . . . filthy-lucreed wealth of all the world" (*AD*, pp. 19-20). She is also temptress and witch, her mouth shifting through many shapes, her voice "a masterwork of treachery". We later discover she is her father's, Barney Kelly's incestuous witch-daughter in damnation, and rival for his satanic power in a network of international intrigue. Her powers are directed at the life in Rojack.

All this makes Deborah almost an archetypal figure of evil, a dangerous mythical evil which must be encountered and slain. She is a figure with which the hero must do battle in order to reach his goal. But Deborah is also a symbol, a complex one and sometimes an ambiguous one. She represents the evil that is in Rojack too. In the opening pages of the novel, he recounts that he had seen Deborah first as an heiress, as a vehicle to the kind of power he will fight to transcend for the rest of the novel. The snake rustled in his won heart. Each figure he encounters gives Rojack a glimpse of some aspect of his own nature, which, taken as the contents of a dream, is the dualistic nature of Rojack's self as he journey's through it. It is an intensely subjective experience because it is

Rojack's self that gives meaning and value to experiences, figures, omens. Rojack's dream is, as much as anything, a dream of the self's struggle with the capacities of life and death, within and without. On the allegorical level we see clear divisions of light and dark forces, but as archetypal figures these forces reveal an unsettling quality of mixed good and bad.

A further complication is that Rojack gains and uses two kinds of power to free himself from the death within. On the one hand, each victory, beginning with the victory over Deborah, gives Rojack the strength and power of grace, the sense of passing from night to a morning of a new life. Rojack describes the murder of Deborah as a catharsis of hate and illness and as floating into himself. This first infusion of grace brings about a transcendental vision of "oriental splendor" and of a heavenly city:

... For a moment I did not know if I could hold her down, she had almost the strength to force herself up to her feet and lift me in the air, which in that position is exceptional strength even for a wrestler. For ten or twenty seconds she strained in balance, and then her strength began to pass, it passed over to me, and I felt my arm tightening about her neck. My eyes were closed. I had the mental image I was pushing with my shoulder against an enormous door which would give inch by inch to the effort.

One of her hands fluttered up to my shoulder and tapped it gently, like a gladiator admitting defeat. I released the pressure on her throat, and the door I had been opening began to close. But I had a view of what was on the other side of the door, and heaven was there, some quiver of jeweled cities shining in the glow of a tropical dusk, and I thrust against the door once more and hardly felt her hand leave my shoulder. I was driving now with force against that door: spasms began to open in me, and my mind cried out then. "Hold back! you're going too far, hold back!" (*AD*, p. 35)

This is a strangely mixed vision for it is achieved out of violence and murder. The vision is followed by the realistic details of how Rojack throws the body of his wife over the balcony onto a street busy with traffic in order to make the murder look like a suicide.

On the other hand, Deborah has led Rojack to his faith in black magic, in witches, and in the Devil. The transformation of perception Rojack undergoes in the novel, which the reader experiences as Rojack's intense sensual and psychic awareness and associations, literally begins with Deborah too. Rojack had long ago, he tells us, cast off that world view of the positivist, the technocrat and the liberal who believe in *The New York Times*. He now swims in "the well of Deborah's intuitions". Part of this magic is the force Rojack gains from those he defeats. From Deborah he gains the violence and black magic that will help him wage psychic war against such Mafia types as Tony: "We avoided each other's eye and stood there side by side in a contest: his presence against my presence, two sea creatures buried deep in the ocean silt of a grotto, exuding the repellent communications of sea creatures. . . So I called on Deborah" (*AD*, p. 112)

Rojack's deepest resources of perception emerge after he slays his wife. Though this might seem a contradiction in humanist terms, his intensified perceptions are essential to the first stage of Rojack's regeneration. His strange calm and sense of renewed life make him aware, with a hallucinatory intensity, of the life of his body, hair, and eyes. He sees molecules living and dying around him. His eyes seem, like those of the German he killed in the war, to go all the way back to God. He does not know whether his delicate state is more good than evil, but he is quickly captured by some dark, primitive force which leads him to new challenges, monsters and struggles, until his fourth and crucial test of courage with Deborah's father, Barney Kelly, the wealthy and powerful multimillionaire. Kelly's connections run from official America all the way to the White House, but also into the world of the Mafia from which his enormously wealthy wife, a Mafia princess, came. Rojack approaches Kelly as if he were the Devil himself. The description of the Waldorf Towers in which he lives is as if they are the "ante-chamber of hell". Rojack's psychic powers are so acute now that he tells us that he has entered "an architecture to eternity which housed us as we dreamed." And

Kelly is surrounded by subservient figures notorious for their evil--Gannucci who is "an essence of disease, some moldering from the tree of death"; Bess, who is the most evil woman in Europe; and the maid Ruta whose hair is a "soft lick of flame" and "rich clay". (*AD*, pp. 203-204)

And so, from the realistic level to the allegorical and archetypal one, we can interpret the long scene with Barney Kelly, as well as many of the other characters and events in the novel. *An American Dream* is, in this way, quite successfully defended from the criticism of Elizabeth Hardwick and Gore Vidal, who read it in the realistic key and were scandalized by what they took for its message, as well as from those critics who read it as an absurd novel, the nightmares of a demented mind.

Yet, it is not the purpose of this paper to defend the novel, nor Mailer for that matter, especially from the accusations of his treatment of female characters. Anyone who has read all of Mailer's writings would have examples aplenty, but would also have to admit that Mailer has written one of the most sensitive and understanding biographies of Marilyn Monroe. The point is that *An American Dream* is a specific type of novel which needs to be read in a specific way in order to make its content and messages meaningful. The history of American literature reveals that there have been similar novels from its beginnings as an authentic and independent literature. These are the works of Nathaniel Hawthorne, one of the originators of the American novel, who called his novels "romances" and defined them in the "Custom House" chapter of *The Scarlet Letter* as the "neutral territory" to be found "somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other."⁷ In his preface to *The House of the Seven Gables*, he searched for a form of the American novel, romance, which would have a "certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel". A romance is not aimed at "very minute fidelity, not merely to the possible, but to the probable and ordinary course of man's experience" but, in its search after the "truth of the human heart" it "has fairly a right to present the truth under circumstances, to a great extent, of the writer's own choosing or creation.

⁷ Nathaniel Hawthorne, *The Scarlet Letter* (Boston, 1960), p. 38.

If he think fit, also, he may so manage his atmospherical medium as to bring out or mellow the lights and deepen and enrich the shadows of the picture."⁸ In his classical study on the specific tradition of the American novel, and its difference from the English novel, Richard Chase finds that the American novel has the following characteristics:

besides the more obvious qualities of the picturesque and the heroic, an assumed freedom from the ordinary novelistic requirements of verisimilitude, development, and continuity; a tendency towards melodrama and idyll; a more or less formal abstractness and, on the other hand, a tendency to plunge into the underside of consciousness; a willingness to abandon moral questions or to ignore the spectacle of man in society, or to consider these things only indirectly and abstractly.⁹

All of this creates a form of novel in which fantasy and reality are combined, myth and symbolism, allegory and realism often with a dialectical vision of the world. Chase finds examples of the American novel as romance not only among 19th century novelists but also among the modern and 20th century ones such as Henry James, F. Scott Fitzgerald and William Faulkner. Our analysis of *An American Dream* clearly shows that Mailer's book is a romance according to Hawthorne's and Chase's definitions. Since Chase's book, many other studies and articles have offered even more detailed analyses of the American novel as romance. In an excellent recent contribution, *In Hawthorne's Shadow*, Samuel Chase Coale finds Hawthorne's romance descendants in contemporary American novelists such as John Updike, John Gardner, Joyce Carol Oates, Joan Didion, and a direct line from Herman Melville to Norman Mailer.¹⁰

All this goes to show that at the close of the 20th century there is still a tradition of the American novel, the romance, which originated in the 19th century, and which, by the modernists and Mailer, continues to this

⁸ Nathaniel Hawthorne, *The House of the Seven Gables* (New York, 1964), p. vii.

⁹ Richard Chase, *The American Novel and Its Tradition* (Garden City, 1957), pp. vii-xii.

¹⁰ Samuel Chase Coale, *In Hawthorne's Shadow, American Romance from Melville to Mailer*. University Press of Kentucky, Lexington, 1985.

day. The romance is a living tradition in the American novel and the contemporary generation of American novelists will bring it over into the 21st century. It has proved vital enough so that it is not a futuristic vision to predict that the books of some American novelists in the new millennium will be best categorized as romances, whether to describe their characteristics, in the manner of Richard Chase, or to find the best key in which to read and interpret them, as has been shown for *An American Dream*. Whether this continuity of tradition is a specific feature of the American novel and literature or also present in other newer literatures in the English language, or whether, from this example, at the end of the 20th century, we should re-examine the concept of literary history as a story of disruptions, reversals and rebellions of younger generations against their literary elders, and perceive it as the story of continuities and living traditions, is an interesting new topic of consideration.

JEDAN AMERIČKI SAN NORMANA MEJLERA I TRADICIONALNI AMERIČKI ROMAN ("ROMANCE")

Rezime

U svojim razmatranjima specifičnosti američkog romana koji je nazvao "romance", rodonačelnik američkog romana XIX veka, Nataniel Hotorn (Nathaneal Hawthorne) ga je definisao kao neutralnu teritoriju između sveta mašte i sveta jave, a u predgovoru romanu **Kuća na sedam zabata** (**The House of the seven cables**) tragao je za formom američkog romana koja će mu omogućiti "izvesnu slobodu, ... kako oblikovanja tako i izbora mateijala". U svojoj epohalnoj studiji o specifičnoj tradiciji američkog romana, koja se razlikuje od engleskog realističnog romana, Ričard Čejs (Richard Chase **The American Novel and Its Tradition**) nalazi da američki roman poseduje sledeće karakteristike: on pokazuje tendenciju ka melodrami i idili, manju ili veću formalnu apstraktnost, i, s druge strane, tendenciju da uranja u tamnu stranu ljudske svesti; spremnost da se odrekne moralnih pitanja ili da zanemari sliku čoveka u društvu, ili da ove stvari tretira samo posredno ili apstraktno", što je sve

posledica njegovih korena u američkoj "kulturi protivrečnosti" koju karakterišu "diskontinuiteti". Sve to stvara romanesknu formu u kojoj se kombinuju fantazija i stvarnost, mit i simbolizam, alegorija i realizam sa često dijalektičkom vizijom sveta.

Roman **Jedan američki san (An American Dream)** Normana Mejlera (Norman Mailer) kada je prvi put objavljen 1965. godine dobio je mnoge negativne kritike od onih kritičara koji su ga čitali i vrednovali po kriterijumima realističkog romana. Oni koji su ga branili (Richard Poarier, Leo Bersani, Džon Oldridž) smatrali su da ga treba čitati i vrednovati po drugim kriterijumima. Ovo će istraživanje pokušati da analizira i iščita ovaj Mejlerov roman kao primer američkog romana "romance". Time se ukazuje i na kontinuitet Mejlerovog dela unutar američke romansijerske tradicije kao i na inovacije koje je Mejler u nju uneo.

NÉGOVAN RAJIĆ, A BALKAN-BORN CANADIAN WRITER

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Négovan Rajić felt the need to try his hand in literature relatively late, but his first work *Les Hommes-taupes* showed that he has a lot to say and that the way in which he is doing this belongs to the best tradition of French literature. He received a 2.000 dollar literary award from the Esso fund which encouraged him to pursue the thorny path of a writer and to climb the steps of constant success. Today, Négovan Rajić is one of the ten most eminent Canadian writers who write in French, but we can detect the width of his Slavonic soul that bear the marks of his Balkan birthplace. It should be emphasized that his texts belong to science-fiction but it is a too limiting classification for the talented writer whose gift for monologues, power and precision of sentence never fail to impress. The heroes coming out of his pages show us a strange world existing between dreams and reality, searching for childhood memories scattered between Užice, the city of his ancestors, and Belgrade, a Balkan capital, where he was born.

The hallucinatory reality of his stories dipped in delicate paranoid colours first appeared in *Les Hommes-taupes* and continued in *Une Histoire de Chiens* and *Le Maître de Strapade*, in his novel *Les Sept Roses pour une Boulangère*, in his play *Le Puits*, in the book *Propos d'un vieux Radoteur*, and the collection of short stories *Service Pénitentiaire National*. Finally, Rajić has been finishing a voluminous work of a symbolic title - *Vers l'Autre Rive* in which we are offered the answers to many problems that he has pointed out and developed through his entire work. Namely, in all his texts there is the need for the past to be remembered for the writer's roots and the world from which he comes, the need to escape from reality into a creative dream as Otto Fenichel explains in his *Theory of Neurosis*.

His need to write texts between poetic prose and poems in prose with a touch of science-fiction which undermine the concepts of consciousness

is to be found partly in the fact that the writer has chosen the hard life of an emigrant who, in following his beliefs and persisting in pursuing freedom in its fullest sense, is now living in the New World. The writer puts a mathematically precise emphasis in his poetic opening speech when he was elected honorary member of the Association of Serbian Writers in June 1988:

"It is not surprising that literature is thriving in exile. It is surprising that all emigrants have not become writers because each and every one of their lives is a book itself."

Although he was very firm and decisive in his need to express what he carries locked deep inside himself, Rajić has never stopped searching for an explication of that need. After he had returned to Belgrade after 42 years of voluntary exile he wrote about his first attempts at writing in *Écrits du Canada français*. This is how we learned that on 9th January 1957 he bought a yellow note-pad in the famous Joseph Gibert stationery shop at the Saint-Michel Boulevard. He wanted to note down his ideas for a story titled *L'Extraordinaire Mal de Ciprien Godemard* in French. The writer-to-be had been writing down his ideas very patiently, and after six years he had filled some thirty note-pads which marked the last phase of his *bitter-sweet* studying of the French language.

It was after almost ten years of living in the City of Light that Rajić realized that it was writing that could express his most delicate feelings and explain how and why he had become a part of the strange and diversified world of emigrants torn between the memories of the old country and the need to integrate into the chosen society in which they live. That rough decade was filled with struggles for survival, for getting the much needed scholarship in order to continue his studies and at the same time, some kind of osmosis had been taking place while he had been soaking up French and the culture of France. Within the new surroundings, thanks to his knowledge of the of Montaigne and Voltaire acquired at the famous Alexander the First Grammar School in Belgrade, his knowledge of French music and Charles Gounot and of course, the works of French whose thoughts often serve as mottos before chapters in Rajić's works, young Rajić becomes aware of the difficulty of the task before him. But he is determined to persevere, he visits museums, theatres and cinemas, he reads indiscriminately and carefully listens to

people around him. The romantic Slavonic soul could not remain indifferent at the beauty and elegance of the language of diplomacy which has given the most important and most beautiful works of world literature. Some of the famous sentences in French have left a particularly strong impression, such as the one by Antoine de Saint-Exupéry in *Le Pilote en Guerre*:

"Les pierres sur un chantier ne sont pas un tas de pierres entassées s'il existe un homme, soit-il l'unique, à imaginer une cathédrale."

or the one accidentally discovered in Gide's works:

"Oh! Terre, exceptionnellement ancienne, et pourtant, si jeune, si nous connaissons le goût âpre et doux, le merveilleux goût qu'à l'âge de l'homme tellement court!"

Therefore, one should underestimate the importance of Gide's sentence at the beginning of *Les Hommes-taupes*:

"Je pense tout le temps que des événements si importants se préparent qu'on a presque honte de s'occuper de la littérature."

Rajić understood it as a challenge and his entire opus represents a negation of that statement because some crucial historic events are being explained in literary terms. In fact, the young writer in the new country felt somewhat schizophrenic because during the day he lived among the French who considered the Second World War over and who looked into the future, while at night, he visited the refugees in cheap hotels or spent hours with them in some café in Montparnasse, listened to their stories each of which could have served as a plot for a book. Between the two worlds that he lived in, there was almost no exchange of thoughts, and the constant switching back and forth from the world of the West where people were looking into a brighter future and the world of the Balkan refugees enslaved by their painful memories of the past, forced young Rajić to pretend, to disguise and to develop various masks. It only accentuated his loneliness and the feeling that he belongs nowhere.

History was the area where this lack of ability to communicate that was characteristic of the two worlds was most easily recognized. The press, radio and television as well as a part of public opinion at that time reflected the official version of the history of Yugoslavia during the war. That picture did not reflect the opinion that the refugees kept in their collective consciousness. Realizing that he could not change the wrong

concepts, but strongly determined to keep his own views of things being a witness of some of the most important events of the civil war in his country, the young boy from Belgrade, becoming a Parisian, chose writing as the only means of becoming a part of a broader universe and breaking up with isolation by revealing the hidden face of history. As ordinary people do not achieve great popularity if they write their own testimonials about a certain period which has left a mark on a century, Rajić thought that only literature can reach both intellect and hearts of people, and that it is why he decided to master the craft of literature.

The task that he put before himself was a hard and unrealistic one, but he was driven by some international power, as if his destiny had given him the role of a mediator between the West and the Balkans. There was the risk of failure but the ten years in the new country had made him very strong that sometimes he even felt glad when he was denied something. On the other hand, the challenge was great and it was worth the effort, so Njgovan Rajić decided to master French as best he could in order to be able to faithfully express what he had within. In this decision which had its origin when Rajić was only nine and when his father enrolled him for French evening classes at the Second Grammar School for Boys in Belgrade, the writer perseveres and the success of his books not only in Canada and France, but also in Great Britain, Yugoslavia and Japan, shows that he was right not to have allowed to be intimidated by Hugo's claim that every writer has to be a grammarian. Fortunately there is a school of thought that maintains that one could be a good writer even if one is not a "correct" writer and it is to that thought that we have to thank that we can read Rajić's books. We should add here that Rajić is very modest and he has always stressed the fact that he has constantly been studying French classicists, conscientiously and with a vocabulary that many a French writer could be jealous of.

Camus's thought that a writer does not lose hope even when he is unknown, and which is found as a motto of the story *Le Puits* in *Service Pénitentiaire National* obviously served as a challenge and an encouragement, and the novel *Vers l'Autre Rive* which is due out by the end of the year is a proof that the writer has achieved the goal that he had set up for himself in 1957.

The novel *Vers l'Autre Rive* is a sort of the writer's confession, and it is a book that will mark Rajić's opus and offer answers to some questions raised and repeated in all his works like an obsession with its roots in childhood, in adolescent daydreams cruelly shattered by German bomber planes at the dawn of 6th April 1941 turning them into ashes and dust. The events that followed were the consequences of blood-drenched historic turmoil which took apart Serbia and determined the destiny of the Balkans eternally crucified between the rational West and the poetic East.

Rajić decides to put his novel at the end of the Second World War, at the time when Serbian people was about to say "farewell to arms". A boy from a respectable family, with gold-rimmed glasses and an irritating habit to make ironic comments on all things, joined partisans in the autumn of 1944 following the patriotic feeling that his motherland should be defended from the enemy. But when the Germans were finally gone, he had to face the fact that he was not "adequate" to the new order of the Great Idea promoted by the People of strong jaws because he belonged to the "mole-people", the intellectuals whose qualities were not considered assets by the new authorities. He refused to join the Party, he was not even curious enough to read *The Capital* at grammar school, although the book became the credo of the Great Locksmith. His dream was to get out of the army and, after four lost years, enrol into university. But at those murky times when the slogan "those who are not with us are against us" he almost ended up at the Front of Srem, the bloody front where the children from bourgeois families were sent for not sharing the ideas of the Geometrical Justice. Luckily, before he arrived to the unit into which he was sent, the war had ended. It had been clear long before that that the dream of the Great Paranoid about the Thousand Year Reich was nothing but a crazy dream, but those who saw the chance to realize their own interests in it had to find the way to do it. Rajić offers his own view of that fact and it is coloured by his delicate irony, so typical of the French expression:

"À l'automne 1944, les jeux étaient faits dans les Balkans. Les dernières divisions allemandes se retiraient de la Grèce à travers la Macédoine et la Bos-nie. La Yougoslavie, avec quelques autres pays d'Europe, avait été jetée comme un os à l'ours soviétique afin de calmer sa boulimie de terres et d'espaces. Dans notre pays, les Alliés avaient

lâchement abandonné la résistance du général Mihailovic au profit du Grand Serurier.

Les circonstances exactes de ce renversement d'alliances sont encore mal connues, mais un certain nombre d'intellectuels d'Oxford et de Cambridge en portent sans doute une part non négligeable de responsabilité. Taupes sovié-tiques ou tout simplement *progressistes*, désirant ardemment s'encanailler avec le peuple, ils rêvaient d'assouvir, par procuration, leurs obscurs désirs régicides.

Ainsi la grande mêlée s'achevait sans moi. Abasourdi, je la regardai m'échapper. Malgré la peur qu'elle m'inspirait, l'idée qu'elle puisse se terminer sans ma modeste participation me rendait littéralement malade.

Cette guerre, comme toutes les autres, était la juxtaposition de milliers de petites guerres. Chacun poursuivait la sienne: les généraux anglais voulaient montrer qu'aux aussi savaient faire le *blitzkrieg*, des vaniteux mouraient pour une barrette de décorations, les malins, embusqués dans les arrières, tâchaient de survivre coûte que coûte. Les honnêtes gens avaient honte de se dérober. Quant aux aventuriers, ils guerroyaient pour le simple plaisir de servir le dieu Mars."

Although it was obvious that he had no military ambition and that he joined the army only to prove to himself that he was brave enough for such a decisive step only to find out that he returned from the war without having shot a single bullet into his brothers who shared the same language but not the political views - Rajić speaks about the past of his people with great pride. He describes the infamous Scull-Tower built of 952 heads of Serbian heroes who bravely but naively confronted the Turks in 1809. This terrible monument with 14 layers of 17 heads of Sindjelic's heroes symbolizes the indestructible Serbian spirit which is not bowing before an enemy that outnumbers Serbian army, and it can be compared to the monument made of the bodies of the citizens of Sabzavar, who were built in the walls alive at the order of Tamerlain to serve as a warning to all potential rebels.

It is with even greater pride that Rjic describes the ruins of a castle from the times of Tsar Dushan near Prizren. The ruins hide memoris of the glory of medeival Serbia, which was, as a heir of Bysantium, a cradle of European civilization. Rajić's inclination towards the fantastic is to be seen in the description of bats hanging in bundles among the old stones

waiting patiently for the night to come. The magnificent front door barely visible through ivy and bramble witnessed the past glory and are haunted by spirits of ancient heroes. The element of horror is enhanced by the hissing of snakes while a young man is daydreaming about the glorious Serbian state whose ruler was called *Dushan the Mighty, the Emperor of the Greeks and the Serbs*. In his mind he hears the neighing of horses and conversation of some young noblemen dressed in velvet robes. A voice of wisdom drips in through the conclusion that it is not for man to know the ways of destiny:

"Ces hommes dans la force de l'âge discutaient de nouvelles conquêtes. Ils ignoraient que trois ou quatre décennies plus tard des dizaines de milliers de cavaliers venus du Bosphore submergeraient la plaine visible du donjon et que leur empire s'écroulerait comme ces énormes blocs de la banquise qui s'effondrent dans l'océan."

Proving that he has not forgotten his history lessons that he once revised for his final exams at grammar school that he passed on the very same day when the Germans started their conquest of Europe without any declaration of war, Rajić tells about the Battle of Kosovo with great inspiration. The battle that marked the definite ruination of the medieval empire of Serbia took place on the fields that are now under the sea of golden wheat and red pionies, and the legend says that it is the blood of the Serbian heroes who died defending European civilization from the barbarians from the East, that gave the deep crimson colour to the flowers.

"Un mois plus tard la nouvelle de leur victoire était parvenue à Paris et le gros bourdon de Notre-Dame avait sonné pour célébrer le triomphe des armées chrétiennes. Hélas! la nouvelle s'était avérée fausse; les Serbes avaient perdu la bataille de Kossovo. Leur défaite ouvrait les portes de l'Europe aux hardis guerriers turcs. Par deux fois ils assiégèrent Vienne et, en 1683, cette vil-le ne dut son salut qu'à l'intervention de l'armée polonaise commandée par le roi Ian Sobieski. En Serbie, la victoire des Turcs arrêta net l'essor d'une civilisation médiévale florissante, mais, curieusement, ce fut dans l'immense douleur de la défaite que se forgea l'âme de ce peuple. Durant cinq siècles, les Serbes vécurent sous le joug ottoman sans cesser d'espérer qu'un jour ils

pourraient de nouveau être libres; du moins, était-ce ainsi qu'ils voyaient l'Histoire."

Rajić's writing proves that he takes his mission of a Serbian from the Balkans trying to present the truth about its people to the world, very seriously. A cup kept in the Monastery Visoki Dechani witnessed the glory of the old Serbian empire because the legend has it that it is that cup that The Serbian knight and count Lazar drank from before the Battle of Kosovo. The beautiful object that witnessed the events that happened six centuries ago are kept by monks whose life is little different, in Rajić's view, from that of the illumination *The Rich Life of the Duke of Berry*. Here again Rajić's awareness of belonging to a nation of rich historical tradition is interwoven with his deep knowledge of French history and culture. As if Fate decided to have its own way, the young man discovers the material proofs of Serbian past at the moment when he confesses to his father that he had decided to leave the country secretly in order to live in the city he had started to dream about during his visit to the World Exhibition in 1937. The Exhibition and the short visit to his father's friends in La Fertésous-Jouarre where he was warmly encouraged to practise his French, were some mysterious hands of Fate that helped him wish to go to France, to the West, to America, anywhere west but as far as possible from the Great Locksmith!

When he left the army and returned to the capital, Rajić kept noticing that there was a different Belgrade around him. Some strange people had come and they were evicting the old citizens out of their homes and the strange people themselves moved into the elite neighbourhood of Dedinje. Many innocent people were shot, some by mistake, some because somebody told the police they were not "loyal" and others because the justice there had no patience to investigate the accusations.

It is with sadness and respect that Rajić remembers his ex-school mates who were killed during the war or who belonged to the category of those who were "neither dead nor alive". He describes the desperate mothers and sisters of the missing, the women with sunken cheeks and tearful eyes who lived in dark holes, their crime being that they had belonged to the odious class of businessmen or intellectuals. He faces the atmosphere of distrust because the world is full of secret police and career hunters who, after the war, had discovered their own loyalty to the Geometrical Justice.

He observes the metamorphoses of the intelligent young men who joined the People's Youth in order to succeed in the new society paying the high price of renouncing their ideals and ethic principles that they had been brought up upon.

The first post-war elections were a source of great disappointment for the young idealist because of its bogus democratic nature. The episodes with *the blind box* revealed the true feelings of people but the newspapers felt free to say that the "adequate" won 99 % of votes. After the lukewarm protest of the representatives of the great powers in Belgrade, the young rebel realized that democracy had turned its back to his long-suffering country and - as he was not able to pretend nor accept the situation - the only way out for Rajić and four of his friends was to leave the country secretly and to search their ideals in foreign lands, in the world where democracy had won its victory centuries before.

Once he had made the decision that would radically change his life, Nѓovan Rajić took days and days to say good-bye to his beloved city, believing that he would never return. He rides his bicycle through his old neighbourhood near the Botanical Gardens where he lived when his mother was alive and where his sweetest memories were still alive. He visits the professors Djaja and Dushan Matic, accompanied by his friend Milenko he sees his friend's sweet-heart which was the opportunity to memorize every little detail of the elite neighbourhood of Dedinje and the view of Belgrade below. Each of these episodes shows that the young boy is only physically present in the native city and that his thoughts have already ventured into the unknown.

It is interesting to analyse the colourful croquis portraits of some people who were very powerful then. He mentions one of them whose piercing eyes saw a potential enemy in everyone, but who, if there had been no war, would have led a quiet life of a lawyer. It is not difficult for those who know the period to recognize Slobodan Penezic, who lost his powerful position not long after Rajić had left, and soon he lost his life, too. There is also Dapchevic who boasted that he was callous, there was Kardelj, who was a simple teacher but later became the main priest of the Great Idea - Rajić names him Number 3; Aleksandar Rankovic was Number 2, with his thin face and thick hair he used to dress in uniform only to change it for elegant suits. Rajić met him on their respective ways

to a tennis match between Palada and Punchedec who were great stars of the white sport at those times.

The old façades and the beautifully kept parks that remember previous historic events became witnesses of different things, but Rajić tries to memorize them as the witnesses of the good old times gone forever. He goes to Uzice, the birthplace of his ancestors which has the cult role of the Paradise Lost in his works. He gives us the poetic descriptions of the area of Mount Zlatibor, the estate that used to belong to his family and the corn-barn that was built by some Turkish agha, and where the writer used to play as a child. There is an interwoven tissue of history and plans for the future, memories of a happy childhood and apprehension caused by an uncertain prospect before him. Determined to take his destiny into his own hands, and to make a new life in the far-away lands about which he has a romantic concept formed by books and paintings, Nđovan Rajić wants to take all his memories with him as his only treasured possession. He smelled his mother's plait that his father kept in a linen towel as a souvenir of the emancipation of Serbian young ladies, who, following the European ladies, had cut off that important ornament. He said an emotional mental good-bye to his father's straw-hat that kept many a childhood memory. He went to the Djetinja beach for the last time as if preparing his soul for the meeting with the Seine.

It is interesting to observe the place of the train and train-journeys, especially during the night. The monotonous noise of the wheels lulls passengers to sleep erasing the border between the world of reality and that of imagination, between the conscious and the subconscious when one steps in the world where everything is possible.

Kalemegdan also has a similar importance, the fortress under the flood-light reminds one of a ship sailing towards the unknown adventures. Unifying the two key elements: the train as a means of transport that really carries one to new places and whose sounds offer excitements and the fortress at the banks of two rivers floating through fluid element towards new experience, Rajić adds the sight of the bridge to the picture and it symbolically connects the two banks. On one bank there are familiar sights and loving people, the face of his father and the tearful face of his aunt Vuka remaining behind, and there, on the other

side, one can just make out the lights of the great city and the ripples on the Seine whispering sweetly into the young boy's ear.

Rajić burnt all his bridges behind him on purpose because he had a firm belief in a better future. But his road was a long and a difficult one with many disappointments and tests, but the writer-to be new how to take advantage of his failures and he kept a useful advice that his grammar-school teacher had given him: every week means a new beginning in life.

The result of these beginnings are numerous books creating a world of memories and fantasy, long contemplations with philosophical messages dictated by experience very often paid in suffering and pain. It is the mark of experience that gives literature life and charm.

The writer himself listens carefully for the voices inside him that force him to write and think about the place of artists and authors and the importance of their messages. In 1989 he wrote:

"The only thing I have been searching for is the alloy of the echo of the soul and the spirit which is sometimes created between the artist and the reader, thanks to the alchemy of art. The rest is vanity.

Sometimes, I would like to be like the stone-masons who, in the shade of some ancient churches, ceaselessly breath life into stones. I too, chisel and beautify ceaselessly, within the matter called the language, trying to resurrect the memory of the people who have passed away long ago, or to keep the memory of women and men whose destiny was tragic. Before the grandeur of the task, I sometimes lose courage, but what do I do?... I am haunted by the demon of writing."

In *Vers l'Autre Rive* Néovan Rajić, just like Jean Racine, closed a circle. He formed a harmonious entity encompassing his message to future generations. His work consists of facts and dreams, and it has been founded on the best traditions of Serbian legends and the crystal clear style of French literary tradition, and it bears the personal stamps of its author. A simultaneous witness of history and creator of a unique world dipped in fantasy, he has given us a splendidly coloured world where *everything is possible*.

**NEGOVAN RAJIĆ, KANADSKI PISAC
POREKLOM SA BALKANA**

Rezime

Negovan Rajić rođen je u Beogradu 1923, a napustio zemlju 1946. godine, da bi se nastanio u Francuskoj, odakle 1969. odlazi u Kanadu. Nakon što je 1979. dobio književnu nagradu **Eso** za svoj roman **Ljudi-krtice**, nastavlja književnu karijeru i postaje jedan od deset najpoznatijih pisaca Kanade. Posедуje istančan osećaj za monolog i slika svet žaljenja za propuštenim prilikama i za neostvarenom srećom. Njegova dela se svrstavaju u naučnu fantastiku, ali to je suviše uzak okvir za pisca koji u delima evocira uspomene i snove što čine sponu između izgnanika u Novom svetu i poetične duše Slovena sa Balkana. Njegovi tekstovi mogu se situirati između poetske proze i poema u prozi, sa primesom fantastičnog koje briše granice između razuma, svesnog i nestvarnog, nesvesnog ili podsvesnog.

U radu će se ukazati na činjenicu da je Rajić bio pod uticajem francuskog jezika naučenog u gimnaziji, a da su divljenje prema filozofiji Montenja i Voltera, ljubav prema francuskoj književnosti, muzici i slikarstvu jako obeležili ovog autora slovenske, balkanske duše, koji je svesno i namerno odabrao francuski jezik kao jezik izražavanja. Mešavina u njegovim knjigama kristalizovanog proživljenog i poetizovanog izmišljenog naglašava ulogu slučaja i sveprisutnosti, što je veoma važno za razumevanje tog sveta u kome neverovatno dotiče svakidašnje, a prividno jasan stil krije filozofsku poruku autora.

"WHO DO YOU THINK YOU ARE?" - MORE THAN A QUESTION OF IDENTITY

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In Alice Munro's novel of this title the heroine, Rose, is asked this question a couple of times. Thus the choice of the title suggests that the theme of the book is "the famous Canadian problem of identity"¹, as Frye put it. Besides, the question being asked by women, mother surrogates, Rose's stepmother, Flo, and her high school teacher, indicates that the theme is further narrowed to the question of female identity in contemporary Canada and the world. A certain sharpness and malice in the tone of the question suggest that the older generation regards Rose's opinion of herself as unorthodox with regard to the traditional view of the place of women in society. All these observations hold. Alice Munro, is endowed with a gift of brilliant story teller succeeding in artistic rendering of all the burning issues of Canadian life. This novel, however, achieves more than that, repudiating Northrop Frye who maintained that the essential issue of Canadian literature is not "Who I am?" but "Where is here?"² In his critical survey of Canadian literature, Frye attributed to the Canadian character the garrison and the colonial mentality which is preoccupied with social and historical background and the endeavour to encompass and comprehend the vast empty space occupied by Canada, where every privacy is lost. Such a mentality has not produced any classic, any genius, any artist capable of vision that could go beyond the boundaries of everyday world.

I will try to prove that in the novel *Who Do You Think You Are?* Alice Munro apparently develops all the issues of the construction of Canadian and the female identity, but eventually reaches beyond this limited preoccupation. The ten chapters of the novel can be read as stories, but they are arranged chronologically and follow Rose's growing

¹ Northrop Frye, *The Bush Garden*, Anansi, Toronto, 1971, p.i

² *Ibid*, p. 220

up. Each chapter ends with an epilogue that brings us forth into the future but does not break the continuity of narration. The last epilogue in the last chapter called "Who Do You Think You Are?" finally clarifies this question posed at the very beginning.

Alice Munro's novel takes place in Canada's historical time, the changes in Rose's microworld are connected to those that Canada has gone through in the last few decades. Munro gives many indications of the historical moments in her story. Rose's childhood takes place during the pre-war depression and the "legendary poverty", as Munro says. People who had lived in it subsequently frequently remembered the time and recounted its events, sometimes adding and embellishing. Rose did the same, having no other childhood memories to boast of. While the poverty lasted, there was nothing romantic about it. Workers fell sick of foundry disease and slowly and silently died (as did Rose's father). Their children rarely went to high school, climbed the social ladder, and managed to cross over to the other side of the bridge that divided the poverty-ridden West Hanratty, Ontario, from a somewhat richer Hanratty. People were cruel to each other, scenes of abuse and mental illness were frequent and painful. To the historian Morton³, Canada of the time looked like Elliot's "The Waste Land", devastated by draught, poverty, unemployment. Afterwards, Canada was gradually becoming a welfare state, American capital penetrated the country accompanied by commercialization and its negative consequences. The worst of them, pernicious for the development of individuality and general culture, was, says Morton, promotion of social acceptability instead of personal accomplishment, and thus support of an anti-intellectual and amoral attitude to life. This central moment of contemporary Canadian history is symbolically, though not chronologically, the central moment in Rose's life covered by this book, the moment when she marries the son of a rich merchant, after having succumbed to the charms of a welfare state. Further history of Canada (and of the world) heads toward ever greater technologization of life, explosion of media and teatralization of everyday life. Rose, too, is caught by the spirit of time, she becomes a TV actress.

³ W. L. Morton, **The Kingdom of Canada**, A General History from Earliest Times, McClelland and Stewart, Toronto, 1968, p. 465

On the second level of the story Rose's life is observed in the light of the woman liberation movement, not completely different from the process of Canada's emancipation. On the contrary, many Canadian theorists, the influential Linda Hutcheon in the first place, have noticed the analogy between the position of women writers (anywhere in the world) and the position of English Canadian writers. "Female voice", says Hutcheon quoting Lorna Irvine, "politically and culturally personifies Canada"⁴. For postmodernists - almost all the important contemporary Canadian writers according to Hutcheon, the concept of nature is but a social construct they make fun of through their famous genre, the parody. Thus Alice Munro's novel could be classified into this category due to its vague generic determination and its ironic parodying. Before her marriage, Rose, who has frequently hesitated in her decision, changed her mind aware that she does not love Patrick, parodies Yeats's verses from the play she writes an essay about, which deals with a virgin married to a burly peasant against her will, lured away from her unbearable marriage. "Come away, O human Child,"⁵ recites Rose, her eyes filling with tears as if she were the captured virgin. Almost immediately, however, a cynical thought flashes through her mind, that Patrick is in fact the virgin, whereas she is the unscrupulous peasant. Later on she also laughs at the myth of the White Goddess that Patrick saw in her, the woman as an embodiment of nature. She renounces motherhood, leaves her daughter with her ex-husband, ventures forth into troublesome freedom from the security of family home.

Dilemma nature or culture, as some of us well know, is one of the central places in the feminist theory. The moment Rose finds herself confronted with the dilemma, the moment of her marriage, is told in the chapter "The Beggar Maid". The book was published outside Canada under that name, and the copy I used also bears that name. I have chosen its original title because I think the latter emphasizes the books parodic quality which I deem to be marginal, as I will try to show later on. **The Beggar Maid** is the title of an old painting that appealed to rose's fiancée,

⁴ Linda Hutcheon, **The Canadian Postmodern**, A Study of Contemporary English-Canadian Fiction, Oxford University Press, Toronto, 1988,p. 6

⁵ Alice Munro, **The Beggar Maid**, Stories of Floe and Rose, Allen Lane, London, 1980, p. 83.

subsequently husband, Patrick, because it reminded him of Rose. The painting represents a mighty king and his young lover at his feet, looking at him "meek and voluptuous", with "milky surrender", "helplessness" and "gratitude"⁶. Rose looked up the picture in an art book and studied it. Yes, she thought, she would like to be like that, if only she had a king like this one, quite different from Patrick, sharp even in his trance of passion, a clever barbarian who could make a puddle of her with his fierce desire. But there are no such men any longer. Patrick believes in chivalric notions, in the "fair sex" and "damsels in distress" forever in need of rescuing and protection. He himself is, however, thin, pale and shy, and has a large birth-mark on his face that spoils his masculine looks. He also has a strong will to become a modern knight and a persuasion that his birth-mark will fade in time, as his self confidence becomes stronger. Patrick loves Rose not only because she is beautiful and clever, but also because she is poor, a student on a scholarship, with no other means for living and nowhere to go. "You are so delicate a real 'beggar maid' and a 'white goddess'" says he. Rose has no heart to betray him, and, anyway, she thinks him the best after all, for having courage to love, but the diamond ring is not to be underestimated, nor the admiration of her friends and fellow citizens from Hanratty. His hidden motive is, however, to heal his hurt vanity and regain the love of the father who has rejected him as a weakling for choosing science instead of business. After well-meaning efforts to preserve it and numerous skirmishes, the marriage took place, broke off the engagement, then repented. Afterwards she wondered would not her life have taken a different course if only she had had the money for a ticket to Toronto. In the epilogue of this story, Rose accidentally meets Patrick again at the airport ten years after the divorce. She is alone, returning from one of her tours, dishevelled and with smeared make-up. He looks masculine and self-complacent, plumper, and, to Rose's surprise, the birth-mark had really disappeared. Some other woman helped construct the chivalric image he had dreamt of. Just as Rose was about to address him amicably, sure that he would rejoice as ever, he silently makes a face full of hatred and disgust. Rose cannot believe that someone hates her that much.

⁶ *Ibid.*, p. 80

"Who Do You Think You Are?" - More Than a Question of Identity

Another issue of female identity, especially a female artist identity (Rose is an artist), concerns the relationship with mother, or tradition, or the fear of authorship - all three questions eventually merge into one. The sub-title of the novel is "Stories of Flo and Rose". Flo is, as said before, Rose's stepmother, with no imagination, course although not mean, contemptuous of all the manifestations of folly, including art, of course. A woman develops her identity with relation to her mother in the first place, says theory. Rose cannot accept Flo for her mother since she is so course, while Rose imagines her real mother to have been a much more subtle. The antagonism between the two women, the interplay of love and hate, lasts to the end with much more fat-reaching consequences for Rose's formation than her relations with men. Flo plays down Rose's efforts to break away from her environment, and Rose feels constant anxiety and resistance. The feeling is further reinforced by her father's attitude fully influenced by his wife's. "Women's mind are different", says he to Rose in one of the rare moments of confidence, but they have some other advantages, they can be more energetic, practical, clever and saving, shrewd. Perhaps he forgot that his daughter was or would be a woman, thought Rose, surprised at his candour. However, Rose inherited her father's mind (at least according to his concept of a male mind), without the female advantages that could help her through life. She, therefore, thought of herself as flawed, almost all her life.

Another female person who asked Rose the question "Who do you think you are?" was her high school teacher that made her stay after classes to copy a poem three times, because she did not do it the first time. Rose had memorized the poem immediately, from the blackboard. It was easy because she loved poetry. The teacher was not a sadist, thought Rose, she only defended a principle. According to Morton, the principle that formed basis of Canadian high-school education was the philosophy of the American pragmatist John Dewey. According to this principle, the purpose of schooling was not mastering skills but adjusting to life, to a democratic life. In Rose's case democratic meant one standard for everyone, no matter how absurd it is. The practical philosophy contributed to the "increasing penetration of calculated mediocrity of the mass American culture"⁷, says Morton. Do not think you are something

⁷ Morton, *Op.cit.*, p. 505.

special because you can memorize a poem, says Rose's teacher. Later on, Rose herself was caught in the spirit of her time that required adjustability. Another potential mother for Rose was Dr. Henshawe, her landlady, one of the first and rare women scholars, a spinster who was ridiculed by student population. She was, therefore, unacceptable in a social sense, and Rose, seduced by her own youth, sexuality and sudden popularity partly owned to the diamond ring, always acts contrary to Dr. Henshawe's mild suggestions. She frowns whenever the old lady calls her a scholar. When she is recommended to read Dorothy Livesey, she reads *Man and Tolstoy*. Rose also decides to marry partly because she thinks she would anger Dr. Henshawe who frequently asks her if she loves the young man she is going to marry.

In a metaphorical sense, says theory (I have relied here mostly on the brilliant studies by Sandra Gilbert and Susan Gubar), every creative woman feels lack of an artistic mother or tradition to continue, and consequently feels inferior to the father or the male artists she does not feel as her ancestors, being different from her. She is, thus, very lonely within the limits of the canon, and having no ancestors she feels she cannot become a model or an ancestor to anyone. The fear has been called "the fear of authorship", as opposite to "the anxiety of influence" of a male artist, as Harold Bloom has called it.⁸

Rose's road to self-realization is long and swervy, and does not end with the ending of the book. From early childhood she wanted to become an actress, but her wishes were not so conspicuous, as almost every girl wants to become an actress, or something equally small salary, not having a degree. A certain shame of her profession never leaves her although she loves it. Her relatives, even dead, seem to admonish her from the other side of the grave. The moment her shame leaves her is the moment of her relative self-realization (self-realization always being relative). If she were to summarize material facts of her life, it would appear full of suffering, sad failures and humiliation, especially in relation to men, with but few moments of joy. This is too serious a story to be parodic, which

⁸ Sandra M. Gilbert, Susan Gubar, **The Madwoman in the Attic**, *The Woman Writer and the Nineteenth Century Literary Imagination*, New Haven and London, Yale University Press, p. 45-96, ("Inflection in the Sentence: The Woman Writer and the Anxiety of Authorship")

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does not mean it is not funny. To come to know herself, Rose has to return into herself, and this return is facilitated by her coming back home to Hanratty.

In her hometown she meets again her schoolfriend, Ralph Giles pie who had become famous by impersonating other people, particularly the village idiot, Milton Homer. Ralph has not ever done any other job except acting for his friends, fellow citizens and comrades in drink. Rose remembered Ralph while they sat in the same desk at school, and for the first time it occurred to her how similar they were in their peculiarity. Ralph and Rose are now sitting together in the local club, and Rose discovers that there exists the same conspiracy between them. They silently exchange glances of understanding. She observes Ralph. He had always seemed to her shy and ingratiating, now she realized this was his surface. Underneath he was self-sufficient, calm and proud. Reconciled to his unorthodox profession that liberated him from any unwanted social control and enabled him to be socially accepted as an independent being. When thinking about this in introspection, Rose stopped feeling the shame for her profession, carried by a wave of kindness, sympathy and forgiveness that included her. Acceptance of her own vocation, of acting other people's lives and theatricalization of experience in order to survive was enriched by a new quality of insight into people and events. By accepting her love which is her vocation which is her life, she accepted sadness of her failures, physical and mental squalor as a part of life, became liberated from debilitating social convention. "Home is where the hurt is",⁹ is Rose's final insight. Home is me, is my identity, identity is pain. She felt Ralph Giles pie closer than any other human being ever. She also felt this was not simply sexual warmth, curiosity, but something deeper, beyond words.

Some critics writing about **Who Do You Think You Are?** objected to Munro's introduction of so many, according to them, unnecessarily crude details describing child molesting, brutal fights, undignified deaths and humiliating sexual experiences. All this was necessary as it was the material Rose's life was built of, all she had to accept and overcome in order to accept herself and go on. Rose becomes Everyman or

⁹ Michael Billington, **Stoppard**, The Playwright, Methuen, London and New York, 1987

Everywoman. Alice Munro, former housewife who, admittedly, wrote secretly, shut in her room under pretence of sewing a curtain¹⁰, managed to overcome the fear of authorship. Instead of creating the "madwoman in the attic", a heroine who, like Bertha Mason in **Jane Eyre**, is a projection of her author's hidden nature, repressed desire and rage to be destroyed together with the mad heroine, Munro has created her own vision out of everyday bits and odds. In this way Alice Munro escapes Frye's classification of Canadian literature as a product of a garrison mentality afraid of individuality and the breakthrough of the limits of the visible world, and the postmodernist mannerism of laughing at the spirit of seriousness.

"WHO DO YOU THINK YOU ARE?" - MORE THAN A QUESTION OF IDENTITY

Summary

The title of this paper refers to Alice Munro's novel of the same name, also known as **The Beggar Maid**. As can be partly implied from its title, the novel deals with the search (female) identity in present day Canada. This quest has something in common with the search for Canada's identity in the second half of the 20th century. Still, there are considerable differences between the personal and the public, as Alice Munro has forcefully depicted.

¹⁰ Catherine Sheldrick, **Alice Munro**, A Double Life, ECW Press, 1992, p. 55.

NAŠA RECEPCIJA AFRIČKE KNJIŽEVNOSTI ENGLSKOG IZRAZA

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U okviru komparativnog proučavanja književnosti, istraživanje *receptije*, odnosno prijema i prisustva jedne nacionalne literature ili nekog njenog segmenta, vida ili elementa (razdoblja, roda, vrste, pokreta ili stilske formacije, pojedinog pisca ili dela) u drugoj kulturnoj, jezičkoj i književnoj sredini, imaju veoma dugu tradiciju, kako u svetu tako i kod nas. Naša književnost (ili književnosti), kao pripadnik kruga takozvanih malih kultura, odnosno područja delovanja jezika niske rasprostranjenosti, prirodno, oduvek je bila zahvalan recipijent, spremno prihvatajući i apsorbujući dostignuća svetske literature i reagujući na njih, ponekad možda sa izvesnim zakašnjenjem, ali vazda sa osobenom, samosvojom i razvijenom kritičkom svešću. Studije koje se bave prisustvom velikih stranih književnosti (ruske, francuske, nemačke, engleske) u našoj kulturi, najčešće nastale kao rezultat rada na magistarskim i doktorskim disertacijama, odista je teško i pobrojati. To, naravno, ne znači da nema prostora za dalja istraživanja, ali, globalno posmatrano, osnovno polje je uglavnom premreženo, a metodološki problemi u najvećoj meri raščišćeni, tako da ostaje samo da se popunjavaju uočene praznine i s vremena na vreme, u hodu, vrše inovacije i eventualna prevrednovanja, u skladu s novim dostignućima nauke o književnosti.

Ovako, međutim, ne stoji stvar kada su u pitanju relativno mlade literature ili one koje su geografski, istorijski ili u kulturnom pogledu prilično udaljene od naše civilizacije i područja na kome se govori srpskohrvatski (srpski ili hrvatski) jezik.¹ Gotovo paradigmatičan primer problema, teškoća ili nedoumica, koje ovakva receptijske izučavanja nose sa sobom, pruža afrička književnost engleskog jezičkog izraza.

Prvo što pada u oči jeste određenje samog predmeta istraživanja, jer nije reč o *nacionalnoj* nego *kontinentalnoj* književnosti. Uvođenje šireg

¹ U kulturnom smislu, to je nesumnjivo bio jedinstven prostor pa će se tako tretirati i u ovom tekstu.

(kontinentalnog) umesto užeg (nacionalnog ili regionalnog) principa ima svoje puno opravdanje u istorijskim okolnostima i uslovima razvoja književnosti na takozvanom crnom kontinentu, za koji je još Hegel smatrao da ga treba isključiti iz svetskog civilizacijskog kruga.² Naime, u afričkim zemljama još uvek nije dovršen proces konstituisanja nacija, pogotovo ne u smislu homogenizacije, odnosno stapanja mnogobrojnih plemena (sa svim jezičkim i kulturnim razlikama) u jednu narodnosnu i kulturno zaokruženu strukturu, bez obzira na postojeće administrativne državne granice.

Druga specifičnost, teško shvatljiva evropskom duhu, tiče se odsustva *pisane* tradicije kod većine afričkih naroda. Vekovima su njihove kulture bile, a mnoge i do danas ostale isključivo usmene. Naučnici tvrde da od preko hiljadu afričkih jezika i narečja samo pedesetak ima kakvu-takvu pisanu tradiciju.³ U tom kontekstu često se navodi ona poznata izreka da u Africi sa smrću svakog starca nestane po jedna biblioteka.⁴ Osim toga, autarhičnost rascepanih plemenskih kultura i odsustvo svake komunikacije među njima, prvenstveno usled jezičkih barijera, nikako nisu pogodovali razvitku književnosti u uobičajenom evropskom smislu. Istina, u ovom pogledu, nije u svim područjima prostranog afričkog kontinenta situacija tokom istorije bila istovetna. U njegovom severnom, mediteranskom delu i još nekim regionima, izuzetno jak islamski uticaj (između VII i XII veka) doveo je do prihvatanja arapskog pisma i nastanka literarne tradicije bliske onoj u ostalim arapskim zemljama, što se održalo sve do danas. Zato stručnjaci iz pregleda afričke književnosti najčešće izuzimaju zemlje Magreba, sužavajući tako, u kulturnom pogledu, pojam Afrike na područja južno od pustinje Sahare, te pri tom koriste razne opisne termine, poput *subsaharske* ili *crne* Afrike. Ovo geografsko preciziranje, iako redukcionističko u odnosu na opšti pojam, još uvek ostavlja znatan prostor za raznorodne književne baštine

² Vidi Srebren Dizdar, *Putevi i raskršća savremene afričke književnosti*, MOSTOVI, Beograd, jul-septembar 1980, god. XI, br. 3 (43), str.216.

³ Nada Švob-Đokić, RAZVOJ U AFRIČKOJ KNJIŽEVNOSTI, Liber, Zagreb, 1981, str.46.

⁴ Biserka Cvjetičanin, POVIJEST AFRIČKE KNJIŽEVNOSTI (separat VI knjige POVIJESTI SVJETSKE KNJIŽEVNOSTI), Institut za zemlje u razvoju i Mladost, Zagreb, 1976, str.437.

mnogobrojnih, pretežno crnačkih plemena i naroda. Većina tih tradicija seže duboko u prošlost; međutim, to je prošlost koju je, usled nedostatka ikakvih pisanih tragova, nemoguće vremenski bliže odrediti. To nameće novi, sasvim specifičan problem. Reč je o - za evropske prilike neuobičajenom - odsustvu *dijahronije*, u smislu svrhovitog, kontinuiranog razvoja. Doduše, u poslednje vreme sve su češći pokušaji naknadnog beleženja i, bar u izvesnoj meri, rekonstruisanja te bogate usmene tradicije, no ostaje činjenica da postoji ogroman jaz između ove, kako je naziva ugandski lingvist, književni kritičar i teoretičar Pio Zirimu, *orature* i *literature*, u evropskom smislu te reči. Naravno, i jedna i druga spadaju u umetnost reči i izražavaju se istim medijem jezika, ali se bitno razlikuju u modusu nastajanja i postojanja.⁵ Što je najvažnije, one sada teku paralelno, isključivo u *sinhroniji*, dok su mnogi, možda istorijski relevantni tokovi nepovratno izgubljeni usled odsustva pismenosti na ranijim stupnjevima razvoja.

Zbog toga gotovo paradoksalno deluje činjenica da su Afrikanci istinsku literarnu tradiciju stekli tek potpadanjem pod vlast evropskih kolonijalnih sila. Proces kolonizacije započet je još u XV veku, ali se najintenzivnije odvijao u drugoj polovini XIX i prvoj polovini XX stoleća, kada i dolazi do naglog širenja uticaja evropskih kultura, prodora i prihvatanja latinice kao bezmalo univerzalnog pisma. Istina, islamsko-arapski uticaj u pojedinim delovima crne Afrike (kod naroda Hausa, na zapadu, recimo) doveli su do osobene transformacije arapskog pisma još u XVI i XVII stoleću (takozvano *ajami* pismo), kao što su doprineli konstituisanju pojedinih afričkih jezika (svahili, na primer); međutim, globalno posmatrano, tek uvođenjem latiničnog pisma stvaraju se pogodni uslovi za kulturnu internacionalizaciju afričkog kontinenta.

Procesom kolonizacije u Africi dolazi do prestrukturisanja čitavog načina proizvodnje, uvođenjem i dominacijom tipično kapitalističke organizacije rada, društva i života uopšte. Pa i u tom pogledu, među različitim afričkim područjima postojale su znatne razlike, što se posredno odrazilo i na polju kulture, a posebno na karakter književnosti. Ima istraživača koji tvrde da je čak i sam način viđenja sveta potpuno drugojačiji u takozvanim frankofonskim od onog u anglofonskim

⁵ Nada Švob-Đokić, *op. cit.*, str. 17.

afričkim literaturama,⁶ a nisu retka ni mišljenja da se anglofona književnost razvila sasvim nezavisno od frankofone.⁷ Koreni tog fenomena mogu se tražiti u različitim pristupima evropskih kolonijalnih sila. Za razliku od Francuza i Belgijanaca, koji su od samog početka sprovodili rigoroznu politiku asimilacije domorodačkog stanovništva, insistirajući na potpunom potiranju njihovog nacionalnog i kulturnog identiteta, Englezi su se rukovodili mudrijim načelom takozvane posredne uprave (*indirect rule*). Ono se zasnivalo na očuvanju postojećih domaćih institucija i njihovom stavljanju u službu kolonijalne uprave i njenih interesa. Recimo, zadržana je tradicionalna dominantna uloga plemenskih poglavica, ali je njihovo postavljanje zavisilo isključivo od volje belih gospodara.

Najveća razlika vidljiva je u domenu školskog sistema. Za razliku od drugih Evropljana, Britanci su dopuštali da se osnovno obrazovanje odvija na domaćim jezicima, ali je na daljim stupnjevima zahtevano temeljno znanje engleskog jezika. Tako je, već i zarad uspinjanja na društvenoj lestvici, potencijalni afrički intelektualac bio motivisan da usvoji strani jezik, a da pri tom, za razliku od svog frankofonog kolege, nije imao osećaj presije ili straha od gubitka sopstvenog nacionalnog i kulturnog identiteta. Ovde ujedno treba tražiti razlog zašto je u afričkim zemljama engleskog govornog izraza bio prilično nepopularan, inače, istorijski posmatrano, prvi značajan duhovni, kulturni i književni pokret za sticanje samosvesti crne rase, takozvano *crnaštvo* (Negritude), koji su početkom tridesetih godina našeg veka u Parizu osnovali crnački intelektualci Leopold Sengor, Eme Sezar i Leon Dama, kao snažnu reakciju na višegodišnju akulturaciju. ne poričući potrebu uklapanja u francuske društvene i političke strukture, Sengor i drugovi su razvijali i širili svest o duhovnoj nezavisnosti i kulturnoj samodovoljnosti crnog čoveka, Afrikanca, vezivanjem za bogato kolektivno nasleđe, mitsku i mitizovanu prošlost, onaj neiskvareni "izgubljeni raj" Afrike pre dolaska belog čoveka. Za ovakvo negovanje "zabranjenog voća" pripadnici iste rase iz anglofonih područja Afrike nisu imali ni mnogo razloga niti

⁶ *Ibid.*, str.68.

⁷ Srebren Dizdar, *op. cit.* loc. cit.

ikakve naklonosti. Njihova kulturna situacija bila je fundamentalno drukčija, daleko povoljnija.

Kao rezultat ovakve, relativno liberalne kolonijalne kulturne politike, U engleskim područjima Afrike četrdesetih godina našeg veka uočljivo je paralelno postojanje nekoliko, ako ne konvergentnih ono svakako komplementarnih književnih tokova. S jedne strane, tu je vazda živa usmena tradicija koja se prenosi s kolena na koleno, po prirodi izraz kolektivnog duha naroda. Pored toga, sa usvajanjem pisma, počinje da se razvija rudimentarna književna tradicija na nekim domaćim jezicima (hausa, joruba, ibo, zulu, svahili). Kao poseban fenomen, neku vrstu prelazne forme ka pravoj književnosti, treba pomenuti nagli procvat takozvane "popularne literature"⁸ ili "literature za mase". Pisane na engleskom jeziku relativno ograničenog vokabulara i sa čestim primesama takozvanog "pidžina" (*pidgin English*),⁹ ove knjižice od svega pedesetak stranica, sa jevtino sentimentalnom ili providno didaktičnom notom kao dominantnom karakteristikom, bile su namenjene najširoj, poluobrazovanoj publici i za bagatelnu cenu su se prodavale po tržnicama, a naročito u najvećem takvom centru u Africi, nigerijskom gradu Oniča.¹⁰ I pored neznatne književne vrednosti ovih proizvoda, oni imaju dvojak istorijski značaj. S jedne strane, oni su pripremali pismeni deo afričke populacije za eventualni prelazak na ozbiljnija književna štiva, a s druge, ovakvo spisateljsko iskustvo dobro je poslužilo kao šegrtska praksa nekim kasnije poznatim i priznatim afričkim piscima (romansijeru Siprijanu Ekvensiju, na primer), koji su se, osvajajući sve dublje lavirinte engleskog jezika kao književnog medija, zaputili stazama istinski umetničke literarure.

I tako, dok je uglavnom frankofono *crnaštvo* sve očiglednije postajalo i ostajalo rob stereotipne, egzotične, mitizovane Afrike i kolektivnog duha čistog afrikanstva, u zemljama engleskog govornog područja počinje da se spontano razvija, ako ne kao organizovan pokret a ono kao приметно

⁸ Ovaj termin Emanuela Običine zapravo bi se najadekvatnije mogao prevesti kao "književnost za narod", ali bi se onda mogao lako brkati s terminom "narodna (usmena) književnost".

⁹ Pod ovim se podrazumeva kreolizovana varijanta engleskog u bivšim prekomorskim britanskim posedima..

¹⁰ Otuda alternativni naziv *Onitsha Market Literature*.

zajedničko nastojanje, ono što se u literaturi obično naziva *afrička ličnost*.¹¹ Sasvim svedeno formulisano, nošeni ovim novim duhom, vodeći afrički pisci engleskog izraza svoje individualno iskustvo i viziju sveta suprotstavljaju kolektivnim preokupacijama, stavljajući u prvi plan ličnost nasuprot rasi. U tome se delom ogleda i promena u duhovnoj klimi naše epohe, od predratnih tridesetih do posleratnih pedesetih. Takođe je značajno to da je ovakva orijentacija (i u teorijskim stavovima i u praktičnom književnom radu) anglofonim afričkim piscima umnogome otvorila put uklapanju u matične tokove moderne svetske literature. Nije mali paradoks pritom to što je tako jezik kolonizacije, engleski, prvobitno nametnut spolja, sada zapravo poslužio kao suštinski instrument duhovne dekolonizacije i oslobađanja latentnih kreativnih potencijala. Istina, pri takvom stanju stvari nije moguće izbeći ozbiljnu načelnu zamerku zbog elitizma i krajnje sužene komunikacijsko-recepcijske baze, jer u Africi, gde je devet desetina stanovništva još uvek nepismeno, samo mali procenat potencijalnog čitateljstva može da se služi uopšte nekim stranim jezikom. Otuda, među stručnjacima postoje neslaganja o budućem razvojnom toku književnosti na crnom kontinentu u pogledu preovlađujućeg medija izražavanja.¹² Ipak, zasad je neosporna činjenica da je najveći broj dela afričke književnosti nastao direktno na nekom stranom jeziku, mada procene variraju od sedamdeset pet do devedeset odsto. Štaviše, na anglofonskom području, čak i sa sticanjem nezaxisnosti pojedinih afričkih država,¹³ dolazi do novog paradoksa. Naime, postojeća književna produkcija na nekom od domaćih jezika, umesto da doživi procvat kao rezultat uobičajene nacionalne euforije koja prati svako političko osamostaljenje, zapravo sve više opada, dok ona pisana jezikom bivšeg kolonizatora raste do neslućenih razmera.¹⁴ Naravno, svi ovi

¹¹ Ovaj termin (u originalu: *African Personality*) prvi je upotrebio liberijski kulturolog Edvard Blajden još krajem XIX veka, ali je tek pedesetih u širokom opticaju.

¹² Tako Biserka Cvjetičanin (*op. cit.* str. 428) smatra "vrlo vjerovatnim da će u tijeku vremena upotreba određenih domaćih afričkih jezika sasvim prevladati u afričkoj književnosti."

¹³ Gana 1957, Nigerija 1960, Južna Afrika 1961, Sijera Leone 1961, Tanzanija 1961, Uganda 1962, Kenija 1964, Zambija 1964, Zambija 1964, Malavi 1964, Rodezija (od 1980. Zimbabve) 1965, Gambija 1965, Lesoto 1966, Bocuana 1966.

¹⁴ Vidi Nada Švob-Đokić, *op. cit.* str. 51.

procesu nikada nisu potpuno jednosmerni. Uvek je reč o izvesnom ukrštanju, svojevrsnom prožimanju starog i novog, nasleđenog i presađenog, tradicionalnog i modernog. Zbog toga neki istraživači uvode pojam "neoafričke" literature,¹⁵ dok su u opticaju i neke druge odrednice, kao što su "postkolonijalna književnost na engleskom jeziku" ili "književnost komonvelta"¹⁶.

Kao što se vidi, afrička književnost engleskog govornog izraza ima nedugu ali vrlo burnu i dinamičnu razvojnu putanju. U proteklih pola veka ona je napravila korak od sedam milja, od neveštih, početničkih pokušaja do sticanja istinske zrelosti osvajanjem modernog izraza na jednom velikom svetskom jeziku. U stručnoj literaturi se kao presudan faktor za koji se obično vezuje njen nastanak uzima nezapamćen uspeh dela nigerijskog pisca Ejmosa Tutuole *Pijač palmina vina*, štampanog u Londonu 1952. god.¹⁷ Ova neobična knjiga, koja kao da u sebi epitomizuje čitav razvojni luk afričke književnosti, od kolektivnog i mitskog ka individualnom i modernom, ovaploćujući njihovo ukrštanje i suštinsko prožimanje, ušla je u orbitu svetske popularnosti posle oduševljenog prikaza žuvenog engleskog pesnika Dilena Tomasa u londonskom časopisu *Opserver*. Za kratko vreme prevedena je na većinu svetskih jezika,¹⁸ pa tako stigla i do naših prostora. Od tada se na afričkom književnom nebu pojavila čitava plejada darovitih stvaralaca u engleskom jezičkom mediju, čija dela su prešla lokalne granice i prevazišla status kurioziteta, obogativši svetsku duhovnu riznicu osobenim viđenjem čoveka i sveta, slikovitim metaforičnim izrazom i zalaganjem za nepatvorene životne vrednosti. Mnogi od njih su, kako ćemo videti, postali i trajni deo naše kulture. Iako u umetnosti nagrade nikako ne mogu biti apsolutno merilo, svojevrsnu potvrdu visokog internacionalnog renomea ove književnosti pruža podatak da su dvoje njenih pripadnika ovenčani najprestižnijim priznanjem ove vrste - Nobelovom nagradom, u poslednjih deset godina (svestrani nigerijski

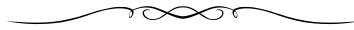
¹⁵ Jedna od prvih, do sada najautoritativnijih istorija afričke književnosti tako se i zove; vidi Janheinz Jahn, *A History of neo-African Literature*, London, Faber, 1968.

¹⁶ Ovako su obično naslovljavani kursevi na engleskim i američkim univerzitetima koji uključuju i pojedine anglofone afričke pisce.

¹⁷ Vidi Hans M. Zell and Helene Silver, *A Reader's Guide to African Literature*, p. VII.

¹⁸ Na francuski ju je preveo čuveni pesnik Rejmon Keno.

stvaralac Vole Šojinka 1986. i južnoafrička prozaistkinja Nadin Gordimer 1991. godine).



Iako u pojedinostima katkad veoma složeni i kompleksni, recepcijski procesi, posmatrani u globalu, uglavnom teku na nekoliko koloseka sa različitim stepenom međuzavisnosti. Najčešće put jedne književnosti u drugu nacionalnu i jezičku sredinu krče prvi kontakti posredstvom pojedinačnih *prevoda*, mahom u periodici, da bi kasnije usledilo bliže upoznavanje odbirom najreprezentativnijih dela i eventualno sintetičkih panoramskih pregleda i antologija. Ponekad, doduše, glas o kvalitetima i dometima nekog pisca ili dela stigne pre objavljivanja u stranoj sredini, obično posrednim putem, u vidu kratkih beleški ili retkih prikaza stranih knjiga u domaćim listovima i časopisima, ali, u načelu, *kritika* obično prati prevodilaštvo u procesu prihvatanja i uklapanja tog novog kulturnog fenomena u vlastitu tradiciju. Najkasnije, kao rezultat delovanja ovih dveju grana umetnosti reči, eventualno dolazi do onoga što se u tradicionalnoj nauci u književnosti nazivalo *uticaji*, a što se u modernoj terminologiji svrstava pod genetsko-tipološke veze među literaturama.

Kad je reč o recepciji afričke književnosti engleskog izraza, našim literarnim poslenicima - prevodiocima i kritičarima - treba odati nedvosmisleno priznanje, kako na brzini reagovanja tako i na svestranosti u osvetljavanju mnogih osobenih aspekata ove relativno mlade književnosti. Odista je upečatljiva ta *simultanost* između izvornog i recepcijskog toka afričke književnosti na engleskom. Naime, baš kao što Tutuolin *Pijač palminog vina* stoji kao kamen temeljac ove literature, on gotovo istovremeno, sa samo dve godine zakašnjenja (1954), označava i početak njenog prijema u našu kulturnu sredinu. Od tada, za protekle četiri decenije, kako je afrička književnost engleskog izraza stasavala, iznedrivši desetak pisaca istinski svetskog formata, tako se, zahvaljujući predanosti naših prevodilaca, u našoj književnoj javnosti oblikovala i popunjavala slika o njenim vrednostima i dometima. Podaci govore da je do sada kod nas objavljeno trideset pet dela u vidu posebnih publikacija, oko pedeset antologijskih izbora i panorama u gotovo svim književnim

listovima i časopisima na prostoru srpskohrvatskog jezika, kao i mnoštvo pojedinačnih prevoda, takođe rasutih po periodici. Tako impozantan obim prisutnosti još više dobija na značaju kad se ima na umu da se ne radi o literaturi koja spada u krug velikih, u svetskim razmerama. No, što je najvažnije, rukovodeći se istančanim kriterijumom pri izboru, naše prevodilaštvo je, uz priličan broj relativno minornih stvaralaca, uspelo da našoj publici predstavi sva značajnija imena afričke književnosti engleskog izraza, kakva su, recimo, pored već pomenutih Tutuole i Ekvensija, Alan Paton, Piter Ejbrehems, Gabrijel Okara, Ngugi Va Tjongo, Vole Šojinka, Kristofer Okigbo, Denis Brutus, Nadin Gordimer. Novijim naraštajima ostaje da tu sliku popunjavaju u ponekom detalju i bogate n ovim ostvarenjima.

Kad je o kritičkom vrednovanju ovako bogate književne produkcije reč, slika je samo unekoliko različita. Ako se posmatra kvantitativno, onda je i tu skor impozantan. Preko dvesta dvadeset napisa različite vrste uistinu nije malo za četiri decenije, opet imajući na umu mladost i veličinu izvorne književnosti. Ipak, kad se pažljivije pogleda struktura tih napisa, uočavase da većinu njih čine kraći prikazi i prigodni tekstovi, dok je srazmerno malo onih koji daju temeljne analize i ostvaruju dubinske prodore u specifično književno tkivo afričkih pisaca. Razlog tome je jednostavan; u pitanju je nedostatak pravih stručnjaka za ovu malo poznatu oblast. Na našim fakultetima filološkog usmerenja, ni u okviru anglistike ni kao deo opšte književnosti, u programima nema tečajeva koji bi potencijalno zainteresovane mlade kadrove uputili na ovu neistraženu oblast. Zato je i ovo što je ostvareno uglavnom rezultat rada malobrojnih entuzijasta, pa i utoliko značajnije. Ipak, treba se nadati da će se u doglednoj budućnosti odnegovati neki mlađi stručnjak u našoj sredini, koji će dostojno nastaviti dosadašnje kontinuirano interesovanje za afričku književnost engleskog jezičkog izraza.

Ako se sada sa krajnje generalnog pređe na nešto detaljniji pogled na ukupnu bibliografsku građu, onda se mogu izvući određeni zaključci i preciznije trasirati put istraživanja. Pre svega, čak i sa svešću da je u nauci o književnosti svaka periodizacija uslovna i samo tentativna, čini se da je ipak u dosadašnjem recepcionom toku afričke književnosti na engleskom kod nas moguće razlikovati tri perioda, kao čvrsto zalančanih karika, sa izvesnim specifičnostima.

Prvi period bi obuhvatio vreme od izlaska pomenutog prevoda Tutuolinog *Pijača palma vina*, iz pera poznatih hrvatskih pisaca Ivana Slamniga i Antuna Šoljana, pa sve do kraja šezdesetih godina. On bi se metaforično mogao nazvati prvim koracima. Kad je naše prevodilaštvo u pitanju, to su uistinubili krupni koraci ka upoznavanju naše javnosti s jednom zanimljivom egzotičnom literaturom. Iste godine kada i Tutuolino delo (1954) štampana su još dva romana, *Divlji pohod* Pitera Ejbrehemsa i izuzetno popularna knjiga Alana Patona *Plači, voljena zemljo*, čija dramatizacija je takođe u nekoliko navrata izvođena na našim pozornicama. Otprilike deceniju kasnije pojavljuje se najčuveniji roman Siprijena Ekvensija *Jagua Nana*, snažno autobiografsko štivo Ezekuela Mfalelea, kao i prva antologija proznih ostvarenja, *Afrička svitanja* (u izboru i prevodu Vere Ilić). Pred sam kraj ovog perioda našoj publici su predstavljene i pripovetke Ejmosa Tutuole, zbirkom *Moj život u šumi duhova*. Upoznavanju afričke književnosti engleskog izraza u ovoj prvoj recepcionoj fazi doprineli su i izbori u periodici, od kojih je hronološki prvi, premda sužen na poeziju Gane i to u prevodu s ruskog, onaj Ljiljane Šijaković u prištinskim *Stremljenjima* (1962), a najreprezentativniji oni iz zagrebačke *Republike* 1964. godine (jedan posvećen poeziji, drugi prozi). Zanimljivo je da su u ovoj fazi sasvim retki pojedinačni prevodi, takođe u periodičnim publikacijama. Među njima, po značaju treba izdvojiti prvo obimnije predstavljanje pesnika Kristofera Okigba (u kraljevačkom *Oktobru*, 1966.) prevodom Petra Vulića, kao i objavljivanje jednog eseja Nadin Gordimer (u prevodu Tihomira Vučkovića) u beogradskom *Savremeniku* 1970. godine.

Već je rečeno da, u celini uzev, naše kritičko vrednovanje afričke književnosti na engleskom pomalo zaostaje za prevodilačkim radom. To pogotovo važi za ovu najraniju, pionirsku fazu. Iako među autorima koji su se oglašavali raznim povodima nalazimo i tako poznata imena književnog i naučnog sveta kakva su, recimo, Petar Džadžić, Zlatko Tomičić, Fehim Bajraktarević i Radoslav Josimović, većina njihovih tekstova ima više informativne nego analitičke vrednosti. Ipak, krajem ovog perioda pojavljuje se prvi istinski poznavalac afričke književnosti u nas, Biserka Cvjetičanin, tekstom o njenim razvojnim problemima u Zagrebačkom *Telegramu* (1969).

Posle ovih početnih koraka, naredna decenija (1970-1980) donosi čvrsto utemeljenje svesti o prisustvu anglofone afričke književnosti i u našem kulturnom prostoru. U ovom razdoblju objavljeno je još petnaest pojedinačnih knjiga, od kojih dve trećine u poslednje dve godine. Tako smo dobili prve romane Činua Ačebea (*Božja strela*), Gabrijela Okare (*Glas*), Volea Šojinke (*Tumači*), Ngugija Va Tjonga (*Ne plači, dete i Krvave latice*), kao i one manje čuvenih pisaca (*Konkubina* Elečija Amadija i *Zatočenik* Kajire Legsona), uz novo Ekvensijevo delo *Trava gori*. Zanimljivo je da u ovom prodiru prednjače izdavači iz manjih mesta (Gornji Milanovac, Kruševac). Tako je "Bagdala" u nekoliko antologija napravila presek kroz celokupno pesništvo anglofone Afrike, od Nigerije i Gane, preko Tanzanije, Ugande i Kenije, do Južne Afrike. Antologije su, istina, nevelikog obima, ali je zato selekcija relativno stroga i uglavnom reprezentativna. Takođe je objavljena jedna antologija šire koncepcije, čiji je autor zagrebački prevodilac Nikola Marčetić, i inače vrlo agilan u ovom periodu (*Ruke prijateljstva*, 1979). Nekoliko anglofonih pripovedača uključeno je i u antologiju Zorana Petkovića *Afrika - lice iza maske*. Širenju prevodilačkog kruga u ovoj fazi svoj doprinos daju i Nada Švob-Đokić, Ana i Dragan Mateljak, Marina Šijaković, Ana i Momčilo Selić, Srebren Dizdar, Bogdan Rakić i drugi. Neki od njih javljaju se i kao potpisnici panoramskih izbora u periodici, takođe čestih (ukupno šesnaest) u ovoj deceniji. Od starih imena tu nalazimo još Ljiljanu Šijaković, a od novih, u Crnoj Gori Branka Đukića, u Bosni Ekrema Bećirovića i Marija Suška, u Srbiji Stamenku Uvalić i Svetozara Ignjačevića. Pomenimo još da je kasnije poznati pisac (i prevodilac) David Albahari koautor jednog izbora u studentskom listu *Vidici* 1978). Ako se ovome doda i priličan broj pojedinačnih prevoda, dobiće se još jači utisak o velikom interesovanju i naporima naših prevodilaca na stvaranju ekstenzivne slike o kvantitativnom i kvalitativnom bogatstvu afričke književnosti engleskog izraza. Tako su, pored već ranije uvedenih pisaca, u našu kulturu sada ušli i pesnici Kvesi Bru, Okot p' Bitek, Džon Peper Klark, Denis Brutus, Mazisi Kunene i Lenri Pipers, kao i prozaisti Čarls Mungoši, Aleks La Guma i svestrani Taban lo Liong.

Sličan porast interesovanja, a i primetan kvalitativan skok ogleda se i na polju kritičkog tumačenja ove sve razuđenije književnosti. Pored tekućih prikaza na objavljene prevode, sada počinju da se pojavljuju i

ambiciozniji, ozbiljniji pokušaji analize pojedinih aspekata stvaralaštva vodećih pisaca anglofone Afrike ili sintetički problemski tekstovi. Najveća zasluga za to nesumnjivo pripada Biserki Cvjetičanin i Nadi Švob-Đokić, koje su u ovom periodu izrasle u afrikaniste svetskog formata. Njihovi tekstovi, recimo o elementima tradicije u afričkom romanu, o modernosti afričke metafore, o simboličkom svetu Volea Šojinke, o poeziji naroda Joruba, objavljeni su u zagrebačkom časopisu *Književna smotra*, ali su one saradivale u glasilima na čitavom prostoru srpskohrvatskog jezika. Konačno, Biserka Cvjetičanin je autor pregleda istorije afričke književnosti u okviru VI knjige *Povijesti svjetske književnosti* (1976). No, pored njih, ovo razdoblje je dalo i nekoliko kvalitetnih tekstova iz pera drugih autora, od kojih treba izdvojiti eseje Marijana Novaka o borbenom teatru Atola Fugarda, Milosava Popadića o Siprijanu Ekvensiju, Srebrena Dizdara o Ačebeovim romanima i o Okigbovoj poeziji, te Daše Drndić o gnomskim elementima u Ačebeovom delu. Ako se ovome doda i priličan broj prevedenih kritičko-esejističkih radova afričkih autora (koji takođe čine poseban rukavac recepcionog toka), može se zaključiti da je u ovoj fazi anglofona književnost Afrike načinila snažan prodor na naše prostore.

Taj puni zamah održao se i u trećem razdoblju, koje počinje osamdesetih godina i traje sve do raspada druge Jugoslavije i rasparčavanja njenog dotad jedinstvenog kulturnog prostora. Broj prevedenih knjiga je, doduše, nešto manji, ali zato gotovo da nema književnog časopisa koji nije objavio po neku panoramu afričke književnosti. Od posebnih izdanja, tu su dva dela Činua Ačebea (zbirka *Devojke u ratu i ostale priče* i roman *Narodni čovek*), dva dela Nadin Gordimer (*Dva metra zemlje* i *Priča mog sina*), pesme Kristofera Okigba (*Labirinti*), roman Džona Majkla Kucija *Iščekujući varvare*, zatim nekoliko antologija (ponovo Nikole Marčetića, Samira Busovače i Dragana Hamovića, te Nadežde Obradović). Posebno treba pozdraviti objavljivanje jedne od najboljih istorija afričke književnosti iz pera Oskara Ronalda Detorna (*Afrička književnost u dvadesetom stoljeću*, 1985), koja svojom iscrpnošću, informativnošću i objektivnim kriterijumom može da zadovolji potrebe kako zainteresovanog običnog čitaoca tako i upućenijeg stručnjaka. Kad je o antologijskim izborima u periodici reč, poseban kuriozitet predstavlja podatak da od ukupno

dvadeset osam iz ovog perioda velika većina potiče od istog prevodioca (dok su autori ostalih Ljiljana Babić, ponovo Branko Đukić i Samir Busovača, te Nina Živančević. Takva besprimerna agilnost u predstavljanju afričke književnosti (i to ne samo anglofone) daje istraživaču za pravo da zaključi da je u prevodilačkom smislu ovo razdoblje apsolutno u znaku Nadežde Obradović. Njeni izbori su objavljivani širom bivše Jugoslavije, od Osijeka do Splita, od Banjaluke do Mostara, od Podgorice do Prištine, od Beograda do Niša i Prokuplja. Pored toga, u poslednjih nekoliko godina njen ugled kao vrsnog antologičara prešao je granice naše zemlje, o čemu svedoče dve knjige objavljene u Americi i jedna u Nemačkoj.¹⁹ Iako, naravno, individualno, ovo priznanje simbolično potvrđuje visok domet našeg prevodilaštva u celini. A ono je i u ovom razdoblju već prilično razuđenu i bogatu sliku afričke književnosti na engleskom upotpunjavalo novim pojedinačnim prilozima po časopisima. Na taj način je skorokompletirano stvaralaštvo pesnika kakvi su Bitek, Okigbo i Brutus, kao i prozaista poput Ačebea, Tutuole, Ekvensija, Šojinke i Ngugija; a pojavile su se i neka nova otkrića, kao što su u poeziji Džared Andžira i Musaemura Zimunja, a u prozi Ben Okri i, razumljivo, nobelovac Nadin Gordimer. Novim prevodiocima ostaje samo da, po mogućstvu s podjednakim entuzijazmom, nastave da prate razvoj ove sada već nama uveliko bliske literature.

Na polju književne kritike, najvažniji događaj pada na sam početak ove faze. Naime, 1981. godine u Zagrebu su objavljene studije Nade Švob-Đokić *Razvoj u afričkoj književnosti* i Biserke Cvjetičanin *Roman i afrička zbilja*, zapravo njihove doktorske disertacije, koje, svaka na svoj način, potvrđuju visok nivo stručnog znanja svojih autora. Njihov ukupan domet može se meriti s najboljim svetskim ostvarenjima moderne afrikanistike. One su takođe autori nekoliko vrednih eseja, posvećenih pojedinim problemima afričke književnosti. Tako je Biserka Cvjetičanin pisala o tragičnom junaku i novijim dostignućima afričkog romana, a Nada Švob-Đokić o istorijskim interpretacijama afričke književnosti.

¹⁹ Reč je o antologijama *Looking For A Rain God*, (New York, Simon and Schuster, 1990), koja je prevedena i na nemački, i *African Rhapsody* (New York, Doubleday, 1994), za koju je predgovor napisao Činua Ačebe.

Pored njih, u ovom periodu se novim priložima (tekstovima o Ngugiju va Tjongu i Denisu Brutusu) javlja i već'afirmisani Srebren Dizdar, koji je magistrirao na sarajevskom univerzitetu. Na području Srbije, isti stepen stekao je tezom iz afrikanistike na Univerzitetu u Beogradu Srđan Šerer, koji je u ovom razdoblju objavio, pored prikaza i prigodnih članaka, nekoliko eseja o delu Volea Šojinke. Isti pisac je predmet pažnje Maje Frojndlih. O jednom za nas posebno zanimljivom aspektu poezije Denisa Brutusa - jugoslovenskoj tematici - pisao je Svetozar Ignjačević. Opštije prirode je, pak, odlomak eseja Branka Peića o problemu afričkog traganja za autentičnom vokacijom. Posebno treba naglasiti da je u tematskom broju *Književne smotre* o afričkoj književnosti 1985. godine objavljena i dragocena, premda selektivna, bibliografija Aleksandra Marinkovića. I najzad, kao i u prethodnim, i u ovom periodu je objavljeno više prikaza, kao i prevedenih eseja stranih autora, od kojih posebno treba istaći zanimljiv prilog mađarske afrikanistkinje Agneš Gergeji u prevodilačkom časopisu *Mostovi*. Svi oni, kao i mnogi nepomenuti, bez obzira na količinu informativnosti, stepen originalnosti pristupa i objektivnu vrednost ostvarenog dometa, imali su, posmatrano iz istorijske perspektive, jedinstvenu funkciju i zapravo služili istom cilju - približavanju jedne daleke književnosti u povoju i naglom usponu kulturi naših naroda. Opšti utisak o veoma uspešno obavljenoj posredničkoj misiji našeg prevodilaštva i književne kritike, nadamo se, potvrdiće dalja detaljnija istraživanja.

NAŠA RECEPCIJA AFRIČKE KNJIŽEVNOSTI ENGLESKOG IZRAZA

Rezime

Uvod - specifičnosti afričke književnosti (geografske, jezičke), mesto u kontekstu celokupne literature engleskog izraza.

Osnovno izlaganje - opšti pregled recepcionih tokova, uz podjednako posvećivanje pažnje našim prevodima afričke književnosti na engleskom jeziku i kritičkim reakcijama naših književnih poslenika na pisce i dela koji pripadaju toj književnosti.

Metod - hronološki, uz pokušaj vrednovanja naših doprinosa sa stanovišta čitavog dosadašnjeg recepcionog toka.

THE RECEPTION OF AMERICAN LITERATURE AND CULTURE IN MONTENEGRO

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The reception of American culture and literature in Montenegro has been the weakest when compared with its neighbours. This conclusion based on sporadic observations was enough intriguing to look for the reasons why this is so.

It was only at the beginning of the 19th century that Europe began to discover Montenegro. The first Englishman who visited Montenegro wrote: "There are few European peoples so little known about as is the case with the Montenegrins and very often you can hardly, if at all, find their name on the geographic map".¹ Charles Lamb was the first Englishman to visit Montenegro in 1843. Like many Englishmen at that time he visited the small country for purposes of adventure, having been attracted by the first contact made between Montenegro and an English ally against the French in Boka Kotorska in 1812-1813. The ruler of Montenegro, Petar II Petrovic Njegoš, attracted the attention of Europe through those battles with the French and his victory over Ruler of Skadar. The first English visitors were both delighted and shocked. The most illustrative example of the contrast between the two worlds, Europe and Montenegro, worlds which were at different levels of development was striking. Montenegro on the one hand succeeded in preserving some of its values, but because of its isolation and constant struggles suffered bad economic conditions. Europe, on the other hand succeeded economically but introduced a different system of values. The contrast was best illustrated by Sir Henry Layard, who after expressing his exhilaration with the beauty and picturesqueness of the country along with its heroic tradition, customs and manners nevertheless concluded: "The people of Montenegro are wild, cunning and bloodthirsty,"².

Although these first visitors did not bring anything from the world of literature to this country, their visits were important, as they provided the

¹ Ljubomir Durković, *Englezi o Njegošu i Crnoj Gori*, Titograd 1963, p. 61.

² P. I. Popović, *Crna Gora u doba Petra I i Petra II*, Beograd 1951, p. 336.

first important step in presenting Montenegro to the world. But although England was geographically distant and America even more so, the names of these countries started appearing in Montenegrin periodicals and newspapers after these visits. Still, a lot of time had to pass before more serious cultural and literary contacts were to be established. As for England, it is also assumed that British pro-Turkish policy towards the Balkans somehow slowed down cultural contacts between Montenegro and England and also caused a certain disinterest among the Balkan peoples towards the reception of English culture and literature.³

The nineteenth century was not much different in initial decades from the previous ones for Montenegro. This period too was characterised by constant struggles for survival and battles with the Turks. Only during short breaks could the country devote itself to culture and education. First of all, basic literacy had to be coped with. Of course only the ruling class and a small number of people could afford to be educated. They had to go either to Kotor or Russia. Some young men not from upper class were educated in schools which belonged to the church, until 1834, when the first public school was opened, at Cetinje, the capital of Montenegro. It was opened by Petar II Petrovic Njegoš, an extraordinarily refined, intelligent ruler who combined different roles successfully, being a great poet, a bishop and a ruler all at the same time. His poetic vocation led him to do much for the culture and education of his people. He not only reestablished a printing press but he kept travelling all over Europe and bringing books to his country. During his reign ten more schools were opened and starting in 1869 high schools were established, as well. The first high school for girls was founded and supported by Russia.⁴

The printing press at Cetinje brought a lot of outstanding scholars from Serbia, Croatia, Bosnia and Hercegovina and they took a leading role in establishing and developing culture and literature in Montenegro. They also played a very important role in its reception to the end of the 19th century. The so-called "outsiders" started and preserved a lot of

³ See: Dušan D. Vuksan, "Škole u Crnoj Gori", **Južnjak**, 1926.; Đoko Pejović, **Prosvjetni i kulturni rad u Crnoj Gori 1918-1941**, Cetinje 1982.; Radivoje Šuković, "Književni časopisi u Crnoj Gori između dva svjetska rata", **Književnost i jezik**, Beograd 1972, No.2-3

⁴ Jagoš Jovanović, **Istorija Crne Gore**, Narodna knjiga, Cetinje 1948.

periodicals. They began by editing the literary periodical *Orlić* in 1865. The history of Montenegrin periodicals began even earlier with *Grlica* in 1834. The life of the periodicals was not usually long in spite of constant efforts to maintain continuity. For example, in 1897 writers from and in Montenegro were found in four periodicals: *Luča*, *Srpski magazin*, *Grlica* and *Glas Crnogorca*, while not a single one was published in 1902.

The leading periodicals kept reporting about translations from different foreign languages published elsewhere and invited their readers to subscribe. A publishing house from Serbia, *Srpska književna zadruga*, had several hundreds of subscribers from Montenegro before World War II.⁵ Still there was not a single publishing house where foreign editions could have been translated and published and consequently the reception of foreign literatures was very weak until the 1880s. The end of the century brought a strong influence of foreign cultures and literatures especially Russian and western European. Montenegrin periodicals started publishing ideas and news from more developed centers in the Balkans, such as Belgrade, Novi Sad and Zagreb. In this period one could read 56 translations from English literature (Shakespeare, Byron, Tennyson, George Eliot, William Thackeray, Oscar Wilde...). Unfortunately not a single translation was made by a domestic translator. This would not happen until 1960, when the English language was introduced as a foreign language in elementary schools. This was not the case with French, which was introduced in 1885, or Russian, Italian and German, and which brought, very strong reception of their literatures, especially Russian.

The beginning of the 20th century brought the unification of Serbs, Croats and Slovenes; richer cultural programs brought by young enthusiasts; educated generations which affected the common people. But, contrary to the advanced interest in culture, the reception of foreign literatures almost died. The movement, called "social literature", succeeded in penetrating all spheres of life in Montenegro. Literature was understood as a way of struggle for a new society. The programs of the periodicals were designed as the basis for the struggle against bourgeois theories of art. The main focus was placed on theoretical articles as a

⁵ D. V., "Srpska književna zadruga: *Zabavnik knj.* 22 & 23. Beograd, 1930, VII, 3, pp.190-191.

means of the class struggle, poetry was viewed as political manifesto. Accordingly, in this period only one article from English literature was published. (Perspectives of Poetry, by A. L. Morton). - *Valjci*, 1933. This tendency continued in the period between the two wars. Two short studies about Shakespeare and one review of the book, *Conversation between Stalin and Wells*, were published. (*Granit* 1935).⁶

After World War II the reception of foreign literatures in Montenegro continued the general tendency until the break with the Soviet Union in 1948. For ideological reasons the reception of English literature developed very slowly. The end of the fifties brought the policy of cultural openness towards everything progressive, no matter whether it was classical or modern expression in literature. Consequently, since then there has been a strong reception of English literature and culture and a much weaker reception of Russian and other cultures and literatures.

As far as American literature is concerned, the same distinction can be made. The same geographical, political and cultural reasons distinguished two periods: the period before World War II and the period after the War. Before World War II America was looked upon as a promised land. Most often Montenegrins came to this country for economic reasons, very rarely because of political disagreements. They would come but rarely stay; instead they preferred to go back with the money they earned and support their families.

The reception of American culture and literature in the earlier period started in periodicals and newspapers and was very limited for the reasons previously explained. The choice of references of America which appeared in this period reflected the attitude of Montenegro towards the "promised land".

The first notes appeared in the periodical *Crnogorac* (1871-1873), No. 4-5 from August 7, 1871). It concerned a decrease in the public debt of the northern United States (2292-465-1872), issue No. 10, p. 48, of the same year informs its readers about and recommends *The Rules of Benjamin Franklin* (order, decisiveness, good heartedness, justice,

⁶ About reception of English literature in Montenegro it is worth looking at a published doctoral dissertation as it offers a lot of important information: Bojka Đukanović, **Recepcija engleske književnosti u crnogorskoj periodici od početaka do 1918.**, Nikšić: 1989.

pureness, quietness,...). A political piece of news appeared in No. 24 (1871, p. 128), reporting cooler relationships between America and Russia. A shocking item of news about a black woman who killed and ate 26 children, together with a piece of news about a number of European immigrants in America appeared in No. 3 (1871, p. 46). Considering the circumstances in Montenegro at that time a piece of news about the number of drunkards who were treated in a special hospital and the fact that among them there was an important number of women was a real cultural shock (No. 3, 1871, 1846). As women at that time in Montenegro did not work and very few went to school, a lot of news about women who work or attend school was very often published. Thus, in No. 20 one can find an article about a Greek whose daughter earned 500 "dukata" during the summer while working in her father's shop. Earthquakes in California were described with a lot of rich detail in the same periodical (No. 20, p. 80, 1872). Activities in the Orthodox church were often presented as well (No. 26, p. 104). In the same issue readers in Montenegro could also read about a marvelous concert held June 17, 1872 in Boston. One can only guess the readers' surprise was big when they read that 15, 000 singers took part together with 15, 000 players in the orchestra, 30, 000 people in the audience. Considering the fact that the whole population of Montenegro at that time was 200, 000 the piece of news was hard to imagine.

They were also informed about the American World Exhibition which was to be held July 4, 1876 on honour of 100 years of American freedom (No. 26, p. 104). In the same issue they could read a love story about a young couple who succeeded in beating all obstacles before marrying. New York together with San Francisco seemed to be the most attractive places to write about, so No. 11, 1872 published a lengthy article about "sunčanica" (sunstroke) which killed 179 people in three days. Political news was regularly on the pages of this periodical. No. 36 from 1872 (p. 146) brought a piece of news about English-American quarrels concerning Alabama while in other editions one could continue to be informed about elections which were going on at that time.

Number 41 from 1872 published a note about the number of published books in America - 300, 000. Though proud of the first steps in publishing, this news was more than worth publishing at that time. The

same edition informed the readers about the richness of America (30, 000 million dollars). Exhausted by constant wars for freedom Montenegrin editors paid special attention to this information, quoting a slogan which was often heard in Europe at the time: "Let's deal with practical matters, not with politics". At a time when there was not a single factory in Montenegro, any news dealing with engineering was of special significance. News about a hotel built inside a huge tree trunk or about a church made of steel gave the people a lot of food for imagination and dreams of a better life. This periodical succeeded in having its own supplement, though only for a year - (1884) named *Crnogorka*. It was this supplement that published the one and only translation from American literature. (No. 34, p. 286 - 7, No. 35, p. 295-6, No. 37, p. 311-2, No. 38, p. 320-2). It was story "The Pit and the Pendulum" (Kladenac i šetalica) by Edgar Allan Poe. It came into Serbocroatian through Russian and the translator was Jovo Ljepava.

Another periodical, *Luča*, published between 1895-1900, appeared once a month. Although predominately literary oriented, it continued the tradition in choosing the news from America. Engineering curiosities such as a building with 200 floors (1896, No. 8, p. 370), the tallest building in America (1895, No. 4, p. 303), The National Theatre, had a lot of space (No. 8, p. 375, 1896). Describing the tallest building and its underground which was to be built at the very end of construction it said "A man who comes down from the 30th floor will have to say 'I am going to New York today'." The same edition published an invitation to subscribe advertising the most famous writers who would find their place on its special page. The list included Shakespeare, Viktor Hugo, Byron, Mopasant, Zola, Chehov, Henryk Sienkiewicz, Potapenko, Kipling, Vrlicki, etc. Volume I from 1890 (p. 55) published a short notice about plans of an editing house "Srpska književna zadruga" concerning publication of Walter Scott's novel "Ivanhoe".

In the column "From our theatre" (No. VII and VIII, 1889) readers were informed about an actor, Jovan A. Marković, who together with his wife, performed three short plays: *American Slaves in Cuba*, *Woman's Pleasure* and *A Drunkard*. Nothing is known about the authors of these plays. The reception was very good. *Nova Zeta* a periodical (1889-91) published only one notice worth mentioning - a letter by Krsto M.

Gopčević from Chicago (No. 11, p. 423, 1889). It was a plea to the editors to ask King Nikola for permission which would enable them to perform his epic play, *Balkan Empress* in the Czech language in Chicago.

Only one other periodical from this period, although 25 were published, some lasting longer, some shorter, kept informing its readers about America and different aspects of its culture. It was *Prosvjeta* (1880-1901). At that time when there was no possibility of opening a university, this periodical kept bringing news about American universities and about different aspects of student life. (Vol. II, 1887, p. 128). A lot was written about American schools (Vol. VII, p. 412-13) ; school expenses (Vol. VII, 1896, p. 452) ; the education of young women in America (Vol. IX, p. 554, 1897) ; health care in American schools (Vol. XI, p. 699, 1897) ; and student libraries (Vol. VI, p. 352, 1900). These notices had a very positive attitude towards the American way of life, culture, education and economics and usually were meant as positive examples of something that should be followed some time in the future.

Periodicals and newspapers played an extremely important role in the reception of American culture and literature in this period, since not a single book could be translated to give a broader picture of their various aspects. Among newspapers, "Cetinjski glasnik" played the most important role. Every issue of this newspaper brought shorter or longer articles about America. The most common topics were: electronics, immigration, schools, curiosities, courts, banks, women, religion, Montenegrins in America, engineering, buildings, inventions, etc. They also published an item of news about a new American ambassador in Athens who also had to deal with diplomatic relations with Montenegro. The name of the ambassador was George Moses and he was ambassador in 1906. Similarly, in periodicals one could not find a single translation from American literature, review or note. Still there is one anecdote worth mentioning from Mark Twain's life which appeared in 1909 (No. 12, p. 41). Although Mark Twain put a note on his cupboard that the silver which was inside was not genuine the robbers did not trust him and stole the silver from his cupboard while he was sleeping.

The second period, after World War II, differs a lot. In this period the interest in and wider reception of American literature and culture in Montenegro predominately came as a consequence of the break of

Yugoslavia with the Soviet Union in 1948. Better reception was also provided by better possibilities for communication, better living conditions in Montenegro, and the number of English speakers and professionals, all of whom contributed greatly. Literary periodicals continued the tradition which started in the first period but instead of short notices about different aspects of American life, they focused on literature, especially translations, reviews and critical articles. Newspapers continued writing about all aspects of American life. It is noteworthy that in 1953 Ernest Hemingway was the most popular American writer in the periodicals of Montenegro. The year 1953 can be cited as the year when American literature started to be seriously accepted in Montenegro. Several other American writers were also presented: Walt Whitman, Edgar Allan Poe, Thomas Wolfe, John Dos Passos and Erskine Caldwell. There was a slight decline in the following year. Only a few reviews were published. They were on Ernest Hemingway, William Faulkner (*Intruder in the Dust*), Caldwell, Pearl Buck and Louis Adamic.

The following two years brought reviews of works by Thomas Wolfe, Ernest Hemingway, Edgar Allan Poe, William Saroyan, Theodore Dreiser, and also some translations of black American poetry. 1957-58 was a year of translation in which William Saroyan, Erskine Caldwell and Ernest Hemingway were included. Thornton Wilder's *Kabala* was reviewed. *Stvaranje*, one of the most important periodicals and one which has contributed the most to the reception of American literature published "A letter written by Ernest Hemingway to Mirko Marković." Two reviews of William Faulkner's works, in 1959, were published in the same periodical. One was on *The Sound and the Fury*, another was a translation of Maurice Breutan's article "Time and Personality of William Faulkner." Other writers represented that year were: John Steinbeck, Art Buchwald, Carl Sandburg, Wolfe, Hemingway and Norman Mailer. The beginning of the sixties brought another decline in the reception of American literature. Hemingway, John Steinbeck, and Louis Adamic were the only three writers represented in 1961-2. This tendency continued until the middle of the seventies. Isaac Bashevis Singer was the best received writer in this period. The beginning of the eighties introduced Saul Bellow, William Burroughs and Henry Miller. In the period from 1982-85, Allen Ginsberg, Norman Mailer, William Saroyan, Joyce Carol Oats and Henry James

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were reviewed. The period between 1985-90 is the period of much greater reception, when readers could encounter some new names and enjoy translations from familiar ones. Allen Ginsberg, Norman Mailer, William Saroyan, Raymond Carver, Susan Ludwigson, Emily Dickinson, Tennessee Williams, Hemingway, Art Buchwald, Bernard Malamud, Charles Bukowski, Edgar Allan Poe, Dos Passos and some minor poets were represented. Social drama in America and Eugene O'Neill's dramas were analyzed by domestic scholars and a great number of domestic translators have signed the translations mentioned.

Surveying the reception of American literature in Montenegrin periodicals one can notice the strong preference for Ernest Hemingway, William Saroyan, Edgar Allan Poe and Norman Mailer, although it is difficult to explain why these writers and not some others were chosen unless it is simply that the translations and reviews were of a sporadic nature, unsystematic, based on the personal interest of the translators themselves and the fact that the number of the first generations of true scholars was small. The answer would nevertheless require further serious research.

Although American literature was mostly to be found in periodicals in this period, it has also lived a life on the Montenegrin stage. American plays have been presented on the stage of The National Theatre in Titograd, now Podgorica, and have had a very good reception starting in the sixties. Plays by Arthur Miller, Eugene O'Neill, Edmund Morris, Edward Albee, Tennessee Williams and Joseph Casserling are familiar to theatre audiences of Montenegro. Adaptations of some of Mark Twain's books have been performed in the theatre for children. Reading of some of the novels from American literature is now obligatory for high school students. They include: Jack London's *The Call of the Wild*, *Daddy You are Mad*, by William Saroyan; Mark Twain's *The Adventures of Tom Sawyer*, *The Old Man and the Sea* by Ernest Hemingway, and two of Faulkner's novels: *The Wild Palms* and *Light in August*. American literature has been studied at The University of Montenegro as a regular course. Fortunately in this period we have books published which deal with American literature and culture. A critical study called *Requiem for Scott Fitzgerald*, the greatest contribution by a Montenegrin scholar to the reception of American literature so far, a critique and a play inspired by

this writer written by Vladimir Sekulic, a professor who founded the English school and contributed greatly to the popularization of the English language in Montenegro. Two important translations were published in Montenegro, Hemingway's *The Green Hills of Africa*, and John Dewey's *Education and Democracy*.

To conclude: many factors must be taken into consideration in order to explain why American literature is still poorly received while the reception of American culture is better accepted in Montenegro. The geographical position of Montenegro, its long struggle for freedom, the fact that poor economic conditions greatly slowed down the reception of foreign literatures and cultures in general and of course the great distance between the two countries. The nineteenth century could hardly provide conditions for development of even its own culture. Although there was a strong interest in American culture in general, there was practically no reception of American literature in the last century. This was not the case with Western European literatures which were represented by 120 titles.

The twentieth century is characterized by a stronger acceptance of both American culture and literature. Although it is difficult to speak about systematic critical reception as far as literature is concerned, much more probably could have been done more precisely and with at least short introductions. Still, each and every mention of American literature, let alone study of it, provides a valuable contribution to the reception of American literature in Montenegro. Finally, the question must be asked: "How much is American culture and literature reflected in the Montenegro of today?" As for culture a lot of Montenegrins will say - too much. As for literature - very little. The native literature of Montenegro still lives in the epic tradition and has not given too much either to the short story or the novel. Still one can look for certain influences of Ernest Hemingway on Dušan Kostić and Mihailo Lalić, novelists, and that could be another topic for future research.

**THE RECEPTION OF AMERICAN LITERATURE AND
CULTURE IN MONTENEGRO**

Summary

The paper deals with the reception of American literature and culture in Montenegro from its beginnings till the end of this century. The emphasis has been put on periodicals. The method is chronological.

The research will show that there was practically no reception of American literature in the nineteenth century, especially when compared with relatively strong reception of Western European literatures. It will also show that the twentieth century is marked by much stronger reception of American literature. The reasons are discussed, too.

THE RECEPTION OF STERNE AND HIS "TRISTRAM SHANDY" IN YUGOSLAVIA

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Doing research on the reception of a foreign literature in different countries is a relatively recent phenomenon. Nevertheless, literature has always, from its very beginnings, managed to find its ways, breaking one by one, all sorts of confines which have been imposed upon it throughout the history. Nowadays, the free flow of information, including literature naturally, has completely eliminated all frontiers and prompted the appearance of numerous studies on literal and cultural relations between various countries and on the reception itself. This paper is an attempt to present the penetration and acceptance of an eccentric British writer and his even more eccentric book on the Serbo-Croat speaking territory.

THE RECEPTION OF STERNE BEFORE 1955

The emergence of Laurence Sterne on this territory has to be examined in the context of the overall penetration of English literature in this area in the 18th and 19th centuries. Our getting familiarized and establishing relations with English literature in general was a meandering and thorny process. Many factors account for such a state of affairs. One of the essential elements is the geographical distance between the two countries which also partly explains an almost complete ignorance of the English language on these territories. Not at all less important are historical, political, economic, social, cultural and some other factors. In the 18th century the central figure in establishing these relations was Dositej Obradović, the first and one of our greatest Anglophiles, but after whom there followed again a long period of a very slow and exclusively indirect penetration of English literature. English sentimentalists, for instance, reached the top popularity in the period but through German translations only.

Sterne's path was even more difficult and for many years there were no traces of this writer whose subtle humour and irony were probably miles away from the literary taste of our population. Dositej, Sterne's contemporary, studied sentimentalists in England, but Sterne is not among the writers he mentioned, translated or was influenced by.¹ The reason may be the fact that Dositej was primarily a moral enlightener and that he confined himself mainly to the works of moral philosophers and rationalists. Unlike Dositej, Vuk Karadžić undoubtedly read Sterne because we have evidence that *Tristram Shandy* was a book he warmly recommended to readers together with Richardson's *Clarissa* and Goldsmith's *The Vicar of Wakefield*.² Another mention of Sterne was found with a translation of an extract from *A Sentimental Journey* done by Teodor Petranović and published in the periodical *Ljubitelj prosveštenija* from 1852. In addition to the selection of some basic biographical data about the author, Petranović also touches upon "*Tristan*" *Shandy* as a book not in the least as valuable as *A Sentimental Journey* and goes on to say that "beside the most difficult philosophical questions it contains the most peculiar buffooneries with which not only does he make a mockery of the character of his own countrymen but also, God forbid, he ridicules religion."³ He promises to write in greater detail on Sterne but his promise remains unfulfilled. In the later 19th century there were some connoisseurs of English literature who read and loved Sterne, like Ljubomir Nedić for example, but there are no traces which would speak of his popularity or influence.

The beginning of the 20th century announced the appearance of a more systematic approach in studying English literature and Sterne started getting a more defined place within it. In 1903 Vladoje Dukat published his *Čitanka iz englesko-američke i skandinavske književnosti* (Reader in Anglo-American and Scandinavian literature) which contained an episode from *Tristram Shandy* and in the following year Matica hrvatska brought out the book *Slike iz engleske književnosti* (*Pictures from English literature*) by the same author as part of a series on the world literature. In the *Pictures* Dukat refers to Sterne as the only genuine

¹ Snežana Kićović-Pejaković, **Engleska književnost u Srba u XVIII i XIX veku**, Beograd, Institut za književnost i umetnost, 1973, 28

² Ibid, 170

³ T. Petranović quoted in **Engleska književnost u Srba u XVIII i XIX veku**, by S. Kićović Pejaković, p.179

humorist of the 18th century and puts him into the same category with Aristophanes, Lucian, Rabelais, Cervantes and Swift as opposed to Menander, Plautus, Terence and Moliere whom he considers comics. In his view, Sterne's novels are not actually novels but "a collection of reflections and a pile of happenings scattered here and there without any inner connection",⁴ that is "a mere blend of episodes and dashes".⁵ He cleverly remarks that Sterne's characters glow with genuine human feeling and he finishes with Hethner's words that Sterne made the biggest contribution in the cultural history because in his work "the poetry of human heart came to light again after having languished for so long under the pressure of the prose of cold reason".⁶

In the following years *Srpski književni glasnik* is a proof that Sterne is not an unknown or uninteresting figure in this area any more. Two articles on Sterne found their places in this journal, one in 1908 and the other in 1927. The former is called "Laurence Sterne" and it was written by D.H. Law. After quite a long and detailed story about Sterne's life told in a kind and affectionate manner and referring a great deal to Sterne's *Memoirs* and some of his letters, D.H. Law briefly touches on his works. He holds that the main idea in *Tristram Shandy* was taken from *Don Quixote* and what he finds most admirable in his novel are the dialogues some of which are "so full of life as none of the others in literature".⁷ On the whole, the account, typically, stresses Sterne's dexterity in drawing characters, his humour and sentimentality without diving any deeper into the various layers of the novel. The latter article from *Srpski književni glasnik*, the author of which is A. Vidaković, was prompted by a translation of *A Sentimental Journey* done by Dragomir M. Janković. Vidaković sketches out the life and work of Laurence Sterne, but it is interesting that in the article following the translation of *A Sentimental Journey* he chooses to write about *Tristram Shandy* which he refers to as Sterne's greatest work. In the end he only concludes that Sterne is very difficult to translate and that, unlike *A Sentimental Journey*, his greatest work has remained mainly the privilege of English people.

⁴ Vladoje Dukat, *Slike iz engleske književnosti*, Zagreb, Matica hrvatska, 1904, 188

⁵ Ibid, 190

⁶ Hethner quoted in *Slike iz engleske književnosti*, by V. Dukat, p.189

⁷ D.H. Law, *Lorens Stern*, SKG, 1908, 3, 193

Now we shall skip over a long period of time in which there is a lack of any material on Sterne and peep into the year of 1950 only to find not another article but an extensive survey of Sterne in the Soviet *History of English Literature* published in Serbo-Croat by Naučna knjiga, Belgrade. An observant reader will notice that this survey is both more elaborate and more mature than any of the previous writings, but that it does not reach the level of understanding which was to come in the following years. Although in one sentence the author even says that Sterne and his readers “discover their own new and very unusual laws of space, time, logic and behaviour”,⁸ he fails to get as far as the 20th century and find Sterne’s importance from that perspective.

We may conclude that in this period the line of development in understanding Sterne starts from not finding any order or sense in his “chaos”, then goes on to putting emphasis on his humour and sentimentality, only to finish with the first hints that will lead to seeing him in the light of the elements of the modern novel.

THE RECEPTION OF STERNE AFTER 1955

Before we start analyzing this in terms of quality and quantity richer period, we feel obliged to explain why we decided on the periodization having 1955 as the key year. Namely, in the year of 1955, almost two centuries after Sterne’s death, Prosveta, Belgrade, published our first translation of *Tristram Shandy*, done by Stanislav Vinaver and the second edition of which appeared in 1966. In our opinion, this could be treated as the central happening and a proof of an increased interest in Sterne which would result in some very important works on him. Both editions were accompanied by a preface written by Olga Humo who, as we shall see, has made the greatest contribution in studying Sterne in this country. The preface to the two books contains the ideas which will be dealt with in greater detail later on and for that reason we shall leave the ideas aside at this point.

⁸ M.P. Aleksejeva et. al., *Istorija engleske književnosti*, 2, Beograd, Naučna knjiga, 1950, 466

Another preface to *Tristram Shandy*, written by Ivo Hergešić, needs to be mentioned here. It appeared in 1964 with Franjo Hartl's translation published by Naprijed, Zagreb. What is most important in his work is the fact that Hergešić places Sterne where he belongs, which means that he sees him as a pioneer of the 20th-century novel. He notices that Sterne brings something completely new and that is a new category of time which is neither rational nor rationalistic and that he moves towards interior monologue and the modern "stream of consciousness". Hergešić also provides some interesting data referring to Sterne's echoes in Croatia. He maintains that Sterne influenced Croatian literature even before the first translations appeared. Among other sources, he draws on Vladoje Dukat and his paper published in *Rad* in 1913 under the title "On our humorists: Antun Nemčić, Janko Jurković and Vilim Korajac". According to Hergešić, Dukat with high precision refers to Sterne as one of their chief models. In the end we could quote Hergešić saying that Sterne is a writer whose popularity is on the increase not only in Croatia but also in other countries.

Finally, we have come to Olga Humo's study which has already been mentioned and which deserves most attention in this paper. Its significance lies primarily in the fact that the author chooses for the topic and treats in exhaustive detail an aspect of the novel which modern critics see as the most important and central issue. The point in question is the treatment of time which is referred to even in the title: *Problem vremena kod Sterna i Prusta (The time problem with Sterne and Proust)*. The study was done as the author's Ph-thesis and in 1960 it was published by Naučna knjiga, Belgrade. We shall try and present in brief some of the chief ideas elaborated in it restricting ourselves to Sterne, that is omitting, because of the limited scope of the paper, anything concerning Proust.

Setting the problem of time as the outcome of the internal development of the novel as a literary form on the one hand and of the influence of the philosophical views on the relation between man and time on the other hand, Humo examines the influence that Locke had on Sterne. Sterne embraced and artistically developed in *Tristram Shandy* Locke's theory of intellectual associations and his idea of time as a succession of conceptions in the human mind. Thanks to Locke Sterne concluded that the task of the novel is to describe human mind with all its

inconsistencies and often chaotic contents and only through this description to give an account of external objects and happenings. Nevertheless, Sterne's stream of consciousness still has a lot of the objective observation, a lot of the epic and dramatic. Sterne did not, and could not, on the basis of Locke's theory write a modern stream-of-consciousness novel but, attracted by the theory and mocking it at the same time from the standpoint of everyday human practice, he came to some results which call for comparison not only with Proust but also with Joyce or Woolf.

The author also touches on the question of symbolism in poetry and concludes that if we followed the thread of suggestiveness in poetry, we could see the connection between symbolists and Sterne through English romanticism the successors of which are symbolists in a way.

After this, the study takes us into the central problem, the question of time. Sterne, Humo says, set himself the task to establish the conditions of coexistence of the duration as the succession of conceptions in the human mind and objective time measured by the calendar. The objective duration is unreliable according to Sterne. What he sees in the duration are the subjective contents, intellectual associations in the first place. In the human mind the images of the past, present and future are entwined together and that shatters the objective chronology of happenings. What this entails is that the chronological method in the novel deduced from the objective time is untenable. Yet, Sterne did not fully reject the flow of the objective time. In his novel he managed to demonstrate the duration as the succession of conceptions in the human mind with its apparent lack of logic and chronological jumble and at the same time give a plausible account in the objective time. Sterne, after all, respects the objective, historical time and the chronology of happenings which was consistently employed but without being given priority. He does not reject the "clock-time", he appreciates it, but he fills it with the contents of human life which relate to the time in a specific way and they unavoidably coexist. Similarly, there are two other categories of the duration which are interactive. They are the duration of the author's process of writing and the fictitious time encompassed by the novel, but their relation is nothing but another aspect of expressing the subjective time.

Humo points out that philosophers long ago spotted the relativity of time and the "disorder" in the mind where memories, wishes and hopes coexist. The artistic expression proved to be the most convenient vehicle for communicating the internal "dynamic" interpretation and its transmission from the subject to the others. For that reason the use of the subjective time in literature is of immense importance, but it was far from easy for it to establish itself. In Sterne's works no one had even noticed it for a long time, let alone accepted it.

What Humo calls revolutionary with regard to the personality is "the dethroning of the conventional, the so-called objective picture of the personality as a fallacy, as a picture which remains silent on the immeasurable depths hiding under it in the human soul".⁹ The modern writer invades the immeasurable depths revealing their unfathomably layered nature. In Sterne's works this complex and contradictory personality is only in its infancy. Anyway, even the earliest stages of the complexity, the need for interpreting man by other than external signs, call for a new and more flexible way of treating time, which again questions certain forms of composition which had previously been in effect.

All this has by no means exhausted the complexity and conceptual abundance of Olga Humo's study, that would have been a difficult and demanding task, but our aim was to put emphasis on Humo's importance for the reception of Sterne in these regions. It may not be an act of exaggeration to say, borrowing the author's style, that the study plays a revolutionary role in the reception.

This same period, namely from 1955 on, saw also the appearance of our first histories of English literature and Laurence Sterne, naturally, found his place in them. The earliest of these, a three-volumed book written by Dušan Puhalo, was brought out by Naučna knjiga, Belgrade. Its second volume, first published in 1965, places Sterne among notable humorists but it does not include him in the first-rate artists of narration. Puhalo agrees with some of the modern critics stating that Sterne introduces the distinction between the objective and subjective time, but

⁹ Olga Humo, **Problem vremena kod Sterna i Prusta**, Beograd, Naučna knjiga, 1960, 98

in his opinion Sterne's use of the subjective time is not a real novelistic elaboration of a new principle because it is subordinated to the humoristic purpose. Sterne, namely, has much less in common with Faulknerian or Proustian relativisation of time than some modern researchers will admit. According to Puhalo, Sterne is not a true progenitor of the 20th-century novel, and if he is, that is only an outcome of a historical coincidence rather than his artistic intention. However, he admits that Sterne is to be credited with the first endeavours in revealing a neglected area of the human spiritual life. We could end with a remark that it could not have passed unnoticed that Puhalo in his literal assessment of Sterne's humour resorts to an excessive use of expressions like vulgar jokes, shallow indecencies and even pornography. That may be another proof of a slightly out-dated note of the survey.

Unlike Puhalo's *History*, in the history published in 1983 by Svjetlost, Sarajevo and Nolit, Belgrade with Veselin Kostić as the editor-in-chief, Ivanka Kovačević states unequivocally that Sterne in many ways resembles the line of 20th-century writers rather than his contemporaries. However, it ends with an observation that *Tristram Shandy* could hardly give the modern reader the amount of pleasure it did its contemporaries and that Sterne will live longer through *A Sentimental Journey*.

Another history, called simply *English literature* was edited by Breda Kogoj Kapetanić and Ivo Vidan and published by SNL, Zagreb, in 1986. Being a rather small volume, this history could not have given much space to Sterne either. Anyway, even this very short review points out that "by giving up the strict chronological and casual line of development *Tristram Shandy* distinguishes itself from other contemporary novels and by its daring it precedes the experiments with the plot and the time characteristic of modern age".¹⁰

This study would remain incomplete if we did not at least list the writings on Sterne which appeared in periodicals after 1955. The first article we came across, relying on the *Bibliography of Yugoslavia*, is the article by Svetozar Koljević published in 1963 in the March edition of the periodical *Književnost*. Under the name "On the 'posthumous topicality' of Sterne's laugh", it turns our attention again to Sterne's bold and curious

¹⁰ B. Kogoj-Kapetanić, I. Vidan et.al., *Engleska književnost*, Zagreb, SNL, 1986, 71

pioneering wander around the paths of the unknown, ever-changing and boundless spirit of the human mind and to his ability to feel the tremble of the heart in a sign or movement, showing that these are the reasons for V. Woolf's great interest in him. A slightly revised version of this remarkable and very inspiring article was published two more times, in 1968 in the book *Humour and Myth*¹¹ and in 1988 in *The Whims of the Novel*¹².

As for the other articles we found, they deal with Sterne only through another writer who was the focus of the author's interest. The titles are "The principle of mimesis and the forgery of creativity" and "In medias res" and they were both written by Miron Flašar who published them in the periodical *Zbornik Matice srpske za književnost i jezik* in 1981 and 1982 respectively. The articles are actually elaborate studies on Sterija in which the author, using a comparative method, draws some parallels between this famous Serbian writer and Sterne.

With these two articles we close the review of Sterne's mentions in periodicals and at the same time the last section planned for this paper.

In conclusion we can say that this paper has not assumed to comprise and exhaust all elements included in the question of the reception of Sterne on these territories, that would have been a topic worthy of an MA-thesis, but our aim was to try and present our own view on the reception formed on the basis of the material available. Even in the recent years the material is not extensive, which speaks of not too great an interest in Sterne partly due to the altered taste of the modern writer. Yet the fact that Sterne eventually got the place he deserves among the critics and the importance of some writings, of Olga Humo's study in the first place, make up in a certain way for the lack of abundance.

¹¹ Svetozar Koljević, *Humor i mit*, Beograd, Nolit, 1968

¹² Svetozar Koljević, *Hirovi romana*, Sarajevo, Svjetlost, 1988

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**THE RECEPTION OF STERN AND TRISTRAM SHANDY
IN YUGOSLAVIA**

Summary

The paper deals with the reception of an eccentric British writer and his even more eccentric novel in Yugoslavia. It draws a line of development in treating the novel from not finding any sense in it in the 18th and 19th century to approaching it from a profound and modern point of view. The central part of the paper belongs to the complex work written by Olga Humo which, in a way, plays a revolutionary role in the reception of Stern.

EAST AFRICA IN WW1 AS SEEN IN POSTMODERNIST FICTION

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It is generally assumed that literary writings directly or indirectly connected with WW1 surpassed in number those inspired by WW2. If only in poetry, we do not find, after WW2 such a flourishing of first hand testimonials, nor such well known names attached to them as Rupert Brooke, Wilfred Owen, Siegfried Sassoon and Isaac Rosenberg, among others equally famous. In narrative too the output inspired by the Great War seems to have been not only more sustained, but also of more lasting effects. Novels about trench warfare in France and Belgium were written even in the thirties and long afterwards. **The Ghost Road** by Pat Barker, a very recent Booker Prize, is a good example of this.

However, there were at the time very few narratives on the development of WW1 in Africa, which makes it paradoxical that, when we are approaching the end of the century, two anglophone writers, geographically and ethnically distanced, should have felt the compulsion to write about the fighting in the border between Kenya and Tanganyika during "the war that was to end all wars".

In 1981 William Boyd, a British university professor, published his first novel, **A Good Man in Africa**, which won the Whitbread Award; but his third book, **An Ice-Cream War**, resulted in a much greater achievement than the previous ones and has won him a widespread reputation as an excellent novelist, being helped no doubt by the fact that it was nominated for the Booker Prize of 1982. In **An Ice Cream War** the satire is better controlled than before and the story mixes skillfully pathos and pacifist campaigning. The author documented himself thoroughly in order to write this "realistic" mixture of historical events - which had taken place thirty years before he was born - and the wanderings of two brothers separated by the war and different social attitudes.

The idea for this novel and its title seems to have sprung from the materials that Boyd gathered in the course of his research in institutions

such as the Rhodes House Library and the Imperial War Museum Library. He had access to a private letter, written in Nairobi the 10th of October, 1914, in which a member of the East African Railway Force, sums up the situation in the border when the British are sending reinforcements to crush their German neighbours. Boyd reproduced this letter as an introduction to the novel.

Private Harold Burgess in his report of the situation had ended the letter with the optimistic remark: "Lt. Col. Sturdy says the war here will only last two months. It is too hot for sustained fighting, he says, we will all melt like ice-cream in the sun". Unfortunately the prophecy turned sour, since one month later the Germans wiped out the British Expeditionary Forces that had ventured south of the border to attack Tanga.

Boyd's novel seems centered in the war, but there is much more to it under the surface. Anyway, it is structured in four parts, entitled "Before the War", "The War", "The Ice-Cream War" and "After the War" - which is little more than an epilogue.

"Before the War" is focalized on a peculiar character, Temple Smith. Through his whereabouts and mental processes the reader learns what was happening in the border during the summer prior to the war. Thanks to Temple we meet some of the other dramatis personae. First the German actants: von Lettow-Vorbeck and, particularly, Erich von Bishop, a farmer in the German side of the frontier, who has joined the reservists in the army and is waiting for his wife Liesl to arrive back from Germany. Once Temple returns to Kenya the reader gets familiar with the ADC Wheech-Browning and other English officials.

We guess that Boyd used an American citizen as narrator in order to achieve an unbiased vision of the events leading to the war, although, when von Bishop confiscates his land and the decorticator, his attitude towards the Germans changes radically. Nevertheless, Temple's wanderings to recover his possessions constitute a thread that somehow stitches the development of the plot in Tanganyika.

But not everything happens in Africa. Part One takes place also in England, among the members of a high-class family with a military tradition. Chapters four and five, when dealing with the presentation of the Cobb family, indulge in a satirical vein that often recalls Evelyn

Waugh's books. Besides, Gabriel and Felix Cobb are brothers, very close to each other affectionally, but in sharp contrast in other matters.

Now and then rumours of the impending war are exchanged among the members of the Cobb family. These episodes, that take place in England, are focalized in Felix's mind. He feels mentally superior to his parents and sisters - not to Gabriel, whom he truly admires -, because Felix fancies himself as a superior being, in touch with the times and attentive to the artistic and intellectual vanguards, whereas in all truth he is only a mouthpiece for his university friend Holland.

Felix has gone back to Stackpole Manor in order to attend Gabriel's wedding. He does not like the bride, Charis, because he thinks she is separating his brother from him; but paradoxically, when Gabriel, who experiences a shameful sexual initiation with his wife, during their honeymoon, joins the army and is transferred to India, Felix eventually becomes his sister-in-law's lover. Unfortunately the affair results in Charis's pregnancy, and ultimate suicide.

In the Second Part, Gabriel Cobb, as an officer in the Indian Expeditionary Force, takes part in the disastrous attack on Tanga. His fire baptism shows, in a remarkable piece of narrative, the inefficiency, futility and absurdity of some military plans. The badly coordinated landing of the Commonwealth troops stops dramatically Gabriel's career in the army; he has been severely wounded and taken prisoner by the Germans.

The rest of the novel mainly follows two characters busy in their own compulsory searches. They both move on the trail of the British troops, which after a long delay, have decided to take up the initiative. Temple Smith wants to get hold of von Bishop, in order to recover his land and the decorticator; Felix Cobb, who has had news of his brother's misfortunes, hopes to intercept the letter sent by Charis to her husband, in which she confesses her infidelity, full of remorse.

In fact, since the beginning of November 1914, until more than a year later, the war in East Africa has been in a stalemate. Therefore what Lt. Col. Sturdy predicted as a minor clash is dragging itself unconclusively. Only after amassing considerable reinforcements the British feel confident to attack. Chapter fourteen, dated 11, March, 1916, opens with these words: "On the twelfth of February of 1916 the British Army in East Africa finally opened their offensive against the Germans. Temple

watched two thousand brawny South Africans assault the gentle slopes of Salaita Hill after a four hour artillery barrage." (232)

What Boyd terms as Part Three, "The Ice-Cream War", occupies less than one fifth of the entire novel. This fact convinces the reader - if he was not already aware of it - that the narrative scope extends far beyond the reconstruction of the historical events. Indeed the novel entitled **The Ice-Cream War** is a fictionalized chronicle of the downfall of Victorian mentality and the emergence of a world less neatly defined.

It may be said that **An Ice-Cream War** is not a postmodernist novel. It certainly could not be labelled as "surfiction", "irrealism", or "experimental fiction", but, if we are consequent with the prevailing tendency to call postmodernist any form of art after the modernist epoch, **An Ice-Cream War** is evidently postmodernist.

Fernando Galván, a Spanish scholar writing about contemporary English narrative, explains it very sensibly in "Postmodernismo. Las Formas de la Heterogeneidad":

...estamos todavía muy lejos de saber exactamente qué quiere decir eso de "una novela postmodernista" (y no "postmoderna"). Para consuelo del lector que aún me sigue y que está llegando ya a ese punto al borde de la desesperación, digamos que ni tan siquiera autores considerados por la crítica como "postmodernistas" son capaces de entender bien o de explicar bien de qué se trata. (GALVAN: 15)¹

Boyd's novel is narrated from outside the story. This anonymous narrator focalises his discourse on different characters - namely Temple Smith and Felix Cobb, but also, to a limited extent, in others, such as Gabriel Cobb, Charis and the couple von Bishop. Although a fine ministration of irony permeates the whole novel, some characters are made to appear less ridiculous than others. On the other hand, rancid tradition, preposterous vanguardism and political and social "clichés" are

¹ A.T.- ...we are still far from knowing what the expression "a postmodernist novel" (do not mistake for "postmodern") really means. To make it less boring for our patient readers, who might be on the brink of desperation, let us say that not even the writers whom the critics consider "postmodernists" are capable of understanding properly or giving the right explanation of what it is all about.

ruthlessly exposed to mockery. Besides, the anonymous narrator supplies all the necessary data to make the characters totally "understandable" for the reader. Even most of the secondary actants are given enough lines to make sure they do not seem too flat; like in the cases of Gabriel's parents, Felix's friend Holland and soldiers, such as von Bishop, Weech-Browning and Bilderbeck, or even servants -take, for instance, Cyril, the gardener, removed from his cottage to make room for the newly married, Gabriel and Charis.

The narrative rendering of some historical battles, such as the one that took place in Tanga, is done with masterful skill, combining "objective" facts with the particular fears and other emotions of Gabriel Cobb and his NCO. Furthermore, the incident of the attacking bees, which seems to have been based on actual facts, is brilliantly used to emphasize the confusion and frustration of the English soldiers moving blindly in the wilderness.

It might be said that this "repetition of life" does not fit easily within what most postmodernist critics consider the kind of fiction suited to our times. Raymond Federman in his article "What Are Experimental Novels and Why Are There so Many Left Unread", distinguished between "texts of pleasure" and "texts" of bliss". To be frank, we must admit that the discourse of **An Ice-Cream War** does not impose "a state of loss", does not unsettle "the reader's historical, cultural, psychological assumptions, the consistency of tastes, values, memories, brings to a crisis his relations with language" (FEDERMAN: 327). Instead, it grips firmly the attention of the reader and helps him to believe that he understands quite well what happened in Central East Africa between October 1914 and the end of WW1, apart from making him feel compassion for those people who were involved in that absurd war. After all, critics should assume that at the end of the XXth century some realistic novels of great literary quality are still written. If only because even intelligent people like to change diet now and then, especially after an excellent but heavy meal.

Now, if we go over to **The Book of Secrets** by M.G. Vassanji, we shall encounter a very different technical approach, although it shares some historical facts with Boyd's story. One would not hesitate in qualifying Vassanji's novel as postmodernist. It is an experimental, metafictional fabulation, but, nevertheless, who could label it as "irrealistic"?

M.G. Vassanji, a Hindu raised in Tanzania, lives in Canada at present. **The Book of Secrets** is his third novel, which has won him the Giller Prize for the best work of fiction of 1994.

In order to simplify the comparison with **An Ice-Cream War**, we could say that **The Book of Secrets** aims at depicting the war in East Africa from the point of view of the natives, but such statement would not do full justice to this complex novel, which deserves careful attention in the field of multicultural studies.

The Book of Secrets covers the life of many characters in a wider panorama than in Boyd's fiction, because it stretches the action from the beginning of the century almost to its end. However, it is not a family saga in the usual fashion; indeed to consider only this aspect would also be misleading. Apparently it follows the fortunes and misfortunes of Pipa, a member of the Shamsi community, who wandered up and down the border, until he established himself profitably in Dar es Salaam, and of his exotic son Aku, conceived by Pipa's first wife in mysterious circumstances.

Nevertheless, in M.G. Vassanji's novel the story itself, though entertaining, is not so important as the way it is told. To begin with the book gives upmost attention to a diary, kept by a British administrator, Alfred Corbin, during his official activities in Kikono, a fictional place, situated near the German colonial territory of Tanganyika, around the time when the war broke out in East Africa.

The novel opens with a quotation in English from the Ruba'iyat of Omar Khayyam, followed by the Prologue. It is essential for the understanding of the book to mention a date, 7 July 1988, at the beginning of this prologue. Soon the narrator, Pius Fernandes, introduces himself and explains how the diary came to his hands. Due to some financial difficulties, Fernandes, a retired schoolteacher, accepted the help of a former student, Feroz, who now owns a store that used to belong to Pipa. Having found the diary - Pipa hid it there many years before -, Feroz showed it to Pius, who immediately went through its contents, while his pupil was busy seeing to a supplier.

As if under a spell, Fernandes decided to give his retired days to this diary:

I would - I told myself - recreate the world of that book. I would breathe life to the many spirits captured in its pages

*so long ago and tell their stories; and I would revive the spirit of the book itself, tell **its** own story. (8)*

What the narrator has kept to himself is that in all truth the diary is only an excuse to tell Pipa's story, including his own sentimental involvement. And so Pius Fernandes's exploitation of "the book of secrets" implies the handling of other texts and the growth of his own construct.

To start our commentary, let us go back to that Prologue. The diary is described minutely in it: size, type of cover, little amenities, such as sunrise and sunset times, postal rates for South Africa in 1913, etc. and then, when coming to Corbin's writing itself, the ink employed, the handwriting, the deterioration that the paper has suffered. A presentation absolutely realistic, in the old style of Swift, Stevenson and Conrad.

On the other hand, Mr. Fernandes does take liberties with his little treasure. He does not reproduce all the entries -nothing before March 1913 - and certainly expands Corbin's words in a very personal manner. He selects, edits, recreates and indulges in the flow of his own imagination. Take, for instance, the beginning of chapter one:

*"We seem to have sighted Mombasa at last", wrote Alfred Corbin in his diary on 1 march, 1913, aboard the German vessel **Prinzregent**. He concluded his brief entry with a reminder to himself to order more pipe tobacco the next time he wrote home. After that he strolled out on deck. Passengers had crowded on the starboard side to gather in the new vista which presented itself to eyes long weary of the sea and the ghostly distant shapes of land. (11)*

Using the same method, most of the novel entitled **The Book of Secrets** becomes Pius Fernandes's own discourse and very little Mr. Corbin's diary entries. The diary did not equip Fernandes with all the information about Pipa, his wives and children, apart from many other things. Besides, as we have said before, a good part of Fernandes's vital experience goes into the text as well. Such a finely articulated construct deserves a careful analysis, but for the purpose of the present article, we

shall speak only of the general structure and afterwards discuss the information on the East Africa war that parallels William Boyd's text.

As the story, taken from the diary, runs, the 8th of May, 1914, during a rather trying night for Alfred Corbin - then Assistant District Commissioner -, he exercised his colonial authority to stop the beating of a young Shamsi woman, Mariamu, who was frequently ill-treated by her stepfather. Mariamu eventually became Corbin's servant and a little later on she was betrothed to Pipa. After the marriage Corbin learned that the stepfather had been spreading rumours that the beautiful Mariamu had been invited to the ADC's bed.

After the end of section one - "The Administrator" - of Part One, the reader gets a chapter entitled Miscellany (i), with the epigraph "From the personal notebook of Pius Fernandes, April 1988, Dar es Salaam", which poses a striking critical question. Who is supposed to have taken this material from the schoolteacher's notebook and placed it in the main text - several miscellanies follow the different sections -? This indicates that Vassanji is insinuating another editor, besides Fernandes, somebody nameless, who is giving the ultimate touch to the whole structure. And so, like in a game of Chinese boxes, we have a text within a text within a text....

The first words of Miscellany (i) sound as a sort of anticlimax ("And so ends the diary") After only 91 pages in a text with a total of 337, the famous "book of secrets" has emptied all its contents; however, fortunately enough the game is not over yet. Very soon Pius Fernandes discloses further information: Corbin published five decades later -that is to say, in the sixties - "his memoir entitled **Heart and Soul**, a terse - not to say soulless - account covering several decades and posts in half a dozen colonies." However, Fernandes admits that some questions are still without an answer: Is it true that Corbin did not take advantage of Mariamu?, what happened to her?, etc. More than that, Mr Fernandes is very keen "to follow the threads, expose them in all their connections and possibilities, weave them together." (91)

If we concentrate on the war episodes, we shall find another reference to them just before Part Two. Fernandes describes a visit to the library at Moshi in search of materials to continue his writing. The

Cultural Officer tells him that seventy years later the Germans have become interested in the border fighting during WW1.

But most of their efforts are in the Tanga region -their favourite town now and then. It was here that the British suffered their biggest and most humiliating defeat in East Africa. He smiles faintly.

"When they were defeated by a swarm of bees," I say.

"Yes," he smiles. (98)

We must remember that the frustrated invasion of Tanga by the British expeditionary forces appears as a crucial episode in **An Ice-Cream War**, when Gabriel Cobb is severely wounded and taken a prisoner by the Germans.

Section two Part One is called "The Great Riddle". This sentence refers to the war across the border, what William Boyd describes as "an ice-cream war", because Vassanji's novel shows the reader how the natives interpret this foreign aggression ("the mischief of the Mzungus, the telling of the war was often the telling of riddles", 109). For Pipa the war becomes much more than a riddle: a terrible personal burden. When he intended to return to Moshi, on the German Tanganyika, with his bride, the border was already closed.

Poor Pipa ends up being a puppet, a tool of the intelligence services on both sides, who try to use him as an infiltrated agent. He is frequently abused by Maynard, a captain in the King's African Rifles, whom Corbin had met shortly after arriving in Mombasa. The famous ADC's diary is spotted by Pipa for the first time in Corbin's house, when cross-examined by Maynard and his henchmen about some German pamphlets. (147)

During the war, in April 1915, Mariamu gave birth to a boy, increasing Pipa's suspicion of who was the real father, since the child "was fair and had grey eyes". He was called Akber Al, Aku for short. (156)

Months later, at the beginning of 1916, when Pipa was on his way back home, after trying to get some information about the strength of the German forces defending Talaita Hill, he found the front door of his house open and inside his wife dead. "It could have been any of those depraved

men" on either side. When Pipa examined his wife's belongings, he spotted Corbin's diary wrapped in one of her garments. He decided to keep it, without telling anybody, "because he was convinced the book contained the answer to his torment", (172)

Most of Part Two in **The Book of Secrets** is dedicated to the narration of Aku's life from boyhood into maturity, his wooing of Rita - his second wife -, his business enterprises and philandering activities in London. Nevertheless, however much the novel keeps expanding along the twentieth century, two issues remain central to its imaginative structure: the fate of Corbin's diary and the identity of Aku's biological father. The latter is never openly revealed, but all the details insinuate that he is Corbin's son.

The almost holy attention given by Pipa to the diary and the fascination it exercises on Fernandes, together with the literary results he obtains from it, make "the Book of Secrets" the real protagonist of the novel called the same. In the best postmodernist mode, here the writing itself is the main thing. Fernandes quite often refers to the complexity of his task. When the love-sick teacher asks Rita if she would have agreed to run away with him, instead of her lover Aku, she challenges Pius's capacity to know himself intimately, let alone to read other people's minds:

And so comes the injunction.

If you cannot know these things about yourself, she tells me, what arrogance, Fernandes, to presume to peep into other lives - to lay them out bare and join them like so many dots to form a picture. There are questions that have no answer; we can never know the innermost secrets of any heart. Each dot is infinity, Pius, your history is surface.
(297)

There is no doubt that **The Book of Secrets** invites the reader to a very active collaboration, to practice one's reshuffling of the different types of texts; in other words, to exercise our personal editing. This brings to our mind Roland Barthe's words about the fine division between reading and writing:

The text (if only by its frequent "unreadability") decants the work (the work permitting) from its consumption and gathers it up as play, activity, production, practice. This means that the Text requires that one try to abolish (or at the very least to diminish) the distance between writing and reading, in no way intensifying the projection of the reader into the work but by joining them in a single signifying practice. (BARTHES: 170)

The edition of **The Book of Secrets** printed by M & S in 1994 shows in its cover, besides a name (M.G. Vassanji) and the title, the words "A Novel" and a rosette with this inscription "1994 Winner" (twice). "The Giller Prize." At the top of the cover there is a quotation from the **Toronto Star**: "His vision has tenderness, compassion, great beauty...". The book was published by McClelland & Stewart, of Toronto, and the copyright for 1994 belongs to M.G. Vassanji. The book contains a narrative divided in two parts, with several sections each, that somebody called Pius Fernandes assures the reader he has written himself. The only other evidence of authorship is that some Mr. Vassanji is being paid the royalties for Mr. Fernandes's hard work.

We reckon there will be no opposition in labelling this novel as "a self-begetting metafictional fabulation" and therefore we are in safe ground when considering it an item of postmodernist fiction. However, we would like to stress our opinion that in the contemporary world of letters there is ample spece for both books, **An Ice-Cream War** and **The Book of Secrets**, each one charming their readers with their own different spell, and both deserving the attention of scholars and critics.

We still consider valid Bernard Bergonzi's words in his book **The Situation of the Novel**, perfectly applicable to the fiction of the end of the century:

The present situation is one in which Proust, Joyce and the other masters of the early twentieth century have, in Cyril Connolly's words "finished off the novel", and yet where there are very strong cultural and sociological reasons,

ranging from the dedication and aspiration of novelists to the comercial needs of the publishing industry, for the continuation of the novel form. (19)

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**CENTRAL EAST AFRICA IN WW1 AS SEEN
IN POSTMODERNIST FICTION**

Summary

There are very few narratives on the fighting in East Africa during the Great War, which makes it paradoxical that when we are approaching the end of the century two anglophone writers, geographically and ethnically distanced, should both have felt the compulsion to write about the strife on the border between Kenya and Tanzania.

In our paper we intend to scrutinize the fragments of **An Ice-Cold War** by William Boyd and **The Book of Secrets** by M. G. Vassanji that share a similar historical background and analyse the technical approaches that make these two novels outstand as successful achievements in very different literary styles.

**AMERICAN NOVELS OF VLADIMIR NABOKOV:
THE UNDENIABLE TRUTH OF IMAGINARY
AUTOBIOGRAPHY**

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The Real Life of Sebastian Knight (1941), the first out of eight novels written by Vladimir Nabokov in English, with its very title suggests its closeness to biography genre. Actually, it is a fictional biography and it is Nabokov's second novel of that genre - the first one being *The Gift* (1937) written in Russian. While in this novel he has tried to give an all-encompassing view of the whole Russian literature, in his first American novel he faces perhaps even more challenging attempt, although he puts only one writer in the centre of his interest. However, a lot of things speak in favour of the fact that the writer is the very Vladimir Nabokov. *The Real Life of Sebastian Knight* is an autobiographical fiction, designed in the dim and puzzling Nabokovian way, with notoriously negligent attitude towards objective facts.

Naturally, that highly liberal view of biographical and autobiographical facts in the twentieth century novel is nothing new or rare. However, the novelties in Nabokov's works usually do not consist of those elements which seem the most original at first sight; they are found in the seemingly most common, the most traditional and conventional. The most important novelty in this novel represents the use of a detective genre mode for writing of a biography, i.e. autobiography. To be more precise, in narrator's search for the *real* life of his hero, an important connection of fictitious biography and detective novel genre is being realised. The originality and fruitfulness of the mutual relationship of the two genres is hidden in their superficial differences and the real complementarity when an attitude towards facts is concerned. For a fictive biography writer, who relies mainly upon the facts from real life, those facts are not that holy - imaginative "filling" of the facts which are used as a starting point represents a legitimate procedure of this genre, but still this starting point must remain in the world of reality. The case is completely different with the play of imagination in a detective novel.

Imaginary "facts", according to some of the most eminent critics of this genre¹, either given at the beginning or hidden until the very end, represent the major stronghold of the stories of this genre - the success of the work depends mostly on writer's skill in manipulating the facts. Nabokov's mixture of detective novel and (auto)*biographie romancee* represents the highest authority of imaginary facts and a free attitude towards the "real" ones, which is one of the basic principles of his poetics.

For that reason, it is only at the beginning that the greatest difficulty for the narrator seems to lie in the fact that Sebastian is gone. The narrator, whose "name" is a simple and secretive "V", from the very beginning questions the reliability of all the sources of facts; it suggests that he is confused and probably unreliable as a narrator, but it also suggests an evasive nature of the fictitious object of his interest, his half brother, Sebastian Knight. Actually, we find out very soon that the only solid ground for the reconstruction of the dispersed pieces of the picture of Sebastian's life can be found in his works. A very important idea stems from this fact; namely, not only in this novel, but also in all his works, Nabokov tried to show that every work of art, especially literary, contains within itself a reality of a higher order from the visible, material one. This almost inevitably leads to the conclusion that the reality of a work of art might be the only true reality. This notion is of a special importance in understanding of Nabokov's approach towards biographical, i.e. autobiographical material. It seems that he clearly disagrees with the idea that Wellek and Warren promote in their *Theory of Literature*; the idea that "one cannot, from fictional statements ... draw any valid inference as to the biography of a writer"², but, seemingly paradoxically, he accepts the conclusion drawn from that starting point - "the relation between the private life and the work is not a simple relation of cause and effect"³. The apparent paradox present in the rejection of the premise and acceptance of the conclusion drawn from it, is not difficult to solve. For the rejection is in this case absolute, and the acceptance is relative. More precisely, if the reality of a work of art is really a reality of a higher order than the

¹ Cf. Stanko Lasic, *Poetika kriminalistickog romana*, Liber, Zagreb, 1973, pp. 9-10.

² Rene Wellek and Austin Warren, *Theory of Literature*, Harcourt Brace, New York, 1956, p.76.

³ *Ibid.*, p.77.

objective reality, then it speaks not only about its creator's past, but also about his present, future, as well as about the most important, timeless dimension of his existence. In that case, we can really talk about the relation of cause and effect between facts and fiction, but for the reasons much more complicated than those that Wellek and Warren have in mind. They simply state that writing is not copying of writer's life into his work; Nabokov, however, does not say that it is impossible to include writer's real-life experience into his work, but he insists that interrelationship of life and art is of a crucial importance. Namely, he claims that real-life material shapes art, but also that art, for its part, shapes life. That is why there is no simple, one-way causal relationship between life and art. That is why the fact that Sebastian Knight is dead only apparently seems to be a problem. Sebastian, in fact, becomes interesting only at the moment when his earthly, material existence becomes unable to endanger and discredit that which is really important - his existence as a creator, and also as someone who exists exclusively in the world of imagination. The entire novel is very much a process of "resurrecting" of Sebastian Knight through his "fictionalizing" - removing to the sphere of pure imagination, unharmed by vulgar and aggressive objective facts. That Sebastian is the Sebastian the narrator searches for, and only as such can he be important for him.

Naturally, the fictionalization of Sebastian's character cannot be carried out in the way that the narrator tries at the beginning of the novel - by looking for the facts and scrupulous dealing with them. The necessary filter for these facts (neither rejected nor denied by the author and narrator) is to be found in artificiality, in the creation of an awareness that the material the novel is built of is pure fiction, i.e. reality turned into fiction. From such awareness, or from an instinctive knowledge about the real aim, stems a complete change in the narrator's approach to Sebastian's life; a scrupulous biographer from the beginning of the novel makes place for the artist, creator, or at least someone who wishes to be something like that.

For that reason, of course, although dead at the time when V. is writing his work, Sebastian does not exist more or less than at any other time. He exists in stories, other people's memories, the events that occurred or did not occur, and, mostly and most importantly, in his works.

This implies that V's detective search for Sebastian gradually ceases to be logical and rational and becomes imaginative and intuitive. In that new, peculiar "resurrecting" of Sebastian Knight, V's personal memories of their common childhood and subsequent meetings with Sebastian assume an aura of the unreal, just like the stories he hears from other people.

Dim and distant in the memories, Sebastian is, therefore, in his literary works closest to the real existence; he is at the same time accessible to V. more than in any other way, and the autobiographical strain in the novel is more striking than anywhere else. The artistic creation is the cohesive power, the magic that holds together the author, Sebastian as his shadow, and V. as "shadow's shadow". The reason that the autobiographical element in this novel amounts to particular details common to the lives of Vladimir Nabokov and Sebastian Knight lies in the specific character of the writer's narrative method in this novel; *bographie romancee* is just one of two genre models used by the author - - it is a core within the framework made mostly according to the pattern of the detective novel. Moreover, Nabokov does his best in preventing the reader from getting the impression that he, Nabokov, is the superior, one and only creator of Sebastian Knight; for Vladimir Nabokov, the world of fiction is a world that exists for itself and by itself. Therefore, a writer is not, as is usually thought, its creator, but only someone who has an opportunity to take a glimpse of that world and tell the others about the things he has seen there⁴.

Sebastian, of course, is not present in his works in an ordinary, traditional way, as a writer who uses his comments with the aim of establishing a clear distance between the real world and the world he himself creates; instead, he is trying very hard to leave the first of the two worlds, and move entirely to the second one, so that he can paradoxically confirm both his own existence and the existence of the world of his art. Thus, in a scene from Sebastian's novel *The Lost Property*, among sad remnants carried by the wind after a plane crash, in an envelope with a wrong address there is Sebastian's farewell letter to the greatest love of his

⁴ The same notion appears more precisely and clearly in Nabokov's latter novels, predominantly in *Bend Sinister* (1947) and *Pale Fire* (1962).

life. Similarly, the ultimate key to the novel - as a story about the split personality of the narrator who, searching for his half-brother, actually searches for himself - is hidden in Sebastian's last book, his masterpiece, entitled *The Doubtful Asphodel*. Sebastian's earlier works could predict real events, or penetrate into reality and have an impact upon it, thus building bridges between the world of reality and the world of fiction. In *The Doubtful Asphodel*, such bridges are not necessary any more; the two worlds have finally become one. V. is in the middle of that world, still unable to realize what has happened. Because of that, he just indifferently and objectively introduces us to the plot of the novel whose main character (as gradually becomes obvious) is he himself. In the horrible irony of Sebastian's last novel "a man is dying: you feel him sinking throughout the book ... A man is dying, and he is the hero of the tale; but whereas the lives of other people in the book seem perfectly realistic ... the reader is kept ignorant as to who the dying man is..."⁵ Indeed, at the very end of the novel, holding on to the meagre beam of light that comes from the room where Sebastian is dying, V. cannot tell the rhythm of his brother's breathing from the rhythm of his own - he cannot do that, because he cannot tell Sebastian's personality from his own any more. Alongside with him, the reader wonders whether it is V. who is lying in a coma, or is not the unhappy narrator perhaps from the beginning to the end, just a product of the imagination of the dying Sebastian Knight, an impersonation of his *alter ego* in an autobiography he is writing at the end of his life? The same question will be asked at the end of the novel by its main character - whoever might that be. Vladimir Nabokov, Sebastian Knight, or V. - each of these answers is correct, and all are wrong. Their masks merge into each other, and in each of them the other two exist. That is the way in which Nabokov, lending to his characters the facts from his own life, actually "takes over" and lives the lives of all of them, thus creating in his works his only "real life".

It is interesting to consider his last novel and see what Nabokov has done during several decades' work on that self-creation. The novel *Look at the Harlequins!* (1974) is, concerning the problem of genre, definitely

⁵ Vladimir Nabokov, *The Real Life of Sebastian Knight*, Penguin Books, Harmondsworth, 1984, pp.146-147.

Nabokov's simplest novel. It is a fictitious autobiography, or, more precisely, a fictitious literary biography of an elderly writer named Vadim Vadimovich N. Therefore, it is Vadim Vadimovich N, and not Vladimir Vladimirovich Nabokov, although this novel, more than any other of Nabokov's novels, tempts the reader to conclude that the narrator and the author are the same person. From the very beginning, direct and obvious coincidence of certain facts testifies to that identification - those more subtle differences and ambiguities, however, tell a different story. Almost every time when it seems that the facts from the narrator's story proclaim "Vadim Vadimovich, it's me", on behalf of the author, somewhere near them there lurks an evasive, but essentially important difference.

Chronological and other coincidences of the most important turning points in the lives of the author and the narrator, the places and the people "taken" from the author's and "put" into the narrator's life - their correspondence is so obvious that there can hardly be any secret or an invitation to an investigation in search of previously unknown details from the writer's life. However, similarities and differences concerning the author's, i.e. the narrator's attitude towards, as Nabokov puts it, the only true reality - the reality of a work of art, are far more important. At first sight, Vadim's attitude towards the story lacks the obsessive zest and madness which perverts the facts, adjusting them to a highly subjective view of events - the attitude which is characteristic of some other Nabokov's narrators: Humbert Humbert in *Lolita* (1955), Charles Kinbote in *Pale Fire* (1962), or Van Veen in *Ada* (1969). What happens here is that Vadim Vadimovich tells predominantly a simple, clear story, which in many points differs from the one told by the narrator who is supposed to be Nabokov's *alter ego*. His attitude towards his own story is, at least at its beginning, extremely scrupulous; he takes great care of "real" facts, very similarly to V's initial attitude in *The Real Life of Sebastian Knight*. This is an attitude of a man who had an interesting life and who wants to tell his story without additional decorative elements and contemplations on irrelevant topics. Vadim is an artist, a writer with his own well-developed style, but as the narrator he is not fascinated by the expressive power of language, and unlike Humbert and Van, he does not believe either in its miraculous power, or his own ability to reveal the secret of

that power. Nabokov's simplest novel in terms of genre has the simplest narrator.

At least it seems so, because "careful and scrupulous" does not necessarily mean "reliable". Vadim is meticulous when facts of reality are concerned, but still it is necessary to check, as always in Nabokov, whether the world "reality" is written under quotation marks. In Nabokov's American novels there are not any reliable narrators - Vadim Vadimovich is not an exception, although at the beginning it seems that he could be one. Just because of that initial apparent reliability, the nature and meaning of his unreliability are not less interesting than those of any other of his predecessors.

First of all, he is an absolute master of his story, and being such a master, he never allows his story to lead him; instead, he rather leads it. And his narration is so self-confident that sometimes he does not care about "excuses" for introducing some episodes into the story he wishes to tell - narrative "stitches" are quite visible in some parts of the novel. Fragmentary character of the story becomes even more obvious when the reader who is well acquainted with Nabokov's works realizes that the author has tried to build a kind of a monster of a novel (not in a negative sense). It consists of real details from his biography, as well as imaginary ones taken from his previous novels, and what is more, his hero and narrator builds his life from his own novels. There are, more or less disguised, many major and minor characters from Nabokov's novels, as well as many characters and events from Vadim Vadimovich's novels - all together represented as an undeniable, essential reality. This is also one of Nabokov's experiments aimed at exploration in the field of real and imaginary worlds, and at establishing a complementary relation, as well as a definite harmony between the two worlds.

The expected first victim of such an experiment is, naturally, the narrator in the novel. His troubles in determining what is real and what is imaginary place him among those Nabokov's narrators who, according to common sense judgement, do not count as sane persons. The same thing happens to V, to Humbert and Kinbote, and also to Vadim Vadimovich. He also cannot tell between dream and reality. The dilemma becomes even more prominent when the dreams and events are written down. Then

it is really impossible to tell which is which, since the dreams and actual events in the story become equal parts of a new, independent reality.

Just like with other Vadim's fellow-sufferers, the characteristic "narrator's insanity" shows itself - if it shows itself - in touch with reality. In the world of imagination, i.e. literature, they are the ultimate rulers, masters of their trade (of course, only when they succeed in isolating that world from the real one). Owing to such position, they can narrate the stories they themselves invented, without any submission to reality, and in the way they consider most suitable at a particular moment, regardless of the literary conventions and the *decorum* of the chosen genre.

It must be noted again that Vadim is in that sense less "heretical" than any other Nabokov's narrator. He has announced that he will write an autobiography and he does that (unlike many of his predecessors - cheaters, who tell stories completely different from those they have announced). And what makes his biography interesting, special and provocative, is a gradual revealing of his peculiar relationship with the author. For this reason, it would be useful to consider this relationship once more, but this time more thoroughly.

At first, it may seem that Nabokov is not able to decide whether to turn his narrator into his *alter ego* or to separate his own identity from the narrator's completely. Naturally, this has mainly to do with the author's doubts - this is a subtle game in which he puts himself in place not only of this narrator but also other narrators, in a literary autobiography *par excellence*, only on a level higher than that of the simple coincidence of facts.

Nabokov's attitude towards the relationship between imagination and reality is similar to the attitude of his narrators. This leads to a conclusion that he also suffers from the same "illness" - rejection of distinctions between the imaginary and the actual, and based on this, a peculiar understanding of the relationship between two worlds. From this point of view, *Look at the Harlequins!* represents the most authentic autobiography, not only of the narrator, but also of the author. In achieving this authenticity, simple coincidence of objective acts and literal "translation" from the real life are not necessary. The author - especially when it is Vladimir Nabokov - shares all of his hero's experience in the novel. Just as he puts the events and facts from his own

life into the life of his hero and narrator, he can, on the other hand, claim his right upon imaginary parts of the story of the hero's life.

Because of all that, the search for coincidences and differences from the writer's "real" biography is in most cases senseless and unnecessary; the two biographies - the writer's and the narrator's - each in its own way, are equally real; owing to that fact, they are complementary; finally, if we accept one of basic premises of the author's worldview (the one that identifies "imaginary" and "real"), they are identical.

Showing the way in which identical literary and real-life facts can become parts of biographies of two (or more) different people, the novel *Look at the Harlequins!* shows how a fictional, mostly imaginary biography, becomes a true story. Instead of writing his own "bogus *biographie romancee*" (as the narrator defines it at one point), in this novel Nabokov tells an imaginary story about another man's life - in many respects similar to himself - and in that way frees himself from the burden of facts. This book is, therefore, a biography of "another self"; however, Borges's "better self" (whose great ideas modest writer turns, according to his abilities, into literary works), notoriously immodest Vladimir Nabokov has turned into an "inferior self", a twin-writer who "steals" (although unconsciously) details from his novels, as well as from his life. Especially from the former. It is because reality is either too dull or, if it offers anything at all, it is full of horrible difficulties. Thus, everything nice that should have happened, but did not, will happen in the books; on the other hand, the ugly, mean, or ominous things that really happened, will be much more bearable as parts of a literary work.

That kind of approach finally offers a completely new, and completely "Nabokovian" view of a man's life - and death. Owing to imagination, i.e. artistic creation, for Sebastian Knight and his brother V. death has become equal to life. Something very similar, but also something more than that, happens in *Look at the Harlequins!*. This time we have an interaction of the artistic and objective reality, since the narrator's departure from life also affects reality. There is a new definition of "Reality" - the Reality that enters Vadim's room at the end of the novel (and the narrator's life), hailed by an enthusiastic outcry, is not the "objective reality", but the one that is most essentially personal, subjective and artistic. The terror of the "objective reality" is over; it can

no longer defy the narrator's attempts to shape it according exclusively to the models of his own imagination. There is only imagination now; there is also a new Vadim Vadimovich, freed of tiresome attempts to reconcile his imagination and reality, and finally turned into something he has always wanted to become - into a literary character.

That is also something that Vladimir Nabokov wanted to achieve throughout his literary career - to "build" his life in his literary works, in the only reality whose existence he accepted. That is why *Look at the Harlequins!* represents the best possible epilogue to the entire Nabokov's oeuvre. *Look at the Harlequins!* is a novel built from novels or, more precisely, a novel about a life built from novels. In this novel, through the character of the narrator Vadim Vadimovich N - seemingly his most obvious *alter ego* - Nabokov gives us a key to the autobiography he has been writing in all of his works. Clearly and simply, all the stories he told in his works are his own "real life", and it is completely unimportant whether in "reality" and "really" everything happened as in those stories. Nabokov leads us to that conclusion in a very smart way, through his narrator's attitude towards the autobiography that he writes in *Look at the Harlequins!* Vadim Vadimovich is happy when a detail from his work becomes his reality, he protests and suffers when reality refuses to imitate art. At the end, he simply decides to ignore, or rather abolish every distinction between art and reality. On the closing pages of the novel, the only life he has is that in the novel he is just writing.

"I write, therefore I exist" - the leading principle of many a great writer, has always been observed by Vladimir Vladimirovich Nabokov uncompromisingly and thoroughly. That is why the confirmation of that principle - present in every line written by Nabokov - is so complete, undeniable and sublime.

**AMERICAN NOVELS OF VLADIMIR NABOKOV:
THE UNDENIABLE TRUTH OF IMAGINARY AUTOBIOGRAPHY**

Summary

The papers points to the generic closeness of Vladimir Nabokov's novels *The Real Life of Sebastian Knight* (1941) and *Look at the*

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Harlequins! (1947), the closeness which provides an approach towards some of more important, essential similarities between the two novels. The most important among those similarities turns out to be one of the leading principles of Nabokov's poetics. Namely, his idea that the reality of a work of art is the only true reality is best shown in these two partly autobiographical novels, but it is also very prominent in his other novels mentioned in the paper (*Pale Fire*, *Lolita*, *Ada*). The ultimate conclusion Nabokov wants to draw us to is that he has had no other life than the life he "lived" and "lives" in his novels.

SOME OF BAUDRILLARD'S IDEAS IN PYNCHON'S *CRYING OF LOT 49* AND *ENTROPY*

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Nowadays there are many studies about Thomas Pynchon. This is partly because he virtually materializes one of the basic tenets of post modernism - (the idea that a literary text should be read in complete isolation from its author); but it is mostly due to his works, which are interesting, new, full of various ideas and themes, and which are above all difficult to read and understand. When you close one of his books, after the first reading, you feel extremely confused and tempted to say "I beg your pardon?!" That is because he puts everything in his books (science, philosophy, music, psychiatry, TV, movies...) and makes literary themes out of it. His **Crying of Lot 49** is one of his most popular books because, although overloaded with plenty of ideas and themes, it is his shortest and most concise novel. Many issues explored in this novel were previously introduced in his short story **Entropy**, which in some aspects can be understood as a sort of draft for this novel. This paper will say something about these two, but nothing about the phenomenon of entropy, nor about Maxwell's demon or about paranoia. These phenomena, which, we must admit, are fascinating, have already been discussed more than once, so they probably would not be interesting enough for this symposium. This paper will try to give a new way of reading these two pieces, relating Pynchon's ideas with some of the ideas of French theoretician and critic, Jean Baudrillard.

Jean Baudrillard starts with exploring "the possibility that consumption has become the chief basis of the social order and of its internal classification"¹. He claims that we live in the era of consumption, surrounded by all sorts of products that make our lives possible. When a person buys a given product he becomes a member of the group of people

¹ Bertens, Hans, "Jean Baudrillard and the postmodern hyperreal", **The Idea of the Postmodern History**, London and New York, 1995, p. 146.

earmarked by the fact that they all bought that very product. In that way consumption has a very important role in the process of forming social groups.

In order to sell his product better, a producer creates an advertisement in which he tries to present his product the best he can by designing an attractive package and writing a catchy slogan. All this creates a special idea of the product in the mind of a consumer, which might be completely different from its essence. It is called a "sign value". Baudrillard claims that in our era it is not the essence of a product that inspires a person to buy it, but its sign value. One buys what he thinks a product is and not what it really is. In this way one does not buy reality, but its projection, its simulation. Furthermore, he does not buy the product to meet his real needs, but out of a projection or a simulation of his needs. No real needs and pleasures exist any more, only their projections.

Advertising can be defined as a process of conveying information about a product. Since the "sign value" has become more important than the essence of a product, it is natural that information has taken on a central role in human life. Nowadays whoever has true information has power, and the process of conveying information has become an extremely lucrative business. But, to be conveyed, reality has to be patterned into some of means of conveying information - words, sounds, pictures... That means that when one gets information he gets a projection of reality and not reality itself. This projection is, in fact, detached from reality.

A very important part of Baudrillard's work is his analysis of the role and importance of the mass media in human lives, and "in formation of postmodern culture"². The mass media play a leading role because their job is to convey information, the importance of which has already been explained. However, Baudrillard claims that the mass media turn "information into non-information because of its binary structure of question and answer which preprograms all responses. This preprogramming works through polls, tests, and similar exercises - and test and referenda are, as we know, perfect forms of simulation: the answer is called forth by the question, it is designed in advance"³. In that

² *ibid*, p. 150.

³ *ibid*, p. 151.

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way the media do not give us reality, but a projection twice detached from reality. Yet, in spite of this they have become almost as important as apart of a person's life as a part of the body. As a matter of fact most of us do not know how it is to live without a TV or a radio. They are everywhere, we feel their presence when we walk, when we sleep and when we breathe. Baudrillard says that "the most intimate processes of our life became the virtual feeding ground of the media"⁴. They influence our lives and our behaviour, although they really do not do their job any more. They do not convey information in order to keep us informed, or to help us to cope with reality. The information itself is not in the center of their interest any more, but the process of conveying it. It is not important what is conveyed, but how it is conveyed.

Baudrillard concludes that everything is detached from reality and that a human being is brought to a stage of despair in which his attitude is "You want us to consume - OK., let's consume always more, and anything whatsoever; for any useless and absurd purpose!"⁵ There is no more reality, there are no real needs or pleasures, everything is only a simulation. "We are left with a hyperreal that has escaped our control and that is beyond conceptualization in spite of the 'obscene' visibility of every single detail"⁶. Baudrillard applies this to the whole modern period, claiming that we live in a "post" era, because due to all the projections, simulations and detachments previously mentioned, in our era there is no more history at all. In his words: "This is why we are post - history has stopped, one is in a kind of post history which is without meaning".⁷

Key words in Baudrillard's ideas mentioned here are "the projection of reality", "detachment from reality" and "simulation". These are also important for Pynchon's prose. The idea that it is not possible to convey the essence of information, in other words the truth, was present in America in the sixties, the years in which **Entropy** and **Crying of Lot 49** were written. It is present in the form of the Americans' doubt that what they are served as truth is not really the truth; that most of information they get is faked and that they are manipulated by those who know the

⁴ *ibid*, p. 150.

⁵ *ibid*, p. 155.

⁶ *ibid*, p. 155.

⁷ *ibid*, p. 155.

truth. Pynchon gives some examples from American history to show that truth can be projected in several different ways, and that what common people get is only one of many projections. For example, Edipa Maas (the main character of the novel **Crying of Lot 49**), meets Mike Fallopiian who is a member of the "Peter Penguid Society". Peter Penguid was the commander of the war ship named "Disgruntled" that took part in the first battle between Russia and America in 1863. No one knows what really happened to it. " ... around noon or possibly toward dusk, the two ships sighted each other. One of them may have fired, if it did then the other responded; but both were out of range so neither showed a scar afterward to prove anything. Night fell. In the morning the Russian ship was gone. But motion is relative. If you believe an excerpt from the "Bogatir" or "Gajdamak's" log.....it was the "Disgruntled" that had vanished during the night..."⁸ Each of the participants in the battle gave its projection of truth (probably because of the wish to manipulate its own people at home). It turned out that these two projections were completely different and even contradicted each other.

This is not the only example of this kind in **Crying of Lot 49**. The other one is more closely related to Edipa and Pierce (her ex - lover, and she later became the executor of his will). At the very beginning of the novel Edipa, watching an advertisement on TV (of course!) notices "Beaconsfield" cigarettes, "... whose attractiveness lay in their filter's use of bone charcoal, the very best kind..."⁹ She wonders whose bones were used for production of that coal. Very soon she gets a chance to find out. During a trip that she takes with Metzger (co-executor of Pierce's will) she finds out that Pierce was one of the owners of the company that produced "Beaconsfield" cigarettes and that filters for them were made of human bones! To make things worse (if that is at all possible) she finds out that these bones belong to American soldiers who died in 1943 in Italy, by the Lago di Pieta. They did not die in a battle but were left behind without food and ammunition and they died from hunger and despair. Since they were not heroes, their bones were thrown into lake Pieta, and

⁸ Pynchon, Thomas, *The Crying of Lot 49*, J.B. Lippincott, Philadelphia, 1966, pp. 49-50.

⁹ *ibid*, p. 34.

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the truth about it never came out. The Mafia brought their bones back to America much later and they were used for the production of filters for Beaconsfield cigarettes. After the war, the relatives and descendants of the soldiers who died at Lago di Pieta received such a projection of reality that twenty years later, enabled them to smoke Beaconsfield cigarettes without realizing that their ancestors' bones may have been processed for the filters. There can hardly be a more drastic example of what consumption and the process of conveying information can do to a human being!

The story about bones from the Lake Pieta reminded "The Paranoids" (the members of a local music band who took the trip with Edipa and Metzger) of the play "The Courier's Tragedy." This play is important because Edipa has noticed an interesting line in it, which, in her opinion might have helped her discover the identity of the mysterious Tristero. After seeing the play she tries to find the script and explain the meaning of that line. But, she finds several editions of the same play and in each of them the line is written in a different manner, which each time essentially changes its meaning. This is an excellent example of the idea that words as a means of conveying information are completely inefficient. They did not bring Edipa closer, but further from the truth.

This idea appears in **Entropy** too, expressed by Soul, Meat Muligan's friend in his words: "... Tell girl: 'I love you.' No trouble with two thirds of that, it is a closed circuit, just you and she. But that nasty four-letter word in the middle, *that* is the one you have to look for. Ambiguity. Redundance. Irrelevance, even. Leakage. All this is noise. Noise screws up your signal, makes for disorganization in the circuit..."¹⁰ Words are here represented only as a pattern for truth, they are only a projection of reality created in such a way that they almost always carry a lot of redundancies - noise. It is very often the case that they in fact take us further from the truth, although their original purpose was to bring us closer to it.

Baudrillard's opinion is that situation is even worse when it comes to the mass media. It can be proved that Pynchon agrees with him. In

¹⁰ Pinčon, Tomas, "Entropy", **Moderna američka književnost - antologija**, Tihomir Vučković, ed, Kultura, Beograd, 1993, p. 96.

Crying of Lot 49 he shows the impact and importance of mass media in human life. A person cannot imagine how it would be to live without them. At the beginning of the novel Edipa almost measures time according to what is on TV or radio at the moment in which she is doing something. For example, she entered a shop "...around bar 4 of the Fourth Wayne Setteceto Ensemble's variorum recording of the Vivaldi Kazoo Concerto, Boyd Beaver, soloist..."¹¹, and she remembered her last conversation with Pierce "...in the middle of Huntly and Brinkley..."¹² TV news. The mass media interfere with human lives everywhere and always. It goes so far that one is not able to make a distinction between reality and its projection that is sent through the mass media. At the beginning of her quest Edipa Maas meets Metzger, who once was Pierce's lawyer and now is a co-executor of Pierce's will. When he was a young boy he was an actor, later on he became a lawyer. Metzger himself does not know who he really is, actor or lawyer, the influence of mass media upon him is so strong that he is not able to see his own self. At the moment when Metzger (the lawyer) tries to seduce Edipa, the movie in which Metzger (the actor) played, is on TV. Therefore Edipa also is not able to see his real self and that is why she is surprised when he runs away with a fifteen year old girl, leaving her only a message that he authorized someone else to help her with Pierce's will. "... No word to recall that Edipa and Metzger had ever been more than co-executors. Which must mean, thought Edipa, that that's all we were..."¹³

An even more terrible example is the character of Meni Di Preso - a man who was a lawyer first and then became an actor. As an actor he acted in a pilot-show about Metzger, the actor-lawyer. Of course, he played Metzger (!). After that he again became a lawyer. It is this chaos that he made of his life that shows the enormous impact of mass media on human life.

What is in **Crying of Lot 49** expressed through the characters of Metzger and Mani di Presso, Soul says directly in **Entropy**. He claims

¹¹ Pynchon, Thomas, *The Crying of Lot 49*, J.B. Lippincott, Philadelphia, 1966, pp. 10.

¹² *ibid*, p. 11.

¹³ *ibid*, p. 148.

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that a man cannot only talk about computers behaving like human beings, but also the other way round, about human beings behaving like computers and that " ... in fact it is sort of crucial to communication..."¹⁴

This all carries the same meaning as Baudrillard's words that "the most intimate processes of our life became the virtual feeding ground of the media"?¹⁵.

As stated above, Baudrillard's conclusion is that human kind is in despair, that everything is meaningless, that we "... are left with hyperreal that has escaped our control and that is beyond conceptualization in spite of the 'obscene' visibility of every single detail"¹⁶. Pynchon agrees with him. Through the whole novel his main character Edipa Maas tries to get out of the maze of projections. She wants to discover reality, truth, no matter whether its name is Tristero or any other. However, during her quest she only goes deeper and deeper into the maze, penetrating nothing but new projections all the time. Finally she is not sure of anything any more. She cannot make any distinction between reality, dreams or hallucinations. It seems to her that even little children playing in the street know everything about the secret mail system which is completely unknown to her. She seems to see the mute horn everywhere and starts believing that there is some conspiracy against her. She is virtually left with hyperreal that has escaped her control and that is beyond conceptualization in spite of the 'obscene' visibility of every single detail. She gets scared and looking for help she realizes that she is all alone, isolated from everybody - her husband who starts using LSD, his psychiatrist whose mental illness deteriorates, the director of the play "The Courier's Tragedy" who commits suicide... All the people she asks for help are eliminated. However, although in complete isolation, she does not give up. She is waiting to see who will be the person buying lot 49. Although it is not the characteristic of postmodern literature to give the moral of a story, maybe we should accept this end of **Crying of Lot 49** as a message telling us not to stop believing that, behind all the veils, truth must exist and that we shouldn't allow history to stop.

¹⁴ Pinčon, Tomas, "Entropy", **Moderna američka književnost - antologija**, Tihomir Vučković, ed, Kultura, Beograd, 1993, p. 96.

¹⁵ Bertens, Hans, "Jean Baudrillard and the postmodern hyperreal" , **The Idea of the Postmodern History**, London and New York, 1995, p. 146.

¹⁶ *ibid*, p. 146.

If we understand it in this way, it can be concluded that Baudrillard and Pynchon have many similar ideas. They start from similar views on the importance of consumption in modern society, continue with the idea that there is no means of conveying information that can bring a man closer to the truth, and finish with their extremely negative attitude towards mass media. However, there is a big difference in their final attitude. Baudrillard gives a pessimistic conclusion, while Pynchon gives an optimistic one. In Baudrillard's opinion we are already in the post era, while Pynchon thinks we should not give up searching for truth.

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**SOME BAUDRILLARD'S IDEAS IN PYNCHON'S
CRYING OF LOT 49 AND *ENTROPY***

Summary

Thomas Pynchon is definitely one of the most interesting figures of the postmodern American literature. Partly due to his private life, but mostly due to his works he became an object of many interesting studies and discussions. Most of them try to explain his works and make them easier to read and understand. This paper will say something about his novel **Crying of Lot 49** and his short story **Entropy**, but nothing about the phenomenon of entropy, nor about Maxwell's demon or paranoia. These were already discussed many times. This paper will try to offer a new way of reading Pynchon's works, through relating them to some ideas (in the fields of sociology and theory of information) of the famous French theoretician and critic Jean Baudrillard.

KNJIŽEVNA KRITIKA U FUNKCIJI PEDAGOŠKE RECEPCIJE I INTELEKTUALNOG RAZVOJA LIČNOSTI UČENIKA

MIODRAG IGNJATOVIĆ

Naš prilog temi koja rasvetljava odnose literature, kao najkompleksnije, pa i, uslovno govoreći "najfilozofskije umetnosti", sa vremenom i to u sam osvit novog milenijuma, ticaće se, zapravo, "mišljenja" same književne umetnosti. Opređenjenje, pak, da to činimo misleći onu granu književnosti koja "misli" samu književnost, dakle "misleći" (da upotrebimo termin vrlog znalca Svete Petrovića iz njegovog značajnog dela **Priroda kritike**) književnu kritiku, nije ništa drugo nego izraz naše pripadnosti jednoj tezi Gistava Lansonona: da je pitanje metode, u stvari, pitanje realiteta samog književnoumetničkog dela.

KONTROVERZE VREDNOVANJA KRITIKE KNJIŽEVNOSTI

Nije nam cilj, pa čak ni operativni zadatak da ni ovom prilikom, a ni na ovom mestu raspravljamo o svim meandrima vrednovanja kritičke delatnosti, niti kao delatnosti koja je imanentna samoj, kako bi Pjer Mašrej rekao "književnoj proizvodnji", niti, pak, kao "parazitu" (prema američkim novokritičarima) u odnosu na samo delo, a ni kao do kraja osamostaljenoj delatnosti koja književno delo, naprosto, uzima u onom emilgurmonskom smislu, kao povod da bi, u stvari, kritičar samo govorio o sebi. Nama je, naprosto, bliže određenje, pa i poozbiļavanje književne kritike kao socijalne - socijabilne delatnosti. Jer, kao što sam književni stvaralac izlazi pred sud, dakle prihvatanje ili neprihvatanje javnosti (svejedno da li svog ili nekog drugog, budućeg vremena!), tako i kritičar, rekli bismo čak i naglašeniije, ima ako ne takvu nameru a ono sigurno - bar sudbinu.

Ovaj skup znalaca, dabome, ne bi bilo pristojno podsećati na sve "kritičke sporove", nego sporove sa kritikom i zbog kritike. Jer, jednostavno, puna ih je književnost, a i razumljivo, sve druge umetnosti.

Osetljivost čak i velikana, poput jednog Getea, pa i Tolstoja i drugih, na kritičku reč i sud, međutim, nisu pogubili ni kritiku, kao što ni zaista neproaktivna kritika nije, kako je lucidno zapisala Isidora Sekulić, dovela do toga da stvarno vrsna dela, sa matricom koja savlađuje vreme, "ugine" zbog loše kritike. Usto, nama je najbliža odrednica koju je inaugurisao upravo Sveta Petrović, da kritika "misli" delo, a onda i njoj, na neki način srodna - da kritika "sustvara" delo.

U predvečerje jednog stoleća za koje slobodniji, lakorečivi milioici umeju da kažu da, na žalost, nije stoleće "velike literature već, mnogo više, stoleće nauke o njoj", usuđujemo se i mi da izrekemo jedan radikalniji sud: da, zapravo, bez nauke, kao i bez kritike, književna umetnost ne bi ni u socijabilnom smislu bila ono što jeste. Mi ćemo ovlaš, na primer, pomenuti brojne nesporazume oko takvih velikana kao što su Fokner, Kafka, Dostojevski, kao i mnogi drugi još zagonetniji pisci. Upravo su nauka o književnosti, a slobodni smo da kažemo i "oslobođena" književna kritika, uspeli da razviju pozornost za takve, sada, na sreću, već klasične i monumentalne vrednosti. Značajnu ulogu u tome, dabome, odigrala je ona kritička misao koja je i sama tragala za sopstvenim identitetom, oslonjena ne toliko na baštinu književne teorije, kao tradicije, koliko na krilatim podsticajima koji su dolazili iz filozofijskih izvorišta fenomenologije, egzistencijalnosti, generativistike, pa čak i iz traganja za postmodernističkim "praslojevima" sveta i mišljenja.

Čini nam se zato, baš sada pred osvit jednog novog milenijuma, da je sporu "kritika ili ne" sve manje mesta, odnosno - da u nekakvom, sve naglašenijem novom filozofskom sinkretizmu, itekako ima mesta da se podjednako vrednuju sve grane na stablu filogeneze. Naravno, ako se isključe jednostranosti koje bi da nauku o umetnosti vide samo i jedino kao hladan zbir proverljivih funkcionalnih pojmova, a samu umetnost kao jedinu kreaciju, dok bi se, na žalost, kritika te iste umetnosti morala da smesti u neugledni kutak nečega uzgrednog, pa time i mnogo manje vrednog.

Na žalost, čini nam se da ni glasovita knjiga upravo Svete Petrovića **Priroda kritike**, kao ni sve druge, brojne rasprave te vrste, nisu još uvek uspele da uspostave prave relacije ili, bolje reći, da s razlogom relativizuju okoštale podele na "umetnost", "nauku" i, dabome "kritiku".

A do prirodne simbioze itekako je i to u mnogim slučajevima došlo, baš kao i između poetologije i samog književnoumetničkog dela koje, hteli mi to ili ne, mora i uvek govori o svom autoru. Pokušaji da se književna kritika podalje drži i od nauke o književnosti, a čak i od same književnosti nije ni plodotvorna, a ni za umetnost, pa i za samu nauku prosperitetna budući da su upravo sve tri deo jedne trijade gde, zapravo, nema ni "domaćina" ni "gosta", već su, na neki način, svi ukućani u onom istom Hajdegerovom "jeziku kao kući bića".

KNJIŽEVNA KRITIKA SUSTVARA I POSTVARUJE DELO

Ovom skupu takođe ne bi bilo pristojno ponavljati sve one iskaze iz nauke o književnosti koji svako tumačenje, pa samim tim i kritičko, smatraju bar sličnim samom činu kreiranja. Jer, kreacija, kao čin označavanja, svejedno da li je uopšte održiv starinski pojam *sobria ebriates*, samo je jedan oblik komunikacije. Zapravo, to je čin jednog komunikatora, a čitanje i tumačenje je već čin dekodiranja, naravno sa svim konotatima koje ljudska komunikacija, već sama po sebi, nosi. Teorijski nazori Jausa i Izera nisu, zapravo, ništa drugo nego večni čovekov lik u ogledalu jer, da parafraziramo Umberta Eka, pa i našeg Jovicu Aćina, "delo u stvari čita svog čitaoca". Zbog toga, naravno, mi smelo i vrlo agitatorski pristupamo "drugoj strani" književne umetnosti: njenoj recepciji u vrednom ogledalu književne kritike koje, ako ne aksiološki uvek, a ono bar umetnički i jeste najveća afirmacija same vredne umetničke književnosti.

U hronologijskom ispitivanju pojavnosti, a i značenja književne kritike u Srba, odnosno na srpskom jeziku u celini, Predrag Palavestra, a za njim i pouzdani naučnik Novica Petković utvrdili su jednu, pažnje vrednu činjenicu: da je književnost na srpskom jeziku upravo u toj oblasti, književnoj kritici, ponajbrže i ponajpre sustigla poodmaklu Evropu. Zapravo, da smo mi već sa Nedićem, Bogdanom Popovićem, a i pre njih, imali poziv za jedno ugodno putovanje u evropsku mislilačku elitu koja je, uveliko, već tražila artikulaciju za uzbudljive fenomene prvo bujne romantične, a onda i nastupajuće, da tako kažemo "moderne" književnosti. Uostalom, zar i krajem prošlog, a posebice početkom ovog

veka kao, uostalom, i u svim drugim razmeđima, nije upravo bar jedan rukavac književne kritike bio animator svega što je novo i životvorno? Jer, uz osporavanje Laze Kostića javljala se i, kako bi P. B. Šeli rekao, "odbrana poezije". Nije to bila, dabome, odbrana sa pozicija profesorske, nego, pre svega, umetničke logike jer, kao i sam život, i umetnost kritike mora da prednjači u anticipaciji novog, njegovoj socijalnoj promociji, pa i smeštanju u tradicijski horizont vrednosti. Stoga, duboko su bili u pravu pisci neprolaznog teorijskog udžbenika, R. Velek i O. Voren: da bi književni istoričar mogao to da bude, on mora da bude i - književni kritičar.

Ali, za savremnu književnu kritiku po svoj prilici sve je manje upravo taj ocenjivački, aksiološki horizont. Niče je bio u pravu: s nestankom Boga Poretka svako suđenje je unapred osuđeno bar na sumnju! Jer, da bi se uopšte sudilo, moraju se najpre kanonizirati i socijalno prihvatiti ti isti estetski kanoni. To, naravno, kritiku ne oslobađa ni prava, a ni obaveze da bude aksiološka delatnost, da sudi, prosuđuje i, uopšte, bude dobar "domaćin" u svojoj sopstvenoj, kritičarskoj kući. Ali, sve više se težište okreće ka fundamentalnom u svemu tome: sustvaranju samog dela, odnosno obavljanju one socijalne funkcije koja ima za cilj ne samo da kaže da je "A vrednije od B", nego, u stvari, da razvija, kako su ruski formalisti isticali, a S. Petrović mnogo puta ponavljao, "literarnost", odnosno da na fonu ukupne intencionalnosti sama kritika "proizvodi moguća značenja".

Mi smo, eto, u predvečerje starog, odnosno osvit novog milenijuma i u našoj zemlji u situaciji, budući referentni u najvećoj meri sa svetom, da kao odgovor na fenomene savremene književne umetnosti, ali i na poziv da, kako bi Novica Petković rekao, već tradicijski uspostavljen književnoistorijski kontekst naše književnosti bacimo još prodorniji, raskošniji snop svetlosti. Upravo je književna kritika, koja je toliko urasla u nauku da sve preplete ne bismo bez zle namere nikada mogli da razdvojimo, doprinela da razrešimo i na estetičkom, pa čak i na socijalnom planu mnoge ne kritičke, nego u stvari socijalno-estetičke sporove. Ko bi, recimo, da nismo imali kritičare - čitače poetske semantike kalibra jednog Mišića, Z. Gavrilovića, Mihiza, pa i Mije Pavlovića i dr., bar u vreme ostrašćenog osporavanja nove umetnosti, borio i izborio se za savremenički književnoistorijski rukopis upravo

našeg vremena? Ili, zar bi i danas, da nije i naučnog znanja, a ne samo kritičarskog senzibiliteta bilo moguće, bar onima koji čine tzv. širu čitalačku publiku, čitanje, ali i razumevanje, a onda i uživanje u mitsko-metaforičnoj ornamentici savremenika poput Borisava Pekića, Milorada Pavića, pa onda sve to Arsenijevića ili Basare, Danilova?

Vreme "lake" literature izgleda da je čak i za masovnog čitaoca poodavno prošlo, pa i on sve više poseže za pomoćnom lektirom, držeći književnu kritiku kao Arijadnin konac kroz labirinte usloženog rukopisa modernog vremena. Tu svest o "teškoj literaturi", o kontekstu koji je, u stvari, u ko zna koliko još konteksta smešten, mora, na sreću, da prihvati svaka institucija kojoj je poveren posao od "nacionalnog" značaja, dakle: da vaspitava i razvija misaonost savremenog i, još više, budućeg čoveka. Tako mi i stižemo do najmasovnije, a i po svemu najodgovornijeg instruktora: naš školski sistem koje je, eto, sve više u središtu i književnoumetničke recepcije. Mi smo, upravo za potrebe ovog rada, ispitali jedan broj vrlo relevantnih, vrlo referentnih činilaca koji su, dabome, odgovorni za većinu ishoda na prostoru interakcije književnost - društvena zajednica. Ovde ćemo, bez naravno prevelike elaboracije, a i aparature i naučnog instrumentarija, izneti neke karakteristične nalaze.

**U TAKOZVANOM "UČENJU" KNJIŽEVNOSTI NAUKA O
KNJIŽEVNOSTI MALO JE PRISUTNA I SLABO PRODIRE,
A KNJIŽEVNA KRITIKA UGLAVNOM IMA
MARGINALNO ZNAČENJE**

Pošto je naš rad uglavnom usredsređen oko pitanja uloge i mesta književne kritike u socijalnoj promociji književnoumetničkih dela, a još uže u praksisu pedagoške transkripcije književnosti, to smo, bar vidno, zaustavili na tim granicama sve, kako bi R. Dekart rekao "sporove o metodi". Odnosno, uz pretpostavku da upravo književna kritika jednostavno mora da respektuje nauku o književnosti ako hoće - da mi sada obrnemo misao O. Vorena i R. Veleka - da bude ozbiljna i pažnje vredna delatnost, elaborirali smo hipotezu da, uslovno govoreći, postoji

izvesna bar neusaglašenost pedagoške prakse kada je nastava književnosti u pitanju sa trendovima u tendencijama razvoja same književne kritike.

Do takve hipoteze došli smo uglavnom još u ono vreme kada se još kovala naučna teorija upravo Svetozara Petrovića, sedamdesetih godina. Sve kasnije, a posebno sa pojavom tzv. Zagrebačke kritičarsko-metodičke škole (I. Frangeš, Rosandić, Šicel, i dr.), išlo je u prilog tvrdnji da se upravo u interesu književnog obrazovanja populacije mladih u školskom sistemu mora postaviti pitanje: u kojoj meri je književna kritika uopšte i ozvaničena, s jedne strane kao neodvojivi deo same književnosti, a s druge kao umetničko - socijalna delatnost, kao kako-tako ravnopravan učesnik u jednom masovnom obučavanju ljudi za "mišljenje", a onda i razumevanje književnosti.

Sam Svetozar Petrović, koji se nimalo nije ustručavao da progovori čak i o laicizmu "armije" naših nastavnika književnosti kojima je, eto, povereno da razvijaju i "literarnost", a samim tim i ukus i aksiološke horizonte čitave nacije, nije i pored niza ubojitih rasprava i knjiga od respekta, uspeo da razreši, pre svega, stručnu enigm: šta je, zapravo, književna kritika. Ali, njegovi radovi, kao uostalom i jedno veliko ispitivanje Vide Marković, profesora anglistike na Beogradskom univerzitetu **Prilog epistemologiji književnosti** (1978), nisu dalje odmakli od početne tvrdnje: da upravo vidna teorijsko-kritičarska neobaveštenost nastavnika književnosti doprinosi i vrlo slaboj, moglo bi se reći improvizatorskoj, previše sociologiziranoj, pa i impresionističkoj recepciji književnosti kod najvećeg broja onih što se školuju. I to, na žalost, sve do univerzitetskog nivoa.

Idući upravo po ovakvim tragovima i sledeći putokaze koje su i S. Petrović i V. Marković, ali i istaknutiji metodičari književnosti (D. Rosandić, Z. Diklić, M. Solar, M. Nikolić, Č. Rebić i drugi) postavili u svojim ispitivanjima, mi smo, prvo, pregledali i to u jednom vrlo dugom sledu od 80-tih godina prošlog veka pa sve do danas, prvo nastavne programe za obavezne škole (državne institucije). Popis nastavnih tema, pa i jedinice u njihovom okružju i, posebno ispitivanje tzv. vaspitno-obrazovnih zadataka koji su, u stvari, operativni nalozi nastavnicima, nije nam, na žalost, omogućio da odgovorimo pozitivno na pitanje: u kojoj meri je nastavni rad u to vreme doveden u koordinatni sistem razvoja same književne umetnosti. Pozitivno određenje moglo bi

se potvrditi samo u slučajevima kada su ideološki nalozi u pitanju, pa je ta i takva diskrepancija, naravno kada su u pitanju književno-estetički zadaci u pitanju, slobodno se može reći ostala, takoreći, sve do danas.

Istina, pri kraju 90-tih godina, s prelaskom na novi školski sistem, odnosno napuštanjem tzv. "usmerenog obrazovanja" (1987/88 god.), najverovatnije pod sve većim pritiskom upravo zahteva da i moderna književna nauka dobije svoju pedagošku transkripciju, čemu su izuzetno doprineli s jedne strana Zagrebačka književno-metodička škola, a s druge snažan prodor, pre svega strukturalizma i semiotike kao dominirajućih metodoloških instrumenata i u samoj književnokritičarskoj praksi i na području Srbije i Crne Gore, dolazi do značajnih promena upravo u delu tzv. "cilja i zadataka" nastave književnosti u oba nivoa (osnovnom i srednjem) naših škola. Nastavni programi, zapravo, od tada i uvažavaju, a i operacionalizuju savremene književnoumetničke pojmove, a dolazi, bar deklarativno, do spajanja metodičkih sa metodološkim postupcima u školskoj interpretaciji književnih dela.

Književne kritike, na žalost, čak ni u ovako, rekli bismo "revolucionarnim" promenama školskih programa, a putem njih, nadamo se i pedagoške prakse, i dalje takoreći u oficijelnom vidu nema osim što se ona uvodi kroz presonalizaciju jednog broja baš književnih kritičara. Ali, suštinskog spoja između književne umetnosti, njene kritičke recepcije, kao ni nauke o književnosti, a onda i istorije književnosti, još uvek nema, pa se događa, recimo, da se među operativnim zadacima u "učenju" književnosti i to u završnom, IV razredu gimnazije još i sada nalaze upute da se učenici upoznaju sa "strukturnim" ili "fenomenološkim" metodom interpretacije književnog dela, a među ukupno pet-šest kritičara koji će se eventualno izučavati nalaze se i oni čija je kritičarska provincijencija - upravo impresionističko-esejistička...

Kao generalni zaključak koji u ovom sumaru možemo da ponudimo opravdano bi se moglo reći: iako otkrivanje intencionalnog bogatstva istinski vrednih književnih dela sui generis zavisi od instrumentarija, dakle metoda same interpretacije, u nas pedagoška praksa još nije izgradila ni svoj stav, a ni metodičke pristupe. Pionirski radovi jednog broja metodičara (Rosandić, M. Nikolić, posebno Č. Rebić i to u odnosu na književnu kritiku) više su fragmenti, nego sistem i celovita pedagoška doktrina. Pri tome, u posebno nepovoljnom položaju je baš književna

kritika koja, prema našim ispitivanjima, takoreći i nema oficijelni status u nastavnim programima, već je njeno eventualno korišćenje u cilju potpunije recepcije od strane samih učenika, od samih programa, pa sve do udžbeničke literature i prakse u nastavi, prepušteno znanju, a i proceni samih nastavnika.

ZA NAGLAŠENIJU ULOGU KNJIŽEVNE KRITIKE U PEDAGOŠKOJ RECEPCIJI KNJIŽEVNOUMETNIČKIH DELA

Naše istraživanje, po prirodi stvari, moralo je upravo zbog još uvek naučno - metodološki nekonzistentnih nastavnih programa da se prenese na, uslovno govoreći, "konkretizaciju" pedagoške transkripcije književnoumetničkih dela. Takođe u jednom dužem sledu, od 70-tih godina prošlog veka, konkretno od pojave **Čitančice** za maternji jezik Stojana Novakovića pa sve do danas, ispitivali smo upravo kroz zvanične školske udžbenike, s jedne strane prisustvo rukovodećih naučnih tendencija u književnoj nauci, a s druge, eventualno metodičko korišćenje same književne kritike. Ispitivanja su, na žalost, pokazala takođe veliku diskrepanciju čak i u razdobljima burnih naučno-estetičkih rasprava, između školske, na jednoj, i naučne i kritičke interpretacije književnoumetničkih dela. Seizmiku književnoestetičkih gibanja, kakvih je inače bivalo u zapaženom obimu, nisu anticipirale ni školske čitanke, ni književne istorije, a na žalost čak ni tzv. "teorije književnosti" (dakle - nauke o književnosti).

Sve to upućuje na zaključak da su književna umetnost, pa i njena nauka, a s njom i kritika, išli svojim, a škola i pedagoška praksa opet svojim putem. Štaviše, ne mali broj poznatih u to vreme poslenika na planu školskih udžbenika (čitanke, teorije književnosti, istorije književnosti) držao se devize da se drži podalje od estetičko-naučnih sporova, pa su mnoge školske knjige ostajale gotovo bez ikakvih ukaza kako bi se pojedina dela mogla uopšte i tumačiti. U srpskoj metodičkoj literaturi, na primer, u takvoj, uslovno govoreći pedagoškoj imanentnosti, odnosno stavu da "udžbenike treba očistiti od bilo kakvih drugih tekstova osim tekstova same književnosti", posebno su dugo istrajavali upravo pisci školskih knjiga sa najdužim autorskim stažem:

posred ostalih, manje poznatih, pre svega Andra Gavrilović i Zora Dimitrijević. Tek s pojavom Teorija književnosti Pauline Lebl-Albala i Dragiše Lapčevića kao srednjoškolskih udžbenika, počinju, istina više nego skromno (npr. psihološki metod u literaturi i sl.), da se profilisu tadašnja metodološka žarišta, dok je s pojavom čitanki Radmila Dimitrijevića i Dimitrija Vučenova, reklo bi se, upravo književna kritika zakoračila - a i dugo se održavala - u tzv. "didaktičku obradu" većine i pisaca i njihovih dela. Upravo u ovim školskim udžbenicima, koji su za više od 30 godina na neki način formirali ukus, a i pružali znanje o književnosti brojnim generacijama, redovan je takoreći slučaj da sva dela imaju uza se bar jedan kritičarski tekst, oveći fragmetn, a ponekad, kao u slučaju Njigoševa dela, obim takvih fragmenata zbog složenosti interpretacije i brojnosti pristupa - zaprema čak i više prostora nego što to čine fragmenti iz samog književnog dela!

Za ovaj pregled vrlo je upotrebljiv, da tako kažemo, "slučaj" našeg istinskog velikana, pa i istoričara književnosti: Jovana Skerlića. Upravo izričući svoj sud o školskom, uslovno govoreći "učanju" književnosti, Skerliš je nedvosmisleno zahtevao naglašenije prisustvo baš književne kritike, a i smelije uvođenje "gimnazijalaca" u nju. Skerlić je to, s razlogom, opravdavao upravo intelektualnom zrelošću omladine, a i potrebom da kritika bude dovedena i u školskom radu u istu ravan sa teorijom i istorijom književnosti, budući da ova poslednja, kao i sada, nije izraz istinskih naučno-estetičkih vrednosti za koje upravo vojuje aktuelna književna kritika!

Slične zahteve Skerličevim imala je kada je književna kritika, kao putokaz i mladima, a i ostalima u saznavanju objektivnog realiteta književnog dela i "proizvođenju" mogućih smislova, i Isidora Sekulić. Štaviše i ona, kao i J. Skerlić, upravo u ulozi recenzenata školskih knjiga ostavili su vidan trag i dokaz svog strasnog i visokog vrednovanja upravo književne kritike kada je školska nastava u pitanju. Naravno, ne bez oponenta koju su, na sreću, kao minorni poslenici baš na polju književnosti i zaboravljeni (npr. G. Berić i dr.).

Kontroverze o ulozi i mestu književne kritike u nastavi, dakle najmasovnijem, organizovanom, a i institucionalizovanom obliku školovanja "naroda", mogle bi se, takođe, pratiti i kroz neke, doduše ne i previše brojne, rasprave i naučna proučavanja odnosa nastave

književnosti u našim školama sa, upravo naučno - estetičkim događanjima na samoj književnonaučnoj, a onda i književnoumetničkoj sceni. Na žalost, čak ni tako iscrpne studije, kakve su knjige dr Đorđa Bajića **Srednjoškolski udžbenici istorije srpske književnosti do Prvog svetskog rata** (doktorska teza, odbranjena na Filozofskom fakultetu u Beogradu 1964. godine, u rukopisu) ili dr Milivoja Uroševića **Estetička i književno-kritička shvatanja u srpskoj književnosti (1860-1870)**, izd. Zavoda za udžbenike i nastavna sredstva Srbije, Beograd, 1968. godine, pa ni relativno najnovija o Milošu Savkoviću kao književnom istoričaru, čiji su udžbenici istorije književnosti bili decenijama školski udžbenik dr Gvozdena Erora **Putevi i stamputice istorije književnosti** (Miloš Savković), izd. SKZ, Beograd, 1987. godine, ne otkrivaju nam ono što je najdragocenije - u kojoj meri i obimu su školski udžbenici književnosti bili u saglasju sa rukovodećim, po nama i neizbežnim idejama i dometima književne nauke i estetikom svog vremena...

Ako je - kao što nesumnjivo jeste (Vidi: K. Giljen, **Književnost kao sistem**, najveći deo vaspitnog, pa i obrazovnog rada bar u dva osnovna sistema obrazovanja, tzv. osnovnoj i srednjoj školi, usredišten upravo oko nastave književnosti i maternjeg jezika, onda je čitav, po svemu izuzetno širok značenjski krug isprepletanih društvenih, ličnih, političkih, pa i svih drugih veza i interakcija, u stvari krug vitalnih društvenih interesa. Naše zalaganje da jedno od vidnijih mesta u tom krugu bude ispunjeno i književnom kritikom nije zalaganje ni kritičara po profesiji i opredeljenju, a ni pedagoga koji bi da afirmiše ili, još gore, favorizuje jednu od književnih disciplina. K. Giljan je s razlogom podsetio da je u programu organizovanog učenja i istoriji školstva upravo nastava književnosti bila i ostala "noseća" obrazovna disciplina oko koje se, na neki način, sprežu mnoge druge nauke. Svaki narod, pa i naši narodi, itekako su zainteresovani da svoju omladinu vaspitavaju, prvo sa stvaralačkim kritičkim osećajem za društvene, a onda i estetičke pojave, a drugo, da je upravo kroz mišljenje i društvenih, a i umetničkih fenomena osposobe ne uvek i ne samo za umetničku kreaciju, nego pre svega, za totalitet života sa svim njegovim manifestacijama. A pošto su upravo u književnosti odraženi i to najdublji gnoseološki, pa i filozofski način, svi vidovi ličnog čovekovog, kao i kolektivnog života, to se osposobljavanje za poniranje u takve egzistencijalne vrtloge, ali i estetičke zakonitosti mora i može

Književna kritika u funkciji pedagoške recepcije i intelektualnog razvoja

smatrati prioritarnim. U rešavanju još jednog zadatka civilizacije, kakva je jednačina "Književnost na kraju XX veka", mnogi su, možda još i nepoznati članovi. Jedan od njih je sigurno i - kako čitamo i kako možemo pročitati "rukopis" upravo našeg vremena.

Poznato je, međutim, da rukopis ovog veka u stvari treba da bude čitljiv i u budućnosti. Naše zalaganje da se i kritici, a i tumačenju sadašnjosti predatoj semiotici književne umetnosti, obuči upravo omladina, u stvari je zalaganje za književnost, umetnost koja je, još od Lesingovog Laokona pa do danas, umetnost s najvišim saznavnim horizontom, a i najprisnijim odnosom prema kolektivnoj intimi. Poznatu misao estete Bogdana Popovića "umeti videti i umeti reći šta se videlo", mi, na završetku ovog priloga, transformišemo svesno u maksimu: naučiti mlad da u istorijskom ogledalu književnosti vide, prvo svoj lik, a onda i budućnost koja je već sada počela. Književna kritika je upravo taj okular i stajna tačka sa koje se i naša omladina može uputiti u budućnost.

KNJIŽEVNA KRITIKA U FUNKCIJI PEDAGOŠKE RECEPCIJE I INTELEKTUALNOG RAZVOJA LIČNOSTI UČENIKA

Rezime

U ovom radu izložiće se ispitivanja koja su pokazala da je književna kritika i to ona "nacionalna" u velikoj meri i u jako dugom sledu zapostavljena upravo u najmasovnijoj školi "ukusa i znanja o književnosti": u nastavnim programima, školskim udžbenicima, pa i samoj nastavnoj praksi, što je od posebnog značaja kad je u pitanju intelektualni i estetski razvoj ličnosti učenika.

U zaključku rada stavljen je akcenat na odnos kritike i kritičara i škole i iznose se nove činjenice koje ukazuju na razloge zbog kojih nastava književne umetnosti i nastava jezika još uvek ne daju onaj i onakav "nacionalni" doprinos koji bismo s razlogom očekivali i to upravo na kraju XX veka koji bismo, s razlogom, mogli nazvati - vekom nauke o umetnosti, odnosno "umetnosti nauke" i umetnosti tumačenja umetnosti što je, mnogokad, istinski kreativan čin. Ponekad čak i veći od - samog književnog ostvarenja...

POVRATAK U MIT. O REAKCIONOM ARHAIZMU U DELU DŽ. P. DONLIVIJA

DRAGANA MAŠOVIĆ

University of niš

U "Novom začaravanju svijeta" Fransoaz Gajar (Francoise Gaillard) tumači današnjicu kao doba u kome se "od racionalnosti traži da objasni samu sebe, to jest da položi račun o samoj sebi i o svojoj legitimnosti".¹ Sumnja u um, nastavlja Gajar, predstavlja patologiju savremenog sveta i filozofski je izraz nelagode u zapadnoj kulturi s obzirom na poznata historijska razočarenja. Stoga, u svom komentaru Bodrijarovih *Fatalnih strategija*, Gajar podvlači da, među "imaginarnim rešenjima", koja bi mogla izvesti čovečanstvo iz krize i sprečiti "katastrofu, izazvanu pustošenjem tla u kojem su ukorijenjena vjerovanja",² zapaženo mesto zauzima Bodrijarova teza o neophodnosti "ponovnog začaravanja svijeta".³ Pod "novom čarolijom" on podrazumeva obnovu mitskog mišljenja, pogotovo ako se želi "doživjeti slast povratka zavičaju, našem zavičaju: svijetu prepunom smisla."⁴ Pri tome, mora se izbeći dogmatizacija mita, i, time, njegova težnja za dominacijom nad svetom, kao što se ne sme ni dopustiti povratak već utvrđenim mitovima. U isti mah, nije dopušteno ni ispunjenje sveta našim idejama, odnosno, njegovo nastanjivanje duhovima na način na koji se to činilo u davna, primitivna vremena. Naše doba nije primereno "naivnom animizmu" primitivnog čoveka iz koga se rađa mitski strah od sudbine; naprotiv, povratak smislu, po Bodrijaru, trebalo bi da bude kvalitativno novi odnos čoveka i prirode, čoveka i njegove sklonosti ka mitskom - izraz izmirenja čoveka i prirodne stvarnosti sveta koji je "otvoren, produktivan i inventivan."⁵

¹ Francoise Gaillard, "Novo začaravanje svijeta", *Postmoderna. Nova epoha ili zabluda*. Naprijed, Zagreb, 1988. str. 119/120

² *Ibidem*, str. 120

³ *Ibidem*

⁴ *Ibidem*, str. 131

⁵ "J. Baudrillard iznosi ideju o jednom mišljenju koje bi se pokazalo kao prirodni proces u prirodi, otvoreni proces proizvodnje i inovacije u svijetu koji čak i znanstvenici danas otkrivaju kao otvoren, produktivan i inventivan." (iz *La nouvelle alliance*) prema *Ibidem*, str. 132.

Bodrijarova teza je smela i provokativna u svojim implikacijama; ona zahteva dužu raspravu koja bi skrenula ovaj ogled u drugom pravcu; ipak, neki njegovi stavovi o "čežnji za mitom", za obnovom "začaranosti" u obesmišljenom svetu današnjice, kao i o neprimerenosti mitske svesti u vidu "naivnog animizma" savremenom čoveku - mogu se razmatrati u kontekstu dela američke književnosti, objavljenih pedesetih godina ovoga veka.⁶

Ta dela su nastala upravo u vreme ogorčenosti tragičnim događajima koje je iznedrila faustovska civilizacija, kako navodi Norman Majler (Norman Mailer), svojim pretenzijama da ustoliči premoć intelekta nad vremenom i kauzalnošću. Ogorčenost je, prirodno, probudila sumnju i u pravu prirodu čoveka. Ako je društvo u kome živimo u suštini toliko varvarsko i pogubno, pita se Majler, kakav je onda čovek, stvaralac i proizvod kulture koja neprekidno pretila uništenjem i, time, samouništenjem?⁷ U tom kontekstu, a u nastojanju da definišu sliku čoveka, američki pisci nisu zaobišli ni oblast mitskog; jukstapozicijom mitskih obrazaca sa obrascima savremene kulture, shodno poznatoj romansijerskoj tradiciji, oni su parodirali ne samo faustovske čežnje čoveka, nego i njegovu sanjalačku i nostalgичnu regresiju u pretpostavljenu idilično-pastoralnu izvesnost mitskog.

Jedno književno delo, napisano približno u isto vreme kada i "Beli crnac" Normana Majlera, iz koga su navedeni prethodni stavovi - a mnogo pre Bodrijarove studije - bavi se pokušajem bekstva od društva *homo rationalisa*. Pošavši od straha, alijenacije i mučnine, koju je,

⁶ U svom komentaru dela nastalih nakon 1945. godine Džejms E. Miler (James E. Miller) napominje da se "po prvi put u našoj književnosti, posle drugog svetskog rata, svet koji dominira (američkom) prozom javio ako bolestan, neprijateljski ili izdajnički, dok stav savremenog proznog junaka, stalno prisutan, odražava mešavinu užsa, zbuđenosti i sardoničkog humora - ili, da upotrebimo popularan termin, alijenaciju. Uobičajeni obrazac delovanja koji se stalno ponavlja je obrazac traganja, apsurdnog traganja u svetu koji je poludeo ili postao neproziran i neobjašnjiv ili je, pak, izgubio smisao..." Ovaj komentar, između ostalog, odnosi se na dela Džejmsa Boldvina, Džona Barta, Sola Beloua, Vilijama Barouza, Ralfa Elisona, Džozefa Helera. i drugih, uključujući i Donlivija. Navedeno prema Blair, Walter & Hill, Hamlin, *America's Humor*, Oxford University Press, Oxford, 1980., p. 470.

⁷ Mailer, Norman, "The White Negro", *Advertisements for Myself*, Granada, London, 1985., p. 271.

pretpostavlja se, racionalno gospodarenje svetom izazvalo u ljudima, ovo delo prikazuje put traganja glavnog junaka za nekim transcendentnim uporištem koje bi odredilo obrise i smisao sveta.

Tragalac za zavičajnim prostorom u kome bi bio ponovo začaran je Sebastijan Deindžerfild, glavni junak romana *Ridokosi (The Ginger Man)* američkog pisca irskog porekla Dž. P. Donlivija (J. P. Donleavy)⁸. Ali - za razliku od Bodrijarove teze o stalnom stvaranju novih, produktivnih mitova - on preispituje mogućnost regresije, povratka naivno-nevinom animizmu. U želji da nađe zaklon od savremenih, zastrašujućih sablasti, glavnih uzročnika poražavajućih iskustava na polovini veka, on se vraća drevnom, svetom mitu, u nadi da će, identifikacijom sa božanskim i mitskim, moći da se vrati u područje ontološke izvesnosti.

Identifikacija je, naravno, ironijska i, istovremeno, tragikomična, budući da se uvećava do granice grotesknog i crnog humora. U bekstvu od neprijateljskih, društvenih sila, Deindžerfild stremlji ka svetu u kome bi on zaveo svoju dominaciju ako bi svoje emprijsko okruženje preveo u mitsko. Na taj način, on nastanjuje svoj prostor duhovima iz drevne mitologije, iz ranohrišćanskog ili mnogobožackog panetona, u čijem centru je opsesivna metafora, bog sunca iz mitova vegetacije. Ironija i tragika tog nastojanja upravo su u činjenici da demoni oživljavaju iz njegovog "naivnog" uverenja, koje prenebegava fatalizam mitske misli, da su mu oni mnogo bliži i podnošljiviji - i, u izvesnom smislu, mnogo humaniji - od neidentifikovanih, nedefinisanih i anonimnih sila koje mu prete u pretpostavljenoj civilizaciji racionalnosti i prosvećenosti.

Ali, shodno očekivanju, zamena stvarnog sveta željenim ne donosi mu smirenje, kao što, uostalom, i upozorava Bodrijar. Probudeni demoni izazivaju u njemu arhaične strahove od sudbinskih sila, od "dobrih, starih neprijatelja" predindustrijskog doba. Kao i savremene suđaje, i oni ga podjednako determinišu. Time je izneverena njegova nagoniska čežnja za ponovnom "čarolijom", pojačana još i egzistencijalnom teskobom, nostalgičnom patnjom za izgubljenim zavičajem - smislom.

⁸ Donlivi je rođen 1926. godine u Njujorku u kome se školovao, kao i na dablinskom Trinitiju. Autor brojnih romana, kratkih priča i dramskih dela. Najpoznatiji roman je *Ridokosi*, objavljen prvi put u Parizu 1955. godine. Koliko je poznato, do sada nije preveden kod nas.

Suočen sa gubitkom iluzija o sopstvenim moćima, tragalac Deindžerfild se transformiše u buntovnog odmetnika koji nastoji da, po cenu drugih, težih gubitaka, autodestrukcijom bar potvrdi ostatke svog dostojanstva. Kada mu ni to ne pođe za rukom, on zauzima stav ciničnog, sardoničnog klovna koji se izruguje fatumu. Iako je možda preterano reći da ovaj stav apsolutno verno odslikava egzistencijalnu sliku čoveka na kraju dvadesetog veka, ipak se ne može zanemariti činjenica da groteskna maska nacerenog klovna - karakteristična za "komediju koja se jedino iskazuje keženjem", ili režanjem, kako bi to kazao Ihab Hasan (Ihab Hassan)⁹ - ilustruje jedan od čestih odnosa prema apsurdu i javlja se u delima u kojima je ljudski usud satirično reduciran do krajnosti - "komične vizije apokalipse."

II

Uopšte govoreći, kako napominje Edvin Panofski (Edwin Panofsky), "vraćanje unatrag" predstavlja "distanciranje od neposrednog."¹⁰ Otud se i povratak u mit - u prošlost i arhaičnost - može tumačiti kao reakcija na određeni socio-kulturni razvoj, određene (odsutne) norme i određene (odsutne) vrednosti, u ovom slučaju kao pravac suprotan prometejskom optimizmu moderne kulture. On vodi preko obrasca idealizacije nekog pretpostavljenog "zlatnog doba" uz "nužno hvaljenje prošlosti, a oplakivanje sadašnjeg opadanja".¹¹ Ukratko, povratak u prošlost može, između ostalog, da poprimi oblik **reakcionog arhaizma**,¹² kako ga određuje Žak Linhar (Jacques Leenhardt).

Istovremeno, poznato je da je povratak unatrag često samo prividno distanciranje. Svaki oblik kulture, uostalom, predstavlja svojevrstni *remake* prethodnih oblika i prema njima se dijaloški određuje. U tom smislu, pronađeno staro (antičko, primitivno, arhaično) uspostavlja zajedništvo sa "novim", da bi se njihovim sjedinjenjem dobio novi

⁹ Ihab Hassan, *Radical Innocence*, Princeton, Princeton University Press, 1973., p. 200

¹⁰ Torres Felix, "Post? Oblici i suština novog spora starih i modernih", iz *Postmoderna. Nova epoha ili zabluda*, str. 163

¹¹ Jacques Leenhardt, "Arhaizam i postmodernost" u *Postmoderna. Nova epoha ili zabluda*, str. 28.

¹² *Ibidem*, str. 30.

kvalitet. U Donlivijevom delu postignuta sinteza predstavlja parodiju "sadašnjeg", koje, sagledano ne samo po sebi, već iz perspektive "starog", daje tragičnu sliku čoveka. Ona dominira u romanu *Ridokosi*: njegov junak, američki veteran iz drugog svetskog rata ne vraća se u prošlost samo da bi se distancirao od sadašnjice, već da bi se vratio u vreme pre Bombe odakle bi možda mogao da pođe "putem kojim se nije krenulo" i tako uspostavi pokidane veze sa "slatkim zavičajem smisla."

Obrise tog zavičaja on naslućuje u Irskoj, zemlji koja je ostala na marginama progresivno-tehnološkog razvoja i time je, pretpostavlja se, sačuvala nešto od iskonskog načina života i tradicionalnih vrednosti.

U izvesnom smislu, za mnoge Amerikance, Irska i jeste "zavičaj" ili "kolevka" - po čestoj metafori u *Ridokosom* - jer su iz nje krenuli njihovi preci u pohod na Zapad. Kako je, međutim, Zapadna granica iscrpljena i, kako nije uspela da zadovolji duhovne težnje, implicitne u "američkom snu", jedini preostali put vodi nazad, na Istok, u keltsku postojbinu, "kolevku" ili materinsku utrobu - kako to svečano objavljuje Deindžerfild: "Putujem na Istok. U mnogo uređenije civilizacije."¹³ Otud se u romanu njegov lik i oblikuje kao karikirani lik potomka pionira sa Divljeg Zapada koji traga za nevinošću stalno izmićućeg horizonta.

Razlozi koji navode Sebastijana Deindžerfilda da krene na studije u Irsku nisu ni približno slični onima koji su dovodili "izgublenu generaciju" Amerikanaca u Evropu posle prvog svetskog rata. Junaci, na primer, Henrija Džejmisa (Henry James), naivni i provincijalni "novi Adami" žudeli su za iskustvom sofisticirane evropske kulture. Donlivijev junak čini suprotno. Njega od Amerike ne odbija "nevinost", već trivijalnost i frustrirajuća ispraznost kulturnog obrasca progresivne tehnologije i potrošačkog društva u kome se oseća "tragično i usamljeno."¹⁴ Stoga on napušta Ameriku, simbolično oličenu u Harvardskom univerzitetu, i stiže u Irsku, očekujući od "kolevke", dablinskog Trinitija, da mu pruži traženo duhovno ispunjenje. U njemu je ostalo vrlo malo patriotske emocije za "fina, debeli američki poslovni časopis" - "moju bibliju sreće",¹⁵ kao i za "američku zastavu (...) moju

¹³ J. P. Donleavy, *The Ginger Man*, Penguin, Harmondsworth, 1985., p. 284.

¹⁴ *Ibidem*, p. 20.

¹⁵ *Ibidem*, p. 25.

zastavu. Ona znači novac, automobile i cigare." Umesto modela života i smrti, obeleženih zadahom modernih antiseptika, on se opredeljuje za "poljoprivrednu" Irsku,¹⁶ koja nudi "dobre stvari i litre najboljeg piva i ananas, i polja, takođe ..." i sve drugo, tradicionalno i iskonsko. Irska bi trebalo da mu povрати völdensku čistotu, Edenski vrt sred "vetrom šibane trave i crnih stena." A u tom vrtu, on bi stekao spokojstvo izvesnosti, okružen prijateljima "u kući na selu gde ćemo sedeti okupljeni oko stola, dugačkog jednu irsku milju sa rukama, masnim od govedine i ćuretine, dok nam žene prinose sa vatre i stenju pod teretom divljih bobica i ptica, skupljenih sa neba, a mi ćemo uživati i jesti bivolje glave i obrati celo polje, a zatim bacati seme preko leđa da bismo ga ponovo zasejali ..." ¹⁷ Seoska idila je potpuna; u njoj se ogleda žudnja za nekadašnjim, ruralnim i patrijarhalnim redom i poretkom, kao i za mitskim vremenom ciklične obnove prirode, a, zajedno sa njom, i čoveka.

Suprotstavljanje dva kulturna obrasca, progresivističkog i tradicionalnog, još je intenzivnije kada se postavi pitanje ključnog fatuma - smrti.

Mnogo više nego sam život, napominje Majler, bezlične sile savremene civilizacije, obesmislile su ljudsku smrt i time produbile osećaj apsurdna. Strah raste, upozorava Majler, kada čovek pomisli na užas smrti koja ga svodi "na cifru u nekoj ogromnoj statističkoj operaciji u kojoj će nam biti prebrojani zubi, i sačuvana kosa, ali će naša smrt biti nepoznata, lišena počasti, i neprimećena, smrt koja neće slediti dostojanstveno kao moguća posledica ozbiljnih dela, koja smo sami izabrali, već smrt od *deus ex machina* u gasnoj komori ili radioaktivnom gradu."¹⁸ Otud i u Deindžerfildu raste užas, manje izražen kao strah o samoj smrti, a više kao opsesivno razmišljanje o načinu na koji će biti sahranjen. On bira između "bogatog groba od vermontskog mermera na groblju Vudlon sa automatskom prskalicom i čempresima" i "seoskog okruga sa grobljem koje nije predaleko" i opredeljuje se za "seljačku, poslednju vožnju".¹⁹

¹⁶ *Ibidem*, p. 191

¹⁷ *Ibidem*, p. 307

¹⁸ "The White Negro", p. 270

¹⁹ *The Ginger Man*, p. 284

Pored toga, Irska je istorijski rezonantna što evocira tradicionalni sistem vrednosti koji je potisnut, ako ne sasvim i iščeznuo, u evro-američkom društvu. Pre svega, Irska evocira drevno keltsko zaleđe i time, za Deindžerfilda, mogući povratak u alternativni, osmišljen svet. U prvoj glavi romana, u prvim rečenicama, pomenuta je ulica sa nazivom Tara, što upućuje na nekadašnje pagansko središte, drevni verski i kulturni centar Irske. Tara je vizija duhovnih stremljenja, suprotstavljena ništavilu savremenog sveta.

Zatim, u Irskoj je očuvana divljina prirode, netaknuta rukom moderne tehnologije, mogući *country* raj za kojim čezne Deindžerfild, kao i za "danom u kome su sve stvari rođene, kao otkrivene zvezde."²⁰ U drugim trenucima, međutim, ta netaknuta divljina lako postaje opasnost, ali je zato, u odnosu na savremene sile uništenja, ona bar poznata, kao što su poznati i načini borbe sa njom. U tom ironijskom kontekstu, neprijatelj nije ni bezličan ni dalek; blizak je i prepoznatljiv. Kiša, vlaga, magla, zmije zvečarke, more - tradicionalne nevolje irskih seljaka - združene su sa iracionalnim duhovima, keltskim demonima koji opsedaju kućna vrata i prag. Oni su sastavni deo nostalgичne čežnje za davnašnjim, jasnim i imenovanim protivnicima. U jednom trenutku, Deindžerfildov prijatelj, takođe ratni veteran, O'Kif uzvikuje: "... ako zbog nečega volim Irsku, to je zato što ona ne skriva svoje mržnje!"

Među tradicionalnim protivnicima čoveka, u tom smislu, najistaknutije mesto zauzima on sam. U jednoj grotesknoj situaciji u romanu, O'Kif, koji je u ratu izgubio jedno oko, kreće u "lov na duhove", u okršaj sa projekcijom svoje psihe, jednookim mačorom, navodnim demonom sa Deindžerfildovog tavana. "Treba mu lekcija iz hrabrosti!", mudruje Deindžerfild, i to lekcija iz hrabrosti za suočenje sa samim sobom i sa ništavilom. A od te borbe nema većeg izazova. Ma kakva bila, ona je ipak bolja od svih drugih ratova u kojima je čovek samo pasivna žrtva, izložena udarcima slepih i bezličnih sila. Zato - kao da sveukupna apsurdna situacija implikuje - bilo kako bilo na ovom svetu i u ovom vremenu - čovek je sam sebi ipak najdraži i najbliži neprijatelj.

Rat protiv samog sebe - kako nalaze vrhunska ironija romana - možda je jedina mogućnost očuvanja identiteta i gospodarenja nad svojim

²⁰ *Ibidem*, p. 21

životom, jedina potvrda ljudskog dostojanstva. Upravo ga zato Deindžerfild i priželjkuje. Zaplašen sudbinskim silama, Deindžerfild, pred sveopštom pretnjom uništenja, odlučuje da se prema sebi odredi kao prema najvećoj opasnosti svoga života i samoindukovanim uništenjem potvrdi bar nešto od svoje volje i izbora - nešto što pripada prepoznatljivoj ljudskosti.

III

Motivi koji navode Deindžerfilda da se buntovno odmetne od društva i započne samodestrukciju potiču iz jedne ključne spoznaje: da je ista pustoš sa obe strane Atlantika.

Uprkos nade da će mu "fina zemlja", Irska, pružiti "lepu priliku", Deindžerfild uviđa da i u njoj vlada jedan "isti stari obrazac, očaj, nezadovoljstvo, beda." Kao i u Džojsovo vreme, na prelasku između dva veka, dablinskim ulicama prolaze krda stoke za kojima trče bleđa i bosonoga deca. Irska je "slepa ulica", naličje društvenog progressa na kome se, kao na najslabijem društvenom segmentu - margini civilizacije - - još jače ističu sva društvena zla.

U učmaloj, provincijskoj irskoj kulturi Deindžerfild ne uspeva da svoje postojanje prevedu u mitsku ili arhetipsku ulogu muškarca, čuvara plodnosti iz mitova vegetacije. Plodni paganski svet nesputane seksualnosti, "svet livada", kako ga naziva Deindžerfild, iščezao je sa institucionalizacijom društva kojom su prekinute iskonske veze čoveka i prirode. Nestalo je hrabrosti suočenja sa "činjenicama, činjenicama, životnim činjenicama"²¹ na kojima insistira Deindžerfild, braneći potrebe svog nagonskog bića. Otud i njegovo izrugavanje hipokriziji i kukavičluklu simboličnim razodevanjem i razgolićenjem na zgražavanje konzervativne i puritanske Irske. "Da li znaš", pita uveseljeni Deindžerfild, "da šezdeset i sedam posto ovdašnjeg stanovništva nikada nije videlo svoje telo potpuno nago?"²²

²¹ *Ibidem*, p. 199.

²² *Ibidem*, p. 109

Samoizbrano uništenje stoga i počinje redukcijom *ad absurdum* mitske uloge čoveka-boga. U apsurdnom svetu *Ridokosog* Deindžerfildov drug, O'Kif, luta svetom u stanju večite, frustrirajuće nevinosti, nemoćan da ostvari seksualni čin, dok se sam Sebastijan upušta u niz besmislenih ljubavnih veza kojima se pseudo-bog plodnosti identifikuje sa psihopatom koji, kako napominje Majler, koristi seksualni stimulans kao oružje protiv antiseksualne osnove svake organizovane društvene moći. U grotesknoj, apokaliptičnoj viziji, Deindžerfild se izruguje svojoj ulozi surogatnog nosioca plodnosti, odnosno, jalovosti u zemlji opustošenoj od duhovnih vrednosti:

"... pijanci koji sa kricima upadaju noću u jendeke, piskutavo zvižde preko polja i mrkih, sodomitskih močvara. Tamo napolju, oni zveraju između kopriva, broje vlati trave, čekajući jedan drugog da pomru, kravljih očiju i zmijskih mozgova. Čudovišta reže iz svojih okova i zavijaju u crnim jamama noći. A ja. Ja mislim da sam njihov otac. Lutajući po sokacima, tešeći ih, govoreći im da žive boljim životima, i da ne daju deci da gledaju bika kako opslužuje kravu. Ja miropomazujem njihove srebrne potoke, pevam tužbalice sa okruglih kula. Ja donosim seme iz Ajove i obnavljam krv njihovih pašnjaka. Ja sam. Ja znam da sam Čuvar Kelskog Jevanđelja. Zvonar Velikog Zvona, Gospodar Kralj Tare, 'Knez Zapada i Naslednik Aranskih ostrva.' Ja vam kažem, vama, gomili glupe kopoladi, da sam ja otac koji sladi slamu i gomila vlažnu zemlju i potašu do korena i pripovedač sam svih meseci u godini. Ja sam stigao sa vikinških brodova. Ja sam oplodivač svih kraljevskih dinastija. (...) Sebastijan, večiti turista, Deindžerfild."²³

U crnohumornoj redukciji *ad absurdum* mitska zemlja se pretvara iz raja u pakao iz čijih crnih jama preteći vrebaju pijani i bestijalni grešnici kojima preporod teško može da donese i sam duhovno poražen, promiskuitetni i beskrupulozni Amerikanac. Umesto keltske duhovne trijade, uspostavlja se groteskna trijada irske svakodnevice smrt-alkohol-pohota, u čijem središtu je surogatni kralj, tragikomična luda, otac-predvodnik psihopatološke igre sa prazninom.

Na čelu keltskih odmetnika, pijanaca i probisveta, Deindžerfild kreće u napad na konformizam. Niko drugi, do kukavički konformisti, učinili

²³ *Ibidem*, p. 208

su, svojim pasivnim prihvatanjem ideologije progresa, da se zapadna civilizacija okrene protiv čoveka i zapreti mu uništenjem. Stoga, on, ekcesni i ljutiti buntovnik, napada sve ustaljene obrasce mišljenja i ponašanja i radikalizuje svoj životni model *ad absurdum*. Ako je, primera radi, meta njegovog napada jezik, onda je i njegov govor krajnje opscen i skatološki u želji da se otme pritisku društva koje jednoobraznim govorom klonira jednoobrazno mišljenje jednoobraznih podanika. Ili, ako je njegova meta uništenja dom, onda uzima oružje mitskog junaka - sekiru i nož - i njime seče perine, pokrivače, kanalizacione cevi... . Poput Ozbornovog Džima Portera, on sadistički zlostavlja ženu, simboličnog nosioca društvene regeneracije, i uopšte - izvgrava ruglu sve što se u tradicionalnom etosu oglašava kao vrednost, a što se, u kontekstu savremenih zbivanja, doživljava kao opasnost.

Sem veza koje lično prekida, Deindžerfild je svestan da nijedna od tradicionalnih društvenih veza nije sačuvana. Primera radi, razgrađena je veza čoveka i vere, koja je nekada bila stožer irske duhovnosti. Verska represija, verski ratovi, kao i institucionalna religija uopšte - zajedno sa opadanjem uticaja hrišćanske mitologije koja od 18. veka nadalje nije u stanju da kontroliše i stimuliše maštu Evrope - učinili su svoje. "Nedelja", rezignirano zaključuje Deindžerfild, "dan izdvojen na stranu za prazninu i poraz. Centar Dablina zatvoren, velika, siva zamka. Samo crkve rade svoj posao, posvećene muzikom, crvenim svećama i raspetim Hristovima."²⁴

Religija, brak, porodica - građanska ideološka matrica - postala je "velika, siva zamka" ili, kako je naziva Majler "čelija." U jednom trenutku, Deindžerfild uzvikuje: "Kako male svetove stvaramo! Prikupimo ih i sabijemo u male zamkove straha!"²⁵

"Mali zamkovi straha" su dom, crkva, kafana, ili, pak, "tužne sobe" u čijem "mračnom sivilu" ljudi žive kao zveri.²⁶ A i ti zamkovi i te zveri lako mogu da postanu mete na koje se obrušuju destruktivni agensi savremenog sveta.

²⁴ *Ibidem*, p. 20.

²⁵ *Ibidem*, p. 264.

²⁶ *Ibidem*, p.20.

Putevi spasenja vode samo naniže, u "tajno podzemlje dvadesetog veka", u podrume, grobnice-katakombe u čijim "crnim kolevkama" Deindžerfild zatiče svog irskog prijatelja, Tona, imenjaka čuvenog nacionalnog heroja. Samo što sada taj junak živi u "mračnim, dubokim" sobama, progonjen strahom od "podzemne zajednice pacova." I tu, konačno, Deindžerfild stiže do mitskog srca Irske, dablinskog podzemlja, Hada, u kome - kao pre njega Džojsov Blum - pijanči sa keltskom sabraćom. U svoju grotesknu i tragičnu igru uvlači i verne sledbenike iskompromitovanih ideologija. Među njima, i fanatičnu katolkinju, gospođicu Frost, koju navodi na smrtni greh u kome se on oseća "sigurno i tužno" jer sluti da je i nju gurnuo u "svoju sopstvenu jamu."

Kada broj učesnika u njegovoj satirskoj igri zapreti ozbiljnom društvenom sankcijom, Deindžerfild napušta Irsku i odlazi u London gde postaje član "keltske trojke"(čiji se jedan član čak zove Parnel). Kostimiran kao kengur, zajedno sa svojom sabraćom, on kreće u divlji, "najluđi ulični crikus koji je svet video" na londonskim ulicama. Izlivajući "keltski gnev" na englesku civilizovanost, u procesiji "svetaca i zveri", on se ruga licu savremenog - britanskog - društva, kao što je to prethodno učinio sa njegovim irskim naličjem.

Prešavši put od tragača-sanjara do odmetnika i sablasno nacerenog klovna, Deindžerfild je spreman da podnose posledice svoje (auto)destruktivnosti. Lišen porodičnog nasledstva, on tone u bedu, ali ga sudbinske sile sprečavaju da potpuno propadne i time potvrdi svoju moć nad kauzalnim vezama. Apsurdnim zapletom, kojim se parodira vegetacioni mit, jedan od irskih pijanaca prolazi kroz ceo mitski ciklus, i, nakon tobožnje smrti i pročišćenja, uskrsava kao bogataš sa toliko novca da ga ne može potrošiti ni razuzdana keltska bratija. Time je *deus ex machina*, ključ apsurda - a, kako napominje Hasan Ihab, novac i jeste apsurd u svetu bez drugih vrednosti - ponovo dokazao svoju dominaciju nad čovekom.

Sebastijan Deindžerfild nije uspeo da dobije bitku sa fatumom: niti je u Irskoj uspeo da dobije bitku sa "silama nemilosti", niti je u Engleskoj uspeo da izmakne "silama milosti", koje su ga omele da dovrši svoju igru samouništenja. I u jednoj i u drugoj situaciji, odlučili su ćudljivi i tajanstveni sudbinski mehanizmi koji su ga osudili na život, lišen želje za borbom, prepušten rezigniranom čekanju poslednjeg udarca. Upravo kao

što "riđokosi" probisvet u dečjoj pesmici uspeva da pobegne svojim progoniteljima sve dok ga poslednji, lisac, ne zgrabi i pojede. Stari lisac je, naravno, smrt nad kojom on, kao ni nad svojim životom, nema nikakvu kontrolu. A kada te kontrole nema, onda nikakav društveni cilj nije ni vredan njegovih napora - baš onako kako se navodi u jednoj od pesmica, poetskih *exit lines* na kraju svakog poglavlja romana:

"Bio jednom jedan čovek,
Koji je napravio čamac,
Da bi isplovio,
Ali je potonuo."²⁷

IV

Prizvani mitski obrasci u romanu *Riđokosi* samo su poslužili da se uspostavi veza između sadašnjosti i prošlosti kao između dva lica iste sudbine, bez obzira na prirodu sila fatuma. Jedno lice je pojačalo i izoštrilo drugo, pri čemu su se jalovost i ispraznost današnjice istakle na pozadini nostalgичnog vapaja za pretpostavljenim izgubljenim smislom.

Umesto idilične zemlje plodnosti, Deindžerfild se našao u zemlji u kojoj se smenjuju jutarnji očaj i popodnevna pasivna agonija, u zemlji nalik na "sparušenu dojku na prsima hladnog Atlantika."²⁸ Ni Irska, kao ni celokupna zapadna kultura, nije izbegla duhovnoj pustoši - naprotiv, ona je čak i osetnija u Donlivijevom Dablinu, u provincijalnoj i parohijalnoj irskoj svakodnevi.

A da irsku kulturu ne karakteriše samo "pasivna agonija", već i potpuna duhovna paraliza, osećao je još Džojsov Blum, u delu u kome su se na sličan način jukstapozirala lutanja drevnih i savremenih Odiseja. Njihov naslednik, Deindžerfild, pravi je potomak Bluma - i to ne samo po zajedničkoj sklonosti ka iznutricama. Kao i Blum, i on je anatom dablinske učmalosti i *stasis horora*; ali, za razliku od njega, on pri tom

²⁷ *Ibidem*, p. 187.

²⁸ *Ibidem*, p. 208.

preživljava duboku krizu identiteta, destabilizaciju psihe, uzdrmane potresom kojim je Bomba poremetila sve civilizacijske tokove.

Postupkom demitologizacije, i Džojsovo i Donlivijevo delo predstavljaju parodiju, karikaturu sveta koga je ranije uspostavio mit o Odiseju. Intertekstualna veza sa Homerovim delom naglašava razlike između mitskog i savremenog sveta apsurdna. Primera radi, dok mitski putuje ka zavičajju, zavičajju koji je dom, stožer tradicionalnih vrednosti, savremeni Deindžerfild započinje svoje lutanje nihilističkom destrukcijom doma kao institucije koja ga zarobljava u opasni kulturni obrazac. Na drugoj strani, Džojsov Blum, suočen sa sličnom pustoši kao i Deindžerfild, ako ničemu drugom, ono bar pripada jednom čvrsto izatkanom verbalnom univerzumu u kome se stižu svi vitalni životni tokovi i sokovi, sve istorije i sva iskustva, sve racionalnosti i iracionalnosti, sve važnosti i nevažnosti postojanja.

U Donlivijevom delu, međutim, čežnja za povratkom mitskom obliku mišljenja je parodirana, budući da animistički mit ne donosi željeno spokojstvo, već samo produbljuje strahove. Stoga se mit razgrađuje i parodira, i to razgradnjom pripovedne strukture koju odlikuju asocijativni sklopovi, karakteristični za dezorijentisanu psihu u kojoj se, isprekidano i fragmentirano, mešaju svesno i podsvesno, prošlo i sadašnje. Njihova nepovezanost još jače se ističe na pozadini pažljivo uređenog redosleda zbivanja u Džojsovom delu. Dok je, na jednoj strani, Blumov lik slojevit, a pripovedanje se odvija iz multiplicirane pripovedne perspektive, naglašavajući složenost i asocijativno bogatstvo ljudskog iskustva, kod Donlivija se javlja ono što bismo mogli nazvati destabilizovanom naracijom: nesigurnost u određenju prema iskustvu ogleda se u kratkim i slabo povezanim rečenicama, kao da se "sva stvarnost može iskazati samo u ekliptičnim... ili trenutnim senzacijama."²⁹ Istovremeno, pripovedanje se odvija u prvom licu (najviše tehnikom toka svesti) da bi, često, naglo i nenajavljeno, prešlo u pripovedanje u trećem licu. Pored neprekidne ironizacije, time se i potencira nemoć naratora da održi konsistentan odnos prema sebi kao glavnom junaku svoje pripovesti. On, dakle, bezuspešno nastoji da se sagleda u socijalnom kontekstu, da objektivizuje svoje postojanje i doživi

²⁹ *Radical Innocence*, p. 199.

i sebe i druge kao društvena bića; pri tom, na drugoj strani, on je nemoćan da izađe iz svoje subjektivnosti, iz svog solipsističkog sveta, iracionalnog, bajkolikog, i poetizovanog. Za razliku od Bluma, koji pripada jednoj složenoj društvenoj stvarnosti, Deindžerfild poznaje samo jednu - svoju subjektivnu - i prinuđen je da jedino u sebi samom traga za ostacima značenja i smisla. Što traganje više odmiče, to je dublji jaz između njega i društva, a snovi potiskuju stvarnost, preteću i odbojnu. Činjenica da je Deindžerfild svestan njihove iluzivnosti samo pogoršava njegov osećaj besmisla i čini da sve više "tone" u sebe, sve dok ne dođe do potpunog raskola između njegovog unutrašnjeg i socijalnog bića. Tada on postaje odmetnik, "uspravan mračni lik i stranac", samodestruktivni buntovnik, koji nije samo "opasno polje" za druge, već i "opasnost" po sebe samog (uostalom, on običava da sebe i naziva nadmikom "deindžer"). No, ni igra samouništenja koju započinje sa sudbinskim silama ne polazi mu za rukom; on ne uspeva da zagospodari ni svojim životom ni svojom smrću. Našavši se jednom u "opasnom" mitskom polju, on je prepušten bogovima, nestašnim dečacima koji se igraju sa njim mnogo ciničnije i tragičnije nego što bi on ikada uspeo da učini sam sa sobom. Otud i propada pokušaj da neprijatelje, bogove, zameni boljim i dražim neprijateljem - čovekom.

Na taj način, mitski Odisej, preko ciničnog, ali humanog i osetljivog Bluma, dobija svog nihilističkog potomka, ljutitog i nacerenog junaka dablinskog Hada, Sebastijana Deindžerfilda.

V

U svojoj oceni romana *Ridokosi* jedan kritičar je napomenuo da "nije ni naročito dubok ni srećan."³⁰

"Srećan" sigurno nije, budući da je u njemu dominantna slika čoveka, reduciranog do besne, uplašene zveri, upravo na način na koji se, u završnoj viziji dela, glavni junak identifikuje sa divljim konjima "koji jurcaju u smrt, smrt koja ima neku dušu, a njihove oči su lude, a zubi iskeženi."³¹ Ni savremeni pikaro, Sebastijan Dejndžerfild, suočen sa

³⁰ *Ibidem*, p. 199.

³¹ *The Ginger Man*, p. 347.

prazninom besmisla, nema veću mogućnost izbora u svetovima u kojima presudna reč pripada tajanstvenom slučaju, *deus ex machina*, koji mu oduzima čak i pravo na samouništenje.

Na drugoj strani, *Ridokosi* jeste satirično delo u žanru "surogatnog putovanja" (*a mock journey*) koje crnohumornim redukcijama *ad absurdum* u svim svojim vidovima - od karakterizacije do zapleta - nalaže pojednostavljenje i time značajano smanjuje složenost i iznijansiranoost pripovednog postupka. Ipak, i pored toga, putovanje koje preduzima Sebastijan Deindžerfild u potrazi za izgubljenim zavičajem - smislom postojanja - nije lišeno "dubine", sadržane u pomalo neočekivano širokom rasponu, od lirskog do grotesknog i karikaturalnog, kojim je Dž. P. Donlivi pristupio preispitivanju teze o potrebnim ili nepotrebnim čarolijama koje bi turobni svet "iskežene komike" vratile u svet komedije vedrog ljudskog smeha.

POVRATAK U MIT. O REAKCIONOM ARHAIZMU U DELU DŽ. P. DONLIVIJA

Rezime

Povratak u prošlost u obliku regresivnog arhaizma podrazumeva pokušaj uspostavljanja pokidanih veza između sadašnjosti i nekog pretpostavljenog idealizovanog **zlatnog doba** sa mitskom predstavom o čoveku kao okosnici i zaštitniku određenog sistema vrednosti. U ironijskom modusu, upravo se na karikiranoj, idiličnoj pozadini ponovo pronađenog **rajskog vrta** ogleda duhovna jalovost i otuđenost čoveka i društva i jednog i drugog vremena, života pre i posle Bombe. Junaci Dž. P. Donlivija vraćaju se svojim korenima, Irskoj, simbolizovanom oličenju predindustrijskog doba, samo da bi postali svesni da nostalgična čežnja za povratkom u mit, za božanskom austom iz prošlosti, samo još dublje potencira tragični usud čoveka u drugoj polovini dvadesetog veka, nevoljnog ili nemoćnog da **uspostavi veze** između svojih htenja i potreba i bilo kog od raspoloživih sistema vrednosti.

**GENDER AND VISION: BARKER'S *SCENES FROM
AN EXECUTION* AND CHURCHILL'S *CLOUD NINE***

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She looked over his shoulder
For athletes at their games,
Men and women in a dance
Moving their sweet limbs
Quick, quick, to music,
But there on the shining shield
His hands had set no dancing-floor
But a weed-choked field

A ragged urchin, aimless and alone,
Loitered about that vacancy; a bird
Flew up to safety from his well-aimed stone:
That girls are raped, that two boys knife a third,
Were axioms to him, who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.

The thin-lipped armorer,
Hephaestos, hobbled away,
Thetis of the shining breasts
Cried out in dismay
At what the god had wrought
To please her son, the strong
Iron-hearted man-slaying Achilles
Who would not live long.

In his poem 'The Shield of Achilles' Auden borrows an episode from Homer's Iliad in which the sea-goddess Thetis comes to Hephaestos, the crippled God of blacksmiths and asks him to make a new suit of armour

for her son Achilles, then fighting at Troy. Unlike Homer's Hephaestos, who consents to decorate the shield by idyllic scenes of marble well-governed cities, ritual pieties and graceful dancers, Auden's Hephaestos refuses to conspire with the mother's uncritical love for her son, and instead of the glory she asked for, paints the images of mass horror in a totalitarian state, with its torture and execution and its urban savagery. I am not referring to this poem only because it is a comment on what Eliade called 'the terror of history': because it tells us that - whether it is represented by the pagan iron-hearted, man-slaying Achilles, or the impersonal voice proving by statistics that some cause involving murder, is just - our history is generated by beliefs whose logic has and will again bring us to grief. More important, and more to my purpose, the poem is about the necessary subversiveness of art, which refuses to join in the illusion of success our politicians are busily manufacturing for us: Hephaestos, the artist, forces upon Thetis a glimpse of truth for which she has forgotten to ask, and at which she cries out in dismay.

To make the reader see, as Conrad said, through the false excuses into the real motives of the colonial history, or, as Trilling put it, to go beyond culture in order to judge, condemn, resist and perhaps revise it, was the major goal of the modernist writer at the beginning of this century. But after the incomplete revolts and disappointments of the '60s, this project seems to have exhausted its energy. The modernist uncompromising deconstruction of established truths, inspired by a longing for a new meaning, has now given way to the cynical enjoyment of the world in shreds. The post modern sensibility - its collapse of feelings, its knowing blankness and self-regarding irony - is related to and backed up by such theoretical notions as the end of meaning and representation, the implosion of reality or the universal simulacrum. Thus the discovery of the instability of meaning, which writers like Joyce and Lawrence used as a starting point towards a new definition of integrity, has been turned, via Derrida's *différance*, into the absence of all meaning. Inheriting, too, the agonised awareness of a Conrad or an Eliot, of the ambiguous like separating the real from the illusory, but discarding their passionate search for the authentic or the truly significant mode of being, many of post-modernist thinkers and artists abandon altogether the idea of the real, and postulate a universal illusion. Abolishing the traditional dichotomy

between the manifest and the hidden, they have ended up inhabiting a world of surfaces without depth, endlessly reflecting each other and therefore unreadable - a kind of phantom spectacle created by mass media, which allowed Baudrillard to say that the Gulf war did not happen.

It is not that post modern intellectuals, such as Baudrillard, are unable to see into the mechanism by which mass media turn the triumph of the respectable right, of the capitalist free market, and, most pervasive and pernicious of all, the displacement of reality by its simulacrum, into the desired grand finale of history. But they are convinced that there are no alternatives to this line of development, and therefore succumb to the illusion that development itself has come to an end. The willful loss of memory they indulge in allows them to believe that the post-modern period constitutes a complete break with the past and to ignore the lesson history might teach by supplying answers to much of the misery and grief involved in the establishment of the new political world order. Indeed grief itself is forgotten or abandoned, just as the task to criticise and resist is abdicated. Instead, as Stuart Hall pointed in an interview with L. Grossberg published under the title 'On Post-Modernism and Articulation', post modernist theoreticians of culture collapse the two steps of analysis and prescription into one and conclude by liking what they see - by giving up gracefully and making the most of stagnation.

Thus in his early work¹ Baudrillard claimed that our Christian-technological culture owes its ambiguous success to the latent desire to kill, possess, devour. However, his initial condemnation of these impulses as responsible for the sense of unreality haunting the western man, has given way in his later work not only to acceptance but ecstatic praise of the American technological simulation of life as Utopia finally achieved.

There are, however, within the post-modern context, tendencies which run counter to its spirit of reconciliation or celebration. I am thinking of theoreticians of culture, such as Stuart Hall, for example, who do not give up as naive the concepts of meaning, reality or historical change, or still worse, mask by formidably specialist jargon their political and moral evasions. I have also in mind the kind of literature which,

¹ Žan Bodrijar, *Simbolička razmena i smrt*, Dečje Novine, Gornji Milanovac, 1991, 174.

contrary to much pop-art, does not exhaust its creative potential in endless parodic repetitions of cultural stereotypes entering thereby into an unwilling alliance with the system it wants to criticise. The kind of literature I have in mind avoids the danger of being co-opted because it refuses, as T.Gitlin² phrases it, to mock the game by playing it, or play the game by mocking it.

I chose to talk about Howard Barker's *Scenes from An Execution* (1984) and Carol Churchill's *Cloud Nine* (1979) because these plays are powered by the authors' belief in the possibility of opposition to the prevailing indifference. Although both use comic effects, their purpose is the very opposite from entertainment, which only strengthens the audience's apathy; on the contrary, they are meant to create unease, and such laughter as they draw springs from 'the irresistible collapse of words before the spectacle of truth'.³ It is not, however, as Barker is careful to point out, any unitary ideological or even philosophical truth. When he says that 'theatre is not a disseminator of truth, but a provider of versions'⁴, Barker has in mind versions of other life, un-lived and unlivable within the prisonhouse of images corrupted or annexed by ideology. Finally, in order to make the reader or spectator see this prisonhouse for what it is and release the potential life, or the soul, locked in it, these authors encourage his historical understanding of ideological stereotypes: destructive or limiting sexual identities men and women are forced to assume are shown to be generated by the patriarchal fear and rejection of the feminine. Therefore, proper vision (or the lack of it) in these plays is bound up with the character's ability to step out of culturally prescribed gender roles.

The central situation of Barker's *Scenes from An Execution* reproduces that of Auden's poem. Asked, like Hephaestos, to celebrate the state by painting the battle of Lepanto as a great triumph of the Republic of Venice, Galactia, a notoriously unconventional painter and sensualist, reveals what in her mind's eye she sees the battle to have really been: scenes from an execution. She announces at the very beginning her

² Todd Gitlin, 'The Postmodern Predicament', *WG*, Summer, 1989, 67-76.

³ Howard Barker, *Arguments for a Theatre*, London, 1989, 88.

⁴ *Ibid.*, 44.

intention to be a midwife helping at the birth of truth, but encounters strong resistance not only of the perpetrators of the crime but also its victims. Thus Prodo, a grotesque Venetian celebrity, a Man with The Crossbow Bolt in His Head, an open wound through which bowels may be observed and maimed genitals, who exhibits the fact of his miraculous survival as 'a walking manifestation of organic solidarity and resilience of the Christian state', responds with unease and growing horror when Galactia offers to paint his pain, his grief, his anger for him. Prodo has made his peace with life, drugged his consciousness, and numbed his pain with futile repetitions of old catechisms about Freedom, Glory and Honour of the Great Republic and the Humiliation of the Pagan Turks. Reconciled to the loss of that other life of which Barker speaks elsewhere, he has even turned his maiming to his benefit estimating, as his name suggests, (*prodotto* refers to a financial transactions in which what is sold is equal to the money received) that the few dollars he gets for the display of his wounds are more than adequate compensation for the damage he had suffered. However, after the initial wild protests at the unhidden truth Galactia digs out of him, he abandons, if only temporary, his voluntary blindness, and leaves horrified by the vision of his STUPID life.

Faithful to her promise to paint the WHY of all Prodo's horrors, Galactia remains impervious to all attempts to seduce or coerce her into producing the officially acceptable version of the battle. Her lover and a rival painter, Carpeta, advises her to represent what she considers an appalling waste of life as a noble self sacrifice and thus arouse public pity. But Galactia knows that pity is surrender of passion, or the passion of surrender, the capitulating to what is. Moreover, pity is often a disguised masochism. Indeed she detects in Carpeta's paintings of Christ's wounds an unwholesome erotic fascination, and in his kindness without integrity, his ability to endure anything, a secret pornographic love of suffering, for which she despises him.

Rather than pity the dead man, therefore, she wants to blame, identify, locate responsibility. And, in spite of the urgent and threatening demands of Urgentino, the Venetian Dodge and patron of arts, for a picture that would inspire public pride by representing the idea, that is, the high sounding but false principles which, whether they are called God, Enlightenment or Human Rights, have been used by all Imperialisms,

ancient and modern, to excuse murder, Galactia paints murder itself: one thousand square feet of canvas filled with noise of men minced, butchered, and bathed in a hot, stinking, screaming red of blood. It is a picture of battle in which victory is made unclean: the enemy is transformed from a beast into a victim, and the victorious Admiral from a sensitive homosexual gardener, as he likes to imagine himself, into a bird of prey. Galactia feels at once that the striking contradiction between the Admiral's compassionate face, his sensitive hands and his military profession must be deceptive and blames herself for not looking deep enough. He tacitly invites her to observe the fingers and ignore the sword, to think of the buttocks in the garden and forget the blood, but she declines to support his self-image. She looks deeper - and the finished canvas shows, amidst the mayhem of sliced human flesh, the prominent figure of the Admiral, his fingers ending in claws, his face emanating indifference. Far from serving any noble cause, religious or political, the slaughter is motivated in fact by the predatory, devouring impulse, the only deity, as Conrad discovered it at the beginning of this century, being profit, or, as announced again at the end of the century by one of its prophets in the film *Network*, corporation.

There is, indeed, nothing specially novel about this discovery, nor is it, important as it is, the major point of the play. Rather, it is an occasion for Barker to introduce two more significant issues. First, to observe that what is most shocking about the truth Galactia reveals is the way it fails to shock, the way it is deprived of its subversiveness by the exercise of censorship typical of modern democratic states. In her 1992 book *What Is Found There* Adrienne Rich explains why the methods used by western liberal countries, although subtler, are equally, if not more, efficient than those employed by eastern totalitarian regimes: instead of persecuting the artists or burning their works, the USA art administrators control the imagination of the audience. Beginning at the earliest levels of education, the potential public is instructed in ways of seeing that are actually blind to the ideologically disturbing elements of the work. With a help of a certain kind of teacher and critic their attention is diverted from the WHY to the HOW of what is said (or painted): from the content of the work to its formal devices. Lionel Trilling recognized the dangers of literary formalism and structuralism when they were only becoming fashionable

at the American universities⁵. He justified his preference for the cultural and non-literary, instead of formalist, approach by pointing out that although literary works *are* structures of words, these structures are not static and celebratory, but mobile and aggressive, an expression ultimately of the author's desire that something should happen; to neglect this desire, Trilling insisted, would be dishonest.

It is precisely this kind of dishonesty that Barker's play exposes. Outraged at first by her picture, the Venetian authorities arrest Galactia for, as she puts it, 'screaming truth where truth is not allowed', but then think better of it, and release her. The picture, initially intended for burning, is exhibited - but made harmless by the help of Rivera, who is hired by Venetian bureaucrats to act as a mediator between the painting and the public. She conditions their response by supplying them with catalogues in which they are told what to look at: details of anatomy, formal composition, stylistic devices. The double effect of this hypocritical gesture is cynically described by the Dodge:

To have said this work could not be absorbed by the spirit of the Republic would be to belittle the Republic, and our barbarian neighbours would have jeered at us. So we absorb all, and in absorbing it we show our greater majesty. It offends today, but we look harder and we know, it will not offend tomorrow. We force the canvas and the stretcher down the gagging throat, and coughing a little, and spluttering a little, we find, on digestion, it nourishes us! There will be no art outside. Only art inside.

Yet, although the painting does not provoke the riots and mutinies Galactia hoped for, the intervention of the 'shameless conciliator', as Galactia called Gina Rivera, is not altogether successful, as it turns out at the exhibition. While those provided with catalogues go 'mm', barely looking at the picture, the majority who cannot read see it and gasp or even, as one of them who has returned eight times, kneel and weep.

The play ends on this equivocal note. As long as it does not endanger their position, or threaten to destabilize the system, the bureaucrats can

⁵ Lionel Trilling, 'On the Teaching of Modern Literature', *Beyond Culture: Essays on Literature and Learning*, Penguin Books, 1967.

put up with any amount of judgment and condemnation. They can safely admire Galactia now, allowing that her greatness lies precisely in what they feared most: a sense of responsibility to herself rather than the community. Initially accused of treason because of her failure to love the Republic of Venice, she is now praised for conceding nothing, for being utterly herself, for displaying the integrity of a Galaxy, undisturbed by other gravities, under no influence but her own will. Sincerely grateful to her for providing the state with the opportunity to turn individual rebellion into its own self-advertisement, and hating to miss a celebrity form his table, the Dodge invites Galactia to dinner. She replies 'yes'.

Another important issue the play raises is the way culturally instituted gender conditions perception. Galactia is able to see and tell the truth because she is a certain kind of woman. That being a woman does not, in itself, entitle one to a superior insight is demonstrated by the rest of female characters in the play: Galactia's two daughters, themselves painters, and Rivera, the critic. Although Galactia tried all her life to teach her daughters how to look, they both display inadequate, distorted, or willingly limited perception. Thus, in spite of her mother's impatient warning to stop thinking that everyone wants to fuck her, Dementia imagines rape everywhere, and, blinded with hysterical fear and hatred of men, cannot paint. As in case of so many women, she has embraced the role of victim, and her sexual phobia points, in fact, to a secret masochism. Unlike Dementia, who is repeatedly breaking down, indeed becoming demented, Supporta does not find her condition at all insupportable. She comes to terms with the Venetian society, and advises her mother to do so, by choosing to give people what they want in exchange for their love. Herself a drapery painter, she urges her mother to renounce the naked truth that will insult the public and fight instead the prejudice against the women painters by proving her formal skill to be as great as any man's. While Supporta, the painter, seeks merely recognition of her technical abilities, and is ready to compromise her creative vision to gain it, Rivera, the critic, does not have any creativity to sacrifice, and, envying those who do, employs what she secretly feels to be the inferior gift of intellectual exposition to destroys them. She beats men at their own game by 'slashing reputations, grasping the windpipe of expression'. 'I look nice', she says, 'but it is murder I do.' Although with different

degrees of aggressiveness, both Supporta and Rivera represent a kind of feminism whose ultimate goal is not the questioning of, but the access to the realm of male competition. Together with Dementia, the man-hater, they record versions of female, or feminist responses to power embodied in the patriarchal trinity of Father, Reason and State, which, unconventional as they appear to be, are, in fact, wholly contained by the structure.

Galactia, however, refuses to be driven into any of the positions that can be legitimately occupied by women within a man's world. She strikes at the very foundation of the patriarchal pyramid of violence when she says to Supporta: 'You want me to paint a man's picture... No man honestly hates murder.' Yet, somewhat contradictorily, she also implies that the truth is a privilege of men, as well as women, provided they forsake their macho identity. 'Don't be manly,' she says to Prodo. 'There's no truth where men are being manly.' And later, she asks Dementia to observe the way the soldier walks: the swagger, the hip thrust, the pelvic deformation, the stiff buttock and the contorted face. It is this spasm of manliness, Barker seems to be saying, this fighting back the surge of other life, of the life of the Other within oneself, that is ultimately responsible for the crippling of human potential made so appallingly visible in Prodo's pitiful remains.

More directly feminist than *Scenes from an Execution*, Churchill's two-act play *Cloud Nine* defines this Other as the mystery of female erotic passion and also the mystery of other races. Thus, Clive, the despotic father and administrator in the 19th century British colony in Africa confides to his friend, the explorer Harry Bagley: 'There is something dark in women that threatens what is best in us. Between men that light burns brightly.' And just as he urges his wife Betty to 'fight this dark female lust, or it will swallow us up', he himself is pitching his whole mind, will, and reason and spirit against the dark continent to tame it, yet feeling sometimes that it will break over him and dissolve him.

Thus the suppression of the feminine and the destruction of pagan races are fused together into a single violent attempt of the western man to defend his position of rational control and power, and then referred back to its mythological matrix. Ironically, the exemplary story justifying the history of colonial and sexual oppression is told by an enslaved and

assimilated black Joshua to his young white master Edward. For the sake of the boy's pleasure he first recounts the earlier pagan myth of the great Mother Goddess, only to point out, for the sake of his education, the superior truth of the Biblical version of creation: 'It's a bad story. Adam and Eve is true. God made men white like him and gave him the bad woman who liked the snake and gave us all this trouble.'

As in Barker's play, it is by means of current sexual and political indoctrination that the characters are made to acquiesce in merely living and partly living to which the denial of the Goddess of Complete Being reduces them. They accept as axiomatic truths such ideological notions as that loveliness is woman's duty, that girls are never happy, but their youth is ecstasy when compared to their married life, that boys have no business having feelings, their duty being to flag the disloyal servants and kill the insurgent blacks, that through loving one's father, one loves god and the Empire, and finally that within the white social hierarchy, the colour of his skin makes a black manservant inferior to a white woman, but that his maleness makes him more trustworthy than she is.

That outwardly they all agree to be what other people want them to be is suggested by the authors direction that the black Joshua is to be played by a white man, Clive's wife Betty by a man, and their baby daughter by a dummy. Their son Edward is to be played by a girl for a different reason, however. Together with his exaggerated femininity (he is brutally punished for playing with dolls), the sexual phantasies and aberrations of other characters are signs of acute misery and frustration they all, except Clive, experience beneath their cheerful appearance. The damage to the self or hypocrisy, caused by the gender roles they are expected to assume, become obvious as their homosexual or adulterous attachments are revealed. Thus Ellen, the governess, is in love with Betty; Betty is in love with Harry Bagley, who, it turns out, has already taken advantage of the adolescent Edward's unsatisfied need for attention and seduced him, while at the same time indulging in occasional recreation sex with Joshua. His true feelings, however, are directed to Clive, who, in his turn has a clandestine love affair with Mrs. Saunders, a beautiful, exuberant widow from neighbourhood, whose amazing spirit he praises aloud, yet silently despises. In fact, one of the most hilarious scenes in the play occurs when Bagley misunderstands Clive's exaltation of male

comradeship as infinitely nobler than a love for woman, and taking it for a disguised hint, makes a pass at him. Clive's indignation and disgust at what he calls the 'betrayal of the Queen' makes the whole scene doubly ironical. For, after all, if not homosexual, Clive is homosocial: his kind of self-righteous commitment to physical heterosexuality serves only to strengthen social bonds between men and conceal at the same time their mental homosexuality.

Indeed, concealment and revelation, blindness and insight are major themes in Churchill's as well as Barker's play. Although frustrated and miserable, none of the characters wants to openly admit their unhappiness, still less identify reasons for it. The exception is Mrs. Saunders, whose unrestrained erotic passion and penetrating intelligence suggest another Galactia. Unlike Betty's mother, for example, who believes that woman's greatest privilege is to be protected from the need to judge, because 'our men do it for us', and consequently refuses to witness or even imagine the flogging of the black servants, Mrs. Saunders wants to examine, find out, look into everything. She soon drops from the picture, however: finding no place for the kind of woman she is within the patriarchal and racist community, she leaves it, while the rest of them, rather than betray their country, betray their personal attachments: under the stern eye of public conscience embodied in Clive, Betty is recalled to her duty as a wife, Edward is taught to renounce as a sin his love for Harry, and Henry, in his turn, agrees with quiet despair, to prevent the scandal the discovery of his homosexuality would provoke by marrying the lesbian Ellen.

In Act II, which takes place in the contemporary London, we meet them all again - the middle-aged parents, the children grown to be parents themselves: the 100 years of historical time between the height of British Colonialism to its bitter end in Northern Ireland have been compressed into the 25 years of the characters' personal time. This violation of probability allows the author to emphasize, but also put into historical perspective, the abrupt changes in sexual attitudes that took place in the late 20th century. While they are perhaps not much happier, the characters (now played by actors of their own sex) are no longer willing to cover up their uncertainties, confusion, perversion and pain. Although the men, who, like Clive, found it hard in Act I to keep control, now find it hard to

let go, the women and homosexuals are ready to acknowledge their wounds, examine them and, some at least, learn from them. As opposed to Act I, where marriage enacted the usurpation and estrangement of the whole private, passionate sphere, Act II presents a series of divorces, of relationships willingly broken-up, and conveys a sense of release as people become more real to themselves.

Thus Victoria decides to leave her husband and start a lesbian relationship with her friend Lyn. Edward who is expectedly gay, but sick of his macho lover, discovers that he prefers women after all, and concluding that he must be as lesbian, joins his sister and her girlfriend in a *menage a trois*, which now, besides male and female homosexuality, includes incest as well. Finally Betty resolves to divorce Clive and tries, for the first time in her life, to pick up a man who is, incidentally, Edward's discarded gay lover.

Now, I don't think that this sexual anarchy, although presented as liberating, is actually recommended. Like Barker, Churchill shares with radical feminism the notion that the feminine is an aspect of both man's and woman's psyche, whose rejection is essential to the maintenance of patriarchal power. But she would not subscribe to the contradictory conclusion reached by some post-modernist feminists, such as Adriane Rich, that it is only in women and homosexuals that this submerged female energy is capable of resurfacing. Nor is homosexuality, male or female, endorsed in this play as a natural but tabooed desire. On the contrary, Act I makes it clear that patriarchal society outlaws homoerotic desire only after it has first generated it by turning heterosexual relationship into brutal games of domination and subordination. The play, therefore, does not offer homosexuality as a solution to a crisis of traditional marriage. While it does constitute an alternative to patriarchal rigidity, the sexual anarchy Churchill evokes is not a concession to the fashionable cheering of the world in fragments. Rather, it is presented as an unavoidable, though often comic, transitional melting stage in a tentative search for wholeness. The dissolution of false identities in order to see who we really are, and what we might still become, or 'to sort things out', as one of the characters puts it, is compared to the creative chaos enacted in archaic rituals to ensure the emergence of new forms of life.

Yet, Churchill is careful to warn against dangers threatening along the way. The ambiguous scene of the invocation of the Great Goddess of Breasts, Babies and Blood is at once an echo and a travesty of the ancient ritual initiations into the sexual mystery. The participants of this drunken orgy are Edward, who gave up his gender, but also the struggle for true manhood, Lyn, a man-hater who has changed her sleeping partner not knowing what else to change, and the cerebral, theoretically well-versed Victoria. They invoke the Goddess of Complete Being to give them the history they haven't had, to make them the women they can't be. The Goddess does not appear and will never do to those who, like Victoria, know about her only from books, or those who, like Lyn, are lesbians on principle. But, instead of the Goddess, the first victim of patriarchal crime, they do summon its latest casualty: the ghost of Lyn's soldier brother, killed in Northern Ireland, approaches pouring a torrent of curses at his absurd life in the army.

As a contrast to this posthumous vision, similar to Prodo's own in Baker's play, Clive makes his appearance in the last scene to demonstrate his hopeless blindness. He is the only one who has not changed at all, but still clings stubbornly to his old politically and sexually straight self. He learns with disbelief that Africa is going to be communist, stares uncomprehendingly at his transformed ex-wife, and wonders what has happened to the high ideal. Finally, Betty's last words, offered as a balance between Clive's dogmatic male chauvinism and Lyn's equally dogmatic lesbianism, serve to remind us of what the real goal of all this change and confusion should be: 'It is lucky we are not all gays', she remarks. The play ends as Betty from Act I and Betty from Act II silently embrace each other. The fact that they are played by male and female actors, respectively, suggests, at least to me, that the ultimate reconciliation this play points to and hopes for, is that between men and women.

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GENDER AND VISION: BARKER'S *SCENES FROM AN EXECUTION* AND C. CHURCHILL'S *CLOUD 9*

Summary

The author chooses Barker's and Churchill's plays to illustrate those literary tendencies in which, as the twentieth century is drawing to its end, the need to judge, condemn and resist the contemporary culture is still felt as the artist's primary responsibility. In contrast to much post-modernist art, which abandons the dichotomy between the manifest and the hidden, and is content to inhabit a world of unsignifying, endlessly self-repeating surfaces, entering thereby into a deliberate, or unwilling alliance with the Establishment, Barker and Churchill offer versions of seeing or reading the culture which are profoundly critical of it. In her paper, the author also examines the way in which Barker and Churchill relate accurate vision to gender, i. e. the way the access to truth is bound up with the character's ability to de-create and liberate himself from his culturally prescribed sexual identity.

LJUBAVNI TROUGAO: PRIRODA/KNJIŽEVNOST/NAUKA IMA LI REŠENJA BEZ RAZVODA?

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Zamislimo ovu arhetipsku sliku: muž po imenu Nauka (ovde bi nam dobro došao Kolridžov "willing suspension of disbelief" bar da previdimo ženski rod sva tri aktera ove drame), dakle, muž, po imenu Nauka, vraća se sa službenog puta i svoju ljubljenu ženu Prirodu zatiče u zagrljaju morskog komšije Književnosti. U afektu Nauka vadi pištolj da se jednom za svagda reši te napasti Književnosti za koga odavno zna da pokazuje preveliko zanimanje za njegovu čednu Prirodu. Ali tada se Priroda otrgne iz zagrljaja Književnosti i baci pred noge svom odvažnom suprugu, preklinjući ga da poštedi njenog ljubavnika, jer bez Književnosti njen život neće imati smisla. Razočaran i očajan, muž podiže pištolj u pravcu sopstvene slepoočnice rešen da prekрати svoje muke, ali Priroda mu se tada obesi o ruku, shvatajući da ni bez njega ne može. U sobi je tajac; dva ljubavnika, Nauka i Književnost, gledaju se s mržnjom, a Priroda, bleđa lica, krši ruke i polako počinje da uviđa da se uplela u ljubavni trougao iz koga nema izlaza.

Ovo je jedan od načina, možda previše melodramatičan, da se opiše odnos između književnosti i nauke, u kontekstu njihovih nastojanja da se spozna i osvoji ovaj svet. Bez obzira kojom metaforom da se poslužimo, neizbežno će biti da se prikaže rivalstvo jer ono već vekovima karakteriše njihov odnos. Književnost i nauka se zaista ponašaju kao suparnici čija isključivost i posesivnost možda mogu na neko kraće vreme da laskaju predmetu želje, ali ubrzo postaju teško breme koje sigurno ne može doprineti kvalitetu ni jedne veze. Priroda u konvencionalnoj ulozi pasivne žene ne može tu ništa da promeni tako da je njena sudbina u rukama zaraćenih ljubavnika. Pre nego što vidimo ima li kraja tome ratu, trebalo bi da se vratimo na početak.

Postavlja se pitanje: kada je prvi čovek, uslovno rečeno, skovao i s mukom preko usta prevalio prvu reč, da li je to bila nauka ili književnost? Jasno je da je ta prva reč, kao i one koje su ubrzo usledile, u sebi sadržala

i jezgro priče i klicu nauke. Ma koja da je to reč bila ona je sigurno za prvog slušaoca značila više od pojma, morala je podrazumevati radnju, te time i priču. Sa druge strane, svaki pojam, bilo da označava radnju ili predmet, istovremeno jeste i način da se spozna i stavi pod kontrolu imenovana stvar, te je stoga i začetak nauke. Suvišno je i reći da na početku, ma kada da je to bilo, nije bilo rascepa u poimanju stvarnosti, slika sveta je bila integralna i sadržana u jeziku. Međutim, sama višeznačnost prve reči, kao i potonjeg jezika, dozvolila je mogućnost interpretiranja, a vremenom i razdvajanja nijansi značenja, što je konačno dovelo do razdvajanja nauke od književnosti.

Tako beše na početku. Nove tehnologije osvajale su Prirodu, milom ili silom, mada najčešće na ovaj drugi način. Vatra, kamena sekira, koplje sa koštanim šiljkom bili su prvi instrumenti kojima je Nauka silovala Prirodu Immaculatu. Ceo proces je naravno kulminirao u 17.veku kada se nauka u svom hubrisu uzdigla iznad svih ostalih pregnuća čoveka. Od tada naovamo u zapadnom svetu nauka se razgranala u mnoštvo disciplina od kojih se sve, bez razlike, koriste visokom tehnologijom. Ta nova Nauka postala je tako moćna da joj se Priroda naizgled dragovoljno podaje. Njihov brak se smatra činjenicom *sine qua non*, temeljom egzistencije, a povremeno flertovanje Prirode i Književnosti pre raznodom i rekreacijom nego ozbiljnim ugrožavanjem harmoničnih odnosa, konačno zavek uspostavljenih, između supružnika Prirode i Nauke.

No kao što nam svekoliko ljudsko iskustvo govori, bračna idila često skriva mnoga nezadovoljstva. Da nije tako, ne bi bilo ni ljubavnog trougla. Nauka je odana Prirodi i u svom zanosu ona radoznalo istražuje i svojata svaki njen deo. No od silnog drveća ona ne vidi šumu, previđa celinu i lepotu Prirode i voli je deo po deo. Takva ljubav nije daleko od zlostavljanja i sigurno ne može odnos trajno ispuniti smislom. Pored toga, Nauka poistovećena sa tehnologijom vodi povećanju industrijskog bogatstva, a ono razvoju tehnologije i tako ukrug - što znači *status quo*. A to podrazumeva dosadu. Zna se šta žena radi kada joj je u braku dosadno. Priroda spremno dočekuje Književnost, punu uzbuđenja i avantura, nepoznatih i tajanstvenih dubina. Književnost joj ne nudi lagodan život, za to je Nauka tu, ali je napaja uvidima i mogućnostima izbora i smislom.

Književnost nije slatkiš posle dobrog jela, ona je upravo so koja tom jelu daje ukus.

Ovo je dakle situacija danas, krajem 20. veka. Karakteriše je preljuba kao simptom opšte moralne dezintegracije. No na sreću, ima pokazatelja da se ova beznadežna situacija može promeniti nabolje. Naša dva supranika, nauka i književnost, ipak ne moraju da se gledaju sa mržnjom. Mogućnost da oni stupe u kreativni odnos nagoveštena je iz oba tabora.

Tendencija da književnost inkorporira nauku prisutna je recimo još od vremena engleskih metafizičkih pesnika. Kroz svoje čuvene končete (conceits), Džon Don i ostali metafizičari, Herbert, Von i Krašo, u ljubanoj poeziji objedinjuju konvencionalno nespojive slike, koje su često asociirale na ili bile direktno preuzete iz modernih nauka 17. veka. Na primer, Don u pesmi *Dobro jutro (The Good Morrow)* ukazuje na to da su moreplovstvo, geografija, kartografija i alhemija bile aktuelne u njegovo vreme i smatra da bez učenosti nema ni dobre poezije. *Discordia concors* u njegovoj obradi savršeno uspeva tako da ni izjednačavanje dvoje ljubavnika sa dve hemisfere ne deluje neumesno. Ni korišćenje sholastičkog načina argumentacije i pseudologike nije bilo neuobičajeno, kao recimo u pesmi *Buva (The Flea)*, gde jedna obična buva koja je izujedala nesuđene ljubavnike postaje "hram braka...sa zidovima od crnog mermera."

Možda se u praćenju nastojanja književnosti da se sa naukom stopi u integralnu celinu može otići još dalje u prošlost. Zar nije i prva utopija, Platonova *Država*, neka vrsta imitiranja naučnog eksperimenta, koja se preko Morove *Utopije* i Bekonove *Nove Atlantide* i dandanas održava kao književni žanr, mada uglavnom u vidu distopije. I 19. vek je dao svoj doprinos ovom trendu u vidu najpopularnijeg čudovišta, proizvoda eksperimentalne nauke. *Frankeštajn* Meri Šeli je već prerastao u 'mit o Frankeštajnu' koji je ponovo oživeo danas, na kraju 20. veka. A sam 20. vek je prepun primera srećnog spajanja nauke i književnosti kroz poeziju i prozu, naročito naučnu fantastiku. No, cilj nam nije da sačinimo hronološki pregled zbivanja, već pre da ukažemo na trend, na sve učestalije primere zbližavanja književnosti i nauke, na ovaj ili onaj način. Stoga ćemo se zadržati na dva dela, odabrana skoro slučajno i to po kriterijumu ličnog afiniteta: *Melimbrosiji (Mwelimbrosia)* Virdžinije Vulf i *Aksolotlu (Axolotl)* Hulia Kortazara.

Melimbrozija predstavlja nacrt za prvi roman Virdžinije Vulf *The Voyage Out*. Objavljen je tek 1982. ali pokazuje da su još 1908. komentari Virdžinije Vulf na temu nauke bili sastavni deo njene kritike društva. Virdžinija Vulf je živela u vreme trijumfalne asimilacije Darwinove teorije evolucije, tako da su Darwin i ostali evolucionisti često dobijali reč u njenim romanima i ne znajući to. Međutim, Virdžinija Vulf nije popularizator tog naučnog pravca, već pre njegov rafinirani kritičar. Po rečima Elizabete Lambert, "Vulfova je imala tendenciju da nauku tretira ne kao spremište istine već pre kao diskurs koji svojata pravo da interpretira stvarnost, diskurs ogromnog potencijala koji se zaglibio u svojim sopstvenim patrijarhalnim vrednostima." Stoga se Virdžinija Vulf u svojim delima služi evolucionističkim diskursom, sa jedne strane smatrajući ga tek konceptom, a ne jedinom istinom, a sa druge diveći se njegovoj kreativnosti izraženoj kroz raznolikost. Upravo u *Melimbroziji* ona obrađuje jednu od tadašnjih teza teorije evolucije, da su žene biološki inferiornije u odnosu na muškarce ili, kako Darwin kaže, da su bliže kravama. Glavna junakinja Rejčel kreće sa ocem-trgovcem brodom u Južnu Ameriku (baš kao i Darwin koji je tamo izveo svoja istraživanja), odbija aranžirani brak, zaljubljuje se u drugog čoveka, dobija neku veneričnu bolest i umire. Divna ilustracija evolucionističke tvrdnje da samo najsposobniji preživljavaju! Ali Virdžinija Vulf koristi metafore i slike evolucionističkog diskursa da bi kritikovala skučenost nekih njegovih ideja i na taj način "jezik nauke okreće protiv njegovih tvoraca". U njenoj obradi taj jezik počinje da "dovodi u pitanje ne samo istine nauke već i samu nauku kao izvor istine". Rejčelino putovanje je trebalo da bude neka vrsta inicijacije, obred prelaska u neki viši nivo, jer po teoriji evolucije ljudska vrsta stalno napreduje kroz sve savršenije oblike. Međutim, validnost te teorije se implicitno osporava jer upravo u kontaktu sa jednim primerkom muškog roda koji je kulminacija progresa, ova devojka strada. Tu nije delovala nikakva prirodna selekcija koja se koristi samo kao izgovor da bi se opravdalo zlostavljanje i ugnjetavanje.

Način na koji Virdžinija Vulf, kroz kritiku, nauku približava ljubiteljima književnosti verovatno nije naročito dopadljiv samim naučnicima, naročito neodarvinistima. Međutim, u *Melimbroziji* Virdžinija Vulf "jezik nauke, religije, istorije i književnosti prikazuje kao puteve civilizacije", a svoj zadatak očito vidi u preplitanju tih puteva. Na taj

način, po rečima Lambertove, ona spaja evolucionistički diskurs sa jezicima drugih sistema vrednosti, posebno matrijarhalnom mitologijom, da bi prikazala različite vrste znanja i različite vrste doživljavanja sebe i sveta.

Kao još jedan primer kako književnost može suptilno da inkorporira nauku može poslužiti pripovetka Hulia Kortazara *Aksolotl*. To je priča o jednom Parižaninu koji postaje opsednut aksolotlom - žiovtinjom koja podseća na ribu. On nam naizgled opisuje kako je svakog dana odlazio u botaničku baštu i pomno posmatrao svog omiljenog aksolotla, dok konačno nije osetio da su njih dvoje jedno. Čitalac povremeno biva zbunjen ovim tekstom jer nije uvek siguran na koga se odnosi zamenica ON, na posmatrača ili na ribu, i tek na kraju shvata u kolikoj je zabludi bio: pripovedač uopšte nije čovek koji se u svojoj opsesiji poistovećuje sa aksolotlom, već upravo taj aksolotl koji razmišlja o trenutku kada je došao u muzej i od čoveka postao riba. Dakle, ne radi se o čoveku koji gleda u akvarijum, već o ribi sa ljudskom svešću koja iz akvarijuma posmatra spoljašnji svet. Ovim obrtom perspektive Kortazar svojim fantastičkim diskursom postiže isti efekat kao i Golding svojim prvim romanima: izoštrava pažnju čitaoca i vraća ga na početak radnje, sa potpuno novim i neočekivanim uvidom u suštinu priče. Sve te aspekte temeljno analizira Marta Sančez u svom članku o *Aksolotlu*. Međutim, ono što ona ne pominje, a što je Kortazar verovatno očekivao od svog aktivnog čitaoca, jeste da se zapitamo zašto baš aksolotl? A tu počinje jedna sasvim nova priča, u direktnoj vezi sa naukom.

Pored svog zvučnog imena, aksolotl (inače vodozemac, a ne riba, koji živi samo u jednom jezeru u Meksiku) poznat je kao najščeće navođeni primer za neotenuju. Neotenuja je biološki fenomen kada se puna polna zrelost postiže pre pune fizičke zrelosti, što znači da se životinja razmnožava u svom mladalačkom ili larvalnom dobu. Neotenuja je važna jer je možda jedan od mehanizama nastanka novih vrsta, a za nas itekako relevantna zbog hipoteze da je preteča *Homo sapiens* nastao neotenujskim putem od čovekolikog majmina. Naime, usled skraćenog perioda gastacije čovek se rađa i razmnožava zarobljen u svojoj infantilnosti. Inteligencija mu omogućava da preživi, ali su mu intuicija, instinkti i čula potisnuti i osakaćeni, što ostavlja trajan ožiljak na njegovoj psihi. Odatle osećaj fragmentarnosti, neispunjenosti i nezadovoljstva koji

karakteriše ljudsku vrstu. Biološku srodnost sa aksolotlom čovek iz priče oseća u pogledu zlatnih očiju te ribice koji mu poručuje: "Spasi nas, spasi nas." Pitamo se - čega? Zarobljeničtva u akvarijumu ili osećaja otuđenosti i nepripadanja koji zbog sličnog porekla možda dele sa čovekom. Kao dokaz da ne učitavamo u tekst već da je Kortazar želeo da nas navede na ovaj zaključak, citiraćemo još dve rečenice. Čovek iz priče kaže: "Oni nisu bili ljudska bića, ali ni u jednoj drugoj životinji nisam pronašao tako duboku vezu samnom" i "Nešto nepovratno izgubljeno i daleko nas je zbližavalo". Radi se verovatno o osećaju pripadanja i jedinstva sa prirodom koji sada pokušavaju da nadomeste uzajamnim zbližavanjem.

Kortazar na maestralan način uspeva da svog čitaoca zainteresuje za nešto što samo prividno nema veze sa književnošću: pišući o naučnom fenomenu aksolotla i neotenije, on stvara književnost. Isto je učinio i Oldos Haksli u svom romanu *Posle mnogih leta (After Many a Summer)*, ali se njime sada nećemo baviti. Navešćemo dva primera iz suparničkog, naučnog tabora kao ilustraciju teze da i naučno delo može da se približi književnosti.

Knjiga *The Great Dying* kod nas prevedana kao *Da li je bilo smaka sveta* američkog geologa Keneta Hsija bavi se katastrofizmom. U njoj autor iznosi konkretne naučne nalaze iz geofizike, geochemije, biologije, sedimentologije, astronomije i paleontologije u prilog teoriji da je zemlja u prošlosti bila žrtva globalne katastrofe izazvane sudarom sa velikim meteorom. On pri tome ističe važnost slučajnosti kao faktora u opstanku vrsta, a ne darvinovskog prirodnog odabiranja za koje kaže da je "besmisleno". No, pored sve zasnovanosti i podsticajnosti ove knjige kao naučnog diskursa, njena vrednost leži i u literarnosti samog štiva. Kao prvo, stil pisanja je autobiografski. Umesto odbojne bezličnosti koja obično karakteriše naučnu literaturu, ovde je od samog početka jasno da ćemo pratiti razvojni put jednog čoveka koji nauku ne odvaja od života. Prva rečenica glasi: "Moju mladost pokvarile su protivrečnosti", što podseća na ispovedni ton mnogih romana moderne književnosti. Čitajući Hsijevu knjigu saznajemo mnogo ne samo o raznim naučnim fenomenima, već i o privatnom životu naučnika što je podjednako uzbudljivo. Kao drugo, filozofija koja prožima ovu knjigu isto je tako važna kao i naučne činjenice koja ona iznosi. Ta filozofija se može poistovetiti sa "porukom" jednog književnog dela - odnosno sistemom

vrednosti koji autor iznosi pred sud čitalaca. A Kenet Hsi smatra da umesto borbe za opstanak koju propagira teorija evolucije, umesto nadmoći i tlačenja slabijih, više treba govoriti o međuzaviosnosti oblika života, tj. o ljubavi, praštanju i toleranciji. To je upravo ono što očekujemo od jednog književnog dela - da se oslobodi ideologije (Hsi smatra da je zakon o prirodnom odabiranju ideologija, "i to štetna") i da kod nas čitalaca razvije sposobnost da bolje razumemo jedni druge.

Sličan humanistički stav ima i Kolin Tadž, autor knjige *The Engineer in the Garden*. Već i sam naslov njegovog dela ukazuje na mogućnost spajanja tradicionalno nepomirljivih klišea: inženjeru je mesto u hali, laboratoriji ili kancelariji, a ne u bašti. Po vrtovima šetaju pesnici i ostali zanesenjaci. Međutim, Kolin Tadž kritikuje upravo tu isključivost kada kaže: "U Britaniji se obrazovani ljudi još uvek ponose time što **ne** poznaju nauku. Termin "intelektualac" je još uvek rezervisan za one čiji se učeni diskurs ograničava samo na književnost". Ovo se verovatno ne odnosi samo na Britaniju. Retko čujemo da neko za naučnika kaže da je pravi intelektualac - što je u suštini paradoksalno jer živimo u društvu kojim bez sumnje dominiraju nauka i tehnologija, a svoju kulturu gledamo da što više odvojimo od njih. Žalimo se na štetne posledice ekspanzije tehnologije, a bavljenje njome i njenu (zlo)upotrebu prepuštamo nekom drugom. Krajnje je vreme, dakle, da nauku i visoku tehnologiju stavimo pod svoju kontrolu, a kontrole nema bez razumevanja. Sa ovim ciljen na umu Kolin Tadž kompetentno piše knjigu o genetici koja prerasta u književno delo. Njegove reference se pored naučnih kreću u opsegu od Aristotela, preko Šekspira, Poupaa, Tenisona, Luisa Kerola, do Artura Konana Dojla. Međutim, ono što je najvažnije jeste Tadžovo insistiranje na emocionalnoj reakciji. On tvrdi da je objektivnost nauke samo mit i navodi primer Stivena Vajnberga, fizičara Nobelovca, i njegove knjige sa zanimljivim naslovom *San o konačnoj teoriji (The Dream of the Final Theory)*. U njoj Vajnberg opisuje kako naučnik počinje da veruje u neku ideju ne zbog nekog ključnog eksperimenta kojim se dokazuje njena istinitost, već zato što na kraju počinje da ga preplavljuje osećaj "lepote" te ideje, neki uzbudljivi osećaj da ta ideja mora biti tačna. Ovakav emotivan stav i angažovanost u odnosu na svoj predmet možda pre očekujemo od pisca, ali on svakako karakteriše i vrhunske naučnike. Uostalom, izvor kreativnosti je u oba slučaja isti: do revolucionarne

teorije se dolazi istom onom inspiracijom kao i do neke prelepe metafore. I snovi mogu tu odigrati važnu ulogu. A strast kojom se traga za istinom svojstvena je i naučniku i umetniku. I konačno, ono zbog čega se knjiga Kolina Tadža mora ceniti jeste njeno ukazivanje na takvu zloupotrebu nauke da ona počinje da određuje sistem vrednosti, umesto da sama bude definisana etosom društva.

Vratimo se na kraju slici sa početka. Sobu smo napustili u dramatičnom trenutku neizvesnosti, a sada zatičemo nepromenjeno stanje. Atmosfera je nabijena netrpeljivošću i nipodaštavanjem. Oba ljubavnika, i Književnost i Nauka, žele ekskluzivno, gotovo svojinsko pravo nad Prirodom. Snagu njihove ljubavi prema Prirodi potiskuje želja da se postigne nadmoć nad suparnikom. U superiornoj poziciji posmatrača, mi smo skloni da sadistički uživamo u pikanteriji ove situacije. Ponašamo se indiferentno kao da se ona nas ne tiče, i ne shvatamo da moramo preuzeti ulogu mudrog sudije. Razvod nas u ovom slučaju ne bi doveo do zadovoljenja zainteresovanih stranaka. Jedan od ljubavnika bi bio isfrustriran, a njihova ljubljena uskraćena za polovinu svojih potreba. Stoga rešenje koje smo ilustrovali kroz četiri navedena dela deluje mnogo prihvatljivije. Kada bi nauka i književnost stupili u čvrstu, kreativnu vezu i stopili se u jedan jedinstveni napor da se približi prirodi, onda bi nestalo dileme: nauka ili književnost. Stvorili bismo situaciju kada nastojanje da se spozna svet u kome živimo ne bi moralo da bude redukcionističko i klasifikovano, već sveobuhvatno i sveispunjavajuće. A to je svakako moguće jer su književnost i nauka objedinjene upravo u čoveku koji svojim stvaralačkim aktom objubljuje prirodu. Tako bračni trougao svodimo na monogamiju, gde postoji samo jedan ljubavnik - čovek.

LOVE TRIANGLE: NATURE/LITERATURE/SCIENCE SOLUTION WITHOUT DIVORCE?

Summary

The relationship between science and literature is usually seen as antagonistic, although these intellectual endeavours of man both attempt

to explore the same subject - nature. In view of this, the present paper traces the possibility of creative integration of literature and science which is observed in both fields. The thesis is illustrated by two literary works: *Melimbrosia* by Virginia Woolf and *Axolotl* by Julio Cortazar on one hand, and two science books: *The Great Dying* by Kenneth His and *The Engineer in the Garden* by Colin Tudge on the other. The overall metaphor used in the paper is that of the love triangle, where Science and Literature are seen as rival lovers and Nature as the object of desire.

WE ARE ALL BLUE

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The relationship of man and the world he belongs to appears to be the major theme of the literature worldwide. It is unquestionably the theme that the Afro-American women writers of the twentieth century (the descendants of the first black poet Phillis Wheatley, who shared the chains of slavery together with her tribesmen and tribeswomen) explore in their works of art. Beside an enormous spiritual strength necessary for every artist, they have something else in common - their race and gender. Consequently, writing from the perspective of being black and a woman, they explore not only the relations of man and the world, but primarily the relationships between the individuals belonging to different races and sexes, as well. Although Afro-American women have been writing since the times when they were brought to the New World as slaves, their creative energy has been constantly constrained by what the novelist Alice Walker calls "contrary instincts (add 'guns, chains, the lash, the ownership of one's body by someone else, submission,...')".¹ As the result, writers like the poet Phillis Wheatley in the eighteenth century, and Harlem Renaissance figures Zora Neale Hurston and Nella Larsen of this century, had to break through social barriers to give expression to their creative spirit. But not without cost, since all these three fine writers died in obscurity, denied the recognition from the literary establishment, black and white.

However, in the last twenty five years, the Afro-American women writers have become the leading force in American literature, so that many of them are being given the acclaim so long denied to their predecessors - Gwendolyn Berooks, Alice Walker and Rita Dove have been awarded Pulitzer prizes, while Toni Morrison has received both a Pulitzer and the Nobel prize for literature.

¹ *Forum*, Volume 33, Number 3, July 1995, p 26

Alice Walker is undoubtedly the leading woman writer belonging to this literary circle of the Afro-American women. On the cover of her book of essays "In Search of our Mother's Gardens", there can be read: "Alice Walker, the Womanist" - an inscription that immediately puts her among the feminists of black or any other colour of skin. A *womanist*, as a term, originates from the black community, denoting a black girl who behaves "womanish", "i.e. like a woman. Usually referring to outrageous, audacious, courageous or *willful* behavior. Wanting to know more and in greater depth that is considered "good" for one. Interested in grown-up doings. Acting grown up. Being grown up. Interchangeable with another black folk expression: "You trying to be grown'. Responsible. In charge. *Serious*."²

A *womanist* is also a woman who loves other women sexually or simply out of deep emotions she feels toward another woman as the being closest to her in nature. She adores the women's culture, their emotional flexibility (being completely aware of the value that tears have as something different and contrasted to laughter), and their, women's power, strength. A *womanist* sometimes loves men, creating sexual or nonsexual relationships with them. She commits herself to the fight for the perseverance of the whole man/womankind, for the survival and wholeness of entire human race. "Traditionally universalist, as in: 'Mama, why are we brown, pink, and yellow, and our cousins are white, beige, and black?', Ans: 'Well, to know the colored race is just like a flower garden, with every color flower represented'.³

To compare a womanist to a feminist would be, as Alice Walker says, the same as to compare "purple to lavender".⁴ Respecting these beliefs and convictions, Alice Walker puts her enormous creative energy into the investigation of the problem of man's relation to the world, fighting for the right of all living creatures to exist and survive on this planet. Rousing herself against the forces of destruction and self-destruction, she defends life; the differences among the living beings should not be the reasons for their hatred; quite the contrary, those differences have to be used in

² Alice Walker, **In Search of our Mothers' Gardens**, Harcourt Brace Jovanovich, Publishers, 1983, p *xi*

³ *Ibidem*, p *xi*

⁴ *Ibidem*, p *xii*

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creative and constructive ways to build a world that would be a better place for all.

According to Alice Walker, it is the members of those races, whom the white man, in the name of "the most significant product of his civilization", progress, turned into the endless masses, spellbound with hunger, misery and slavery, that best comprehend the tortures of the planet Earth, that is constantly poisoned by the same white man, who thus forgets one thing - that he destroys the matrix he was born of. The blacks and Indians, alike, Alice Walker has pointed out, have always been, much more and much more tragically than others, exposed to the incessant violence and exploitation exercised by the white man, Wasichu. In her essay "Everything is a Human Being" Alice Walker defines the term: "Wasichu was a term used by the Oglala Sioux to designate the white man, but it had no reference to the color of his skin. It means: He who takes the fat. It is possible to be white and not a Wasichu or to be a Wasichu and not white."⁵

In the book written by John G. Neihardt **Black Elk Speaks** (New York: William Morrow, 1932), the famous Indian chief, Black Elk says:

"That fall, they say, the last of the bison herds was slaughtered by the Wasichu. I can remember when the bison were so many that they could not be counted, but more and more Wasichus came to kill them until there were only heaps of bones scattered where they used to be. The Wasichus did not kill them to eat; they killed them for the metal that makes them crazy, and they took only the hides to sell. Sometimes they did not even take the hides, only the tongues; and I have heard that fire-boats came down the Missouri River loaded with dried bison tongues. You can see that the men who did this were crazy. Sometimes they did not even take the tongues; they just killed and killed because they liked to do that. When we hunted bison, we killed only what we needed. And when there was nothing left but heaps of bones, the Wasichus came and gathered up even the bones and sold them".⁶

⁵ Alice Walker, **Living by the Word**, essays, Harcourt Brace Jovanovich, Publishers, 1988, p 144

⁶ taken from *Ibidem*, p 144

Alice Walker's story "Am I Blue" primarily concentrates on this problem of man's relationship to nature, to animals in particular. It represents a kind of modern mimesis, proving that art does not only study the world, but also makes a distinction between good and bad, taking on a role of a spiritual filter through which all negative impulses might be purified and thus canceled.

The story is the tale of the relationship of the author, Alice Walker, and one white horse, named Blue, who used to graze in the magnificent field nearby her house. The hours spent with the horse urge the author to remember what she forgot and what she used to know, once upon a time, when she was a little girl - that humans and animals can communicate quite normally. All humans forget that when they become grown ups, but not the animals - they do not change and strive to show people what they feel for them. It is only that a human being, completely imprisoned and threatened by the prejudices of his adult world, no longer understands those messages and looks of the animals' eyes. He has gone so far away from the earliest memories of animals that he can no longer remember.

What Alice Walker sees, day by day, in the horse's eyes are horrible loneliness and boredom. One day, however, a brown mare is brought to the field. Their being together creates love, and the look in the white horse's eyes is changed, becoming the look full of independence and pride, expressing the particular sensation of realizing that what is happening to him is "the real thing", the "itness", that one quests for all life.

In the relationship with the mare, Blue undergoes an utter change, ceasing to represent only a beautiful part of nature and becoming something high above that physical, existential level - a being capable of feeling, of intuitively accepting the other being, a being who, from the love for the beloved one goes on, transcends it and starts loving all around him. Yet, when the mare conceives (since they were "put together" only to mate), the humans take her away and Blue remains alone again. Instead of the original look in Blue's eyes, which first was the look abundant with the wish to communicate with people, and then was transformed into something full of love ecstasy, it eventually gains the quality of sheer sorrow, grief, of being so "human": "I dreaded looking into his eyes -

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because I had of course noticed that Brown, his partner, had gone - but I did look. If I had been born into slavery, and my partner had been sold or killed, my eyes would have looked like that."⁷

People daily forget the crucial message that the look in the animals' eyes is striving to render: "Everything you do to us will happen to you; we are your teachers, as you are ours. We are one lesson."⁸

But the lesson people can hardly ever learn. Accordingly, Blue is left to exist just as a beautiful part of a beautiful landscape, a reflection of what he really is, a projection not of his own original self, but of what humans want to see in him.

II

This stunning experience with Blue urges Alice Walker to ponder on the subject of slavery and relationship between different races of people. Having stated his utmost superiority in relation to other races, the white man, presumably the one who inhabits the North American subcontinent, has always, throughout the history of human civilization, identified his culture as something perfect and unreachable, unattainable. He pulled the black man out of the multisignificant, multisymbolic and multidisciplinary culture of Africa in the same savage way as he did with other living beings, that he "made mild" for the sake of his own private, selfish aims. Urged by his incapability to understand a human being whose skin is of different colour, by the fear of the "other", so similar and yet so different from himself, by the inability to understand the other human being's way of life, the white man brings the black man as a slave into a culture that the black man does not, either by his nature or origin, belong to.

Blue is, as well, the heir of the being taken out of the wilderness and brought to a field, the most wonderful in the world and with the loveliest flowers and grass, though, and yet, only a field of some few acres as compared to the endless vastness of the wild preries that cannot be

⁷ *Ibidem*, p 7

⁸ *Ibidem*, p 7

defined by the human measures; to the field surrounded by the borders that cannot be jumped over.

Judging by himself, that he does not comprehend the composite symbols of the African civilization, the white man has come to the conclusion, by his cold analytical mind, that the black man will not understand his, the white man's civilization, and consequently, will not accept it. The white man has never realized that he has, having wondered so deeply into "the heart of darkness", ruined the peace of one culture and one man that to him, the educated Western scientist, seaman and adventurer, looked like a culture and a man of prehistory; while the dwelling place of that man appeared to the Puritan conqueror almost like belonging to another, unknown planet. Just as he never understood the looks in animals' eyes and their trying to render him a message, the white man could never discern the meaning from the incessant sounds of drums, that he eagerly listened to in quiet nights, while sailing on his ship down the wild rivers - whether there traveled above his head the appeals for peace or war, or simply prayers of a different religion directed to unknown gods. He did not comprehend since he was never willing to remember his innate connectedness and belongingness to the life around him, striving constantly to point out only his being different. Although he either grows up in the company of animals or just adores being with them as a child, the white man has somehow lost, on his way to the mature, civilized being, the code, the pattern that would help him to go on communicating with animals quite easily. Instead of friends, he turned them into means of reproduction and production of the necessary food and working power.

What he could not understand, the white man always put in chains. Consequently, he created in North America such a system of slavery that completely destroyed almost all forms of the African political and economic institutions, including the institution of family, as well. Yet, other forms of the African civilization, those deeply related to the religious and aesthetic experience of the black man and woman, has not only survived those days of chains, but also managed to emerge in our days, through the complex metamorphosis, even changed, enriched and imperfected.

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Music, for example, has not only retained a lot of characteristics of the African music, but also has become the other language of the black people. In almost never ending days of hard work, music, stories told and retold throughout generations of black slaves, dances and customs have, still possessing their original ritual, religious function, become a multilevel form of communication, a symbolic language that, by means of words and rhythms, represented the realization of the ideal and concepts so incomprehensible, and thus, so unacceptable, for the white man.

While for the white man, the song of the blacks over the vast fields of cotton, or a tale or a dance around the fire of rest after the long day, represented just another proof of his conventional belief that the black man is a childish, under developed being, in a desperate need of compassion of his white, educated master, in the meantime, the art, originated from its African matrix and preserved even on the other part of the planet, has fulfilled its primary function in the life of the black community - that of giving emotional security. As Alice Walker has pointed out, it was precisely that possibility of emotional and spiritual expression that constituted the crucial part in the black community.

Black art, primarily the literature written by black American women writers, created out of those original impulses, can, in our time, give a full picture of what happens to individual human beings as well as of his/her relation to the world around. Alice Walker thus in the trucks overloaded with the trunks of cut trees sees, in fact, the "dead bodies" of her "brothers and sisters", whose mourning procession approaches their eternal home. Man live in the neighborhood of death - he, moment after moment, day after day, out of his utter negligence and malbehaviour, loses his neighbors, trees and animals, not thinking or not wishing to think about that, while only the rare few, who still comprehend the messages of their relatives, sit by the road and watch, conscious of everyday, constant extinction (properly murders), yet, completely helpless, unable to do anything.

The horse named Blue served man only for reproduction in order to get a better breed. He was not asked to give permission for that, nor whether his life would perhaps change. The Wasichus did not address the bison when they wanted to kill them. However, Indians had, Alice Walker has written in her essay "Everything is a Human Being", a custom of

necessary asking for permission of the animal they intended to kill for food, or of making excuse to the insulted animal, whose peace was spoiled by man's carelessness. It might be advisable to obey the Indian saying that snakes do not bite the one who does not kill them.

III

In order to prove the fact that man does not kill only the animal and plant world, but also those belonging to his own species, Alice Walker wrote an essay in her collection of essays, **Living by the Word**, on the massacre that happened in Philadelphia in 1978, when the American Police dropped bombs on the house where there lived the members of the black movement "Move". What was their crime?

Men and women, members of this movement ("radical, black, back-to-nature revolutionaries") had the rules they lived by. They, for example, never combed their hair, but preferred to wear it loose, in the style reminding of their African ancestors, which was useful and practical - such hair could be easily washed and quickly dried, and saved children from crying because of combing. They ate exclusively vegetables, fresh and raw, since they believed the plants were healthier that way. They did not throw away fruit and vegetable skins but left them to "cycle" back to the earth. They never killed animals, not even rats (that appalled their neighbors) because they believed in sanctity of everything alive. Besides, they did not let their children to regular, American schools, but rather educated them at home, teaching them "natural", old games and skills, the practice firmly based on the belief that the "war games" of the American children, full of violence, unavoidably deteriorate the development of a young person and inhibit his/her ability to express himself/herself spontaneously. They enjoyed being out, in nature, in the country, and let their children walk around with not diapers, since it was for them healthier.

The members of "Move" did not come from the American middle class, but were mainly highly educated intellectuals, who simply rejected to fit into the generally accepted standards of behavior and existence. Their courage is shown in their ability to criticize by their behavior the

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very system they came from, and to set up (as the contrast to that system) the rules of the life that would be the true reflection of their beliefs. They represent the living example how even poor individuals (since they were generally poor), and not only the upper-class whites and blacks who become hippies over night and shout out fashionable paroles for freedom and independence, are able to completely perceive and intellectually analyze the American society and to try to, rejecting such, already existing political and social life, create another way, that they would remain true to till the end.

What the police tried to kill with the bombs dropped on innocent men, women, and numerous children, were not only human beings, but much more than that - they strived to kill the idea, the spirit, the belief. However, Alice Walker reminds us that every bomb dropped falls on all of us, that every cut tree, every killed animal is just one life less on earth. Is it the solution to kill and destroy everything that represents the open rejection of the accepted system? Can't man feel, or just hint, that killing other living beings he destroys his own being?

Alice Walker says:

"How does it feel to massacre
the part of yourself
that is really,
well -
considering the nappy hair
and watermelon rinds
and naked black booties
and all -
pretty much
an embarrassment?
What will the white people
think!

How does it feel, folks?
The bad image is gone:
you can talk now.

How does it feel?

When they come for us
what can we say?

*Our beliefs are
our country.
Our hair is
our flag.
Our love of ourselves
is our freedom.*

*We, too, fucking yes,
sing America."*⁹

IV

Although there are many who do not share the opinion that art can be the measure of cultural development and accomplishment of one community, as well as the motivating factor of its further development and transformation, it can be pointed out that, due to the "happy" combination of historical and cultural circumstances, art played an important role (as the ingredient of the broad panorama of the social accomplishment) in the long, turbulent history of the black man and woman in America. His art continued to be a projection of rich emotions and powerful impulses inherited from his distant African ancestors, while he, the black artist, became the living manifestation of those emotions that the white man, imprisoned within his narrow Protestant conscience and culture, kept on trying to curb. Faced with the impossibility to spend his energy on the traditional American ways of entertainment - gaining more money, and more economic and political success, accordingly - he turned to something that the white community thought insignificant - music, dance, song, sport, religion.

⁹ Alice Walker, **Living by the Word**, Harcourt Brace Jovanovich, Publishers, New York, 1988, p 161-162

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In these activities, primarily because he himself was always exposed to various prohibitions and pressures, the black artist feels deep sympathy and compassion for all other living creatures much better than the white man. He is able to understand the vastness and hugeness of the world where man represents just a tiny part that has no right to judge others by himself. Modern man's knowledge, in spite of his great education, is insecure and prone to change so that he knows so little about his own origin, which makes him completely incompetent to decide about the destiny of other forms of life on the planet.

Everything living on the earth has in itself emotions - of sorrow, of pride, of joy and of fear. The story of the life on earth should be the story sacred to all living creatures that would connect all of them into a firm unity. What man does not see is that other creatures, no matter how different from him by their form, constitution or way of life, exist, as well: trees, rocks, and water. And they can all feel. Man kills and destroys all living beings (his own species included) only out of fear, the fear of the other which is alive as well: of trees, animals, and finally, of other people. Since, the fear of nature inevitably leads to the fear of us, ourselves, of others, even of the whole universe. That is why man's answer to nature's whims, her marvels and catastrophes, so needed for the sake of the perseverance of life on earth, is plainly murder, enslavement, subordination. Man must not be allowed to destroy what he himself cannot create anew. He cannot create the world again, nor the "wilderness" that existed once upon a time. What he can, what he must do, as the only thing possible to save life, is to create again, to change, in fact, his own behavior, his relation to life he belongs to.

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Summary

The relationship of man and the world, or stated more precisely, of an artist and the surrounding where he lives and creates his works of art, has always been one of the major themes of the world literature. While, on the one hand, there is the conventional belief that an artist only reproduces the given reality, there are still those who in an artist see Coleridge's prophet, who "drinks the milk of Paradise", so that people must beware his powerful charms. Afro-American women writers (the descendants of the first black poet, Phillis Wheatley, who was brought to America as a slave) have, beside an enormous spiritual strength necessary for every artist, something else in common: gender and race. Writing from the perspective of being black and a woman, they examine complex social issues in their works, especially the relationships within the family, black or white, as well as the most intimate personal relationships (love, friendship, homosexual or heterosexual love, etc.).

Alice Walker, whose story "*Am I Blue?*" this paper deals with, directs her creative energy toward the investigation of the relationships between an individual and the world, an individual and other people. She speaks of the right of every living creature - plants, animals, and people - to be and exist on this planet. Rebellious against the powers of destruction, she defends life. The differences between the living creatures are not the reason for hatred among them, but should be used in constructive, creative ways, to make, instead of the world of sorrow and despair, the world of joy and happiness.

1973 THE END OF HISTORY: CULTURAL CHANGE ACCORDING TO MURIEL SPARK

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Muriel Spark's novel *The Takeover* (1976) is one of the earliest, as well as of the most wide-ranging and systematic articulations of the idea that European culture in its post-modern phase is in the process of crossing a threshold that marks the 'end of history'. This book certainly identifies a moment of crisis in the recent past which represents something like a breakdown in the narrative of history: or, rather, it suggests that the terms of that narrative have been utterly transformed, that conditions of knowledge at the time of composition in 1973/4 are wholly new, reflections of certain kinds of profound change. The text argues by implication for the necessity of rethinking relationships within the social contract, and that rethinking is approximated in formal terms by the way in which the text itself is organized.

The novel, coming from Spark's middle period, is the most intellectually ambitious of her works, although a plot summary would make it seem relatively narrow in focus, relatively superficial in its treatment of affluent middle-class and bourgeois-bohemian mores. Its range of character types matches that of a basic template laid down for every novel by Spark in the last twenty years, up to and including the most recent, *Reality and Dreams* (1996). The story elements concern the owners and occupiers of three houses near Lake Nemi in Italy. At the start of the narrative, both readers and characters assume that the owner of all three houses is the fabulously wealthy Maggie Radcliffe, but her claim to the properties is of a wholly material nature, and is progressively challenged in various ways.

The first house is occupied by a playwright, Hubert Mallindaine, together with his assistant, Pauline Thin, and various male 'secretaries'. Although Hubert used to be Maggie's chief advisor, his influence over her has waned considerably by the time the novel starts. In fact, their relations have deteriorated so far that Maggie has decided to evict Hubert. Her third

husband Berto, an Italian nobleman, keeps up the pressure behind Maggie's determination to carry out her threat into effect. Hubert fights back by laying spiritual claim to the territory of Nemi; he founds a new religious movement based on the cult of Diana, numbering the goddess among his ancestors. At the same time, he averts financial ruin by secretly arranging to replace with copies the paintings and furnishings of the house he occupies.

Maggie's second house is tenanted by her son, Michael, his American wife, Mary, and their manservant, Lauro, who acts as a go-between for various characters in all three houses. A decisive turning-point in the plot is reached when Lauro marries Betty, whose family give the couple a wedding present of some land, which turns out to be the very same land on which Maggie's three houses have been built - illegally, as it now appears.

In the third house are found Dr Emilio Bernardini, an international business lawyer, his son Pietro, a would-be film director, his daughter Letizia, an Italian nationalist student, and the children's so-called 'tutor', Nancy Cowan, who ends up in bed with Emilio. It is Emilio who plays havoc, unintentionally, with Maggie's fortune by introducing her to the investment advisor Coco de Renault, who proves to be a confidence trickster on an epic scale.

The playfulness, even whimsicality, with which the characters' interactions are portrayed contrasts strongly with the dramatic emphasis, sometimes over-emphasis, on the cultural context of the events narrated. There is a very firm insistence throughout the text on the historical conditions that determine the structure of the narrative. There is a series of allusions to Watergate, to the 'American government scandals of which everyone's latent anarchism drank deep that summer'. In *The Abbess of Crewe* (1974), Spark had provided a full-blown allegory of the Watergate affair, but in *The Takeover*, Watergate becomes simply the most concrete reference in a series of crucial allusions to the surreptitious power of political intelligence, and to a newly realized political reality of institutionalized perjury and deception. There are also numerous references to war in the Middle East, accompanying statements of disbelief that 'Things would never be the same again' - most obviously, because of the war's effect on the world-wide price of oil. The single most important social fact the text appears to depend on is 'the deterioration of

money in general', and the central, fundamental significance of this transmutation in Western society is indicated in a passage that occurs half-way through the novel:

At dinner they spoke of Hubert and of Nemi to where they were all planning shortly to return. It was not in their minds at the time that this last quarter of the year they had entered, that of 1973, was in fact the beginning of something new in their world; a change in the meaning of property and money. They all understood these were changing in value, and they talked from time to time of recession and inflation, of losses on the stock-market, failures in business, bargains in real-estate; they habitually bandied the phrases of the newspaper economists and unquestioningly used the the newspaper writers' figures of speech. They talked of hedges against inflation, as if mathematics could contain actual air and some row of hawthorn could stop an army of numbers from marching over it. They spoke of the mood of the stock-market, the health of the economy as if these were living creatures with mood and blood. And thus they personalized and demonologized teh abstractions of their lives, believing them to be fundamentally real, indeed changeless. But it did not occur to one of those spirited and in various ways intelligent people round Berto's table that a complete mutation of our means of nourishment had already come into being where the concept of money and propey were concerned, a complete mutation not merely to be defined as a collapse of the capitalist system, or a global recession, but such a sea-change in the nature of reality as could not be envisaged by Karl Marx or Sigmund Freud. Such a mutation that what were assets were to be liabilities and no armed guards could be found and fed sufficient to guard those armed guards who failed to protect the properties they guarded, whether hoarded in banks or built on confined territories, whether they were priceless works of art, or merely hieroglyphics registered in the computers. Innocent of all this future they sat round the table and, since all were attached to Nemi, talked of Hubert. Maggie had him very much on her mind and the wormwood of her

attention focus on him as the battle in the Middle East hiccuped to a pause in the warm late October of 1973. (pp. 107-8)¹

Despite the authoritative effect of this passage, it does not really have much analytic value. Unlike the characters, who are almost naively unknowing, the narratorial point of view is not innocent of future developments. What it does succeed at is registering the difficulty of grasping the nature of the 'sea-change' it refers to. First of all, it registers the sheer scale of the problem, and then it identifies as the single most influential factor in the overall change, a 'change in the meaning of property and money'. It invites reflection on the relative and symbolic nature of the value of property and money. The novel provides subsequent little disquisition on this topic which is fixed historically in a passage which treats of events a year later:

It was autumn of 1974 and Maggie had not succeeded in turning Hubert out of her villa, partly because she had been distracted throughout that year by little thumps of suspicion within her mind at roughly six-week intervals concerning the manipulation of her fortune, with all its ramifications from Switzerland to the Dutch Antilles and the Bahamas, from the distilleries of Canada through New York to the chain-storedom of California, and from the military bases of Greenland's icy mountains to the hotel business of India's coral strand. Brilliant Monsieur de Renault was now the overlord of Maggie's network. Mysterious and intangible, money of Maggie's sort was able to take lightning trips round the world without ever packing its bags or booking its seat on a plane. Indeed, money of any sort is, in reality, unspendable and unwasteable; it can only pass hands wisely or unwisely, or else by means of violence, and, colourless, odourless and tasteless, it is a token for the exchange of colours, smells and savours, for food and shelter and clothing and for representations of beauty, however beauty may be defined by the person who buys it. Only in appearance does money multiply itself; in reality it multiplies the human race, so that even money lavished on funerals is not

¹ Page references are to the Granda paperback edition of 1985.

wasted, neither directly nor indirectly, since it nourishes the undertaker's children as the body fertilizes the earth. (p.118)

What is behind this line of thought in the narrative is essentially the observation that money functions no longer as a means of enabling the subject to consume a material object that satisfies a rational need, but is primarily a means of enabling the subject to place herself or himself within a communication structure in which those exchanges which ensure the reproduction of the system are first and foremost symbolic ones.

In general terms, the text hinges on the belief that what it bears witness to is the death of an old dispensation, or the extinction of an old social contract, and its supersession by a different order of reality. One political reflection of this exhaustion of an old social contract is the evidence of the Italian election results of 1975, when 51% of the vote went to a Christian democrat-led coalition, as against 49% to a communist-led coalition. One of the novel's characters, Berto, assumes that 'Italy had turned half-communist overnight', but the results are more likely to represent a negative vote against the old social contract rather than a positive vote for a new one.

However, the contractual basis of society that is most extensively examined in the novel is that of the law. The book is full of legal arrangements and, indeed, of lawyers. One of them, Massimo de Vita, is a communist sympathizer, 'having sentimental sympathies towards the political left wing'. He turns upside down the usual position of the lawyer whose disinterestedness is demonstrated in his taking up the case of a client irrespective of personal convictions about the client's moral condition. Massimo rather evinces his belief in the immorality, or moral instability, of the law by taking up the cases of two clients in conflict with each other, and exploiting the interests of one to the advantage of the other. This is far from being the only situation in which the meaninglessness of the law is argued for. Perhaps the most striking complications arise from the constant struggles of the characters over the ownership of the three houses. The laws of property end up appearing nonsensical when it is revealed that the characters's dispute is about houses which do not legally exist. Maggie has been tricked by a counterfeit lawyer who has negotiated the sale of some land belonging to an individual he has absolutely no professional relationship with. As a

result, the houses Maggie has built on the land 'do not exist', which means that she can neither charge rent for them, nor evict tenants from them. This provokes Hubert, the tenant to be evicted, to remark that 'Italian law is very exciting. Positively mystical. I approve strongly of Italian law'.

The argument of the book, if it can be said to have one, consists in its setting up a forum in which mutually exclusive definitions of property, ownership and possession fight it out among themselves. The narrative is constantly pursuing situations in which the characters' sense of what is privately theirs is being tested and questioned. Textual competition between several definitions of 'property' works to shake it free from any stable relationship with morality. Maggie's legal entitlement to her three houses becomes illegal overnight. This is the most dramatic example of the shifting nature of the rights and wrongs of ownership, but the book is full of variations on a situation in which the difference between legal possession and illegal appropriation is blurred. Numerous spectacular robberies are committed: there is the theft of Maggie's jewels, the plundering of Berto's Palladian villa, the prospective burglary of Hubert's villa, the ransacking of Mary's bank. However, the outraged victims of these crimes are themselves guilty of smuggling into the country in the first place the art-objects that are subsequently stolen from them. They are equally guilty of tax-evasion and, some of them, even capable of resorting to terrorist measures in order to redress the balance of their depleted fortunes. The behaviour of Maggie in particular illustrates Hubert's thesis delivered in one of his little sermons after the foundation of his religious movement: "The concepts of property and material possession are the direct causes of such concepts as perjury, lying, deception and fraud." Hubert does not enunciate this from a position of moral superiority, of course, since he is lying and deceiving when he tries to oppose what is initially thought of as Maggie's 'material possession' of the villa with what he claims is his spiritual ownership of it. He bases his 'mystical and spiritual' entitlement to Nemi on his genealogical descent from the goddess Diana, whose temple is now tellingly overgrown and filled with rubbish. Just as Maggie's legal claim turns out to be empty, so Hubert's spiritual claim is also a fake. Then there is a third claim, lodged by

Letizia, a moral claim that the land ought to belong to an Italian, since it is part of 'our national patrimony'.

There are paradoxes involved in all three claims, but Hubert's contention with regard to 'spiritual ownership' is perhaps the most richly ambiguous. The dubious relationship between the concepts of 'spirituality' and 'ownership' is inherent in the multifaceted nature of the word 'possession' whose overtones of control by an evil spirit are fully exploited by the book. Psychological possession is at the basis of all Hubert's relationships with others, and particularly with Maggie; his Svengali-like hold on her, already loosened by the start of the narrative, is only the most blatant example of the hypnotic powers exercised in so many of the book's relationships. Maggie, in recalling her dependence on Hubert's advice, explains in the plainest terms how "It's really hypnotic when you get in someone's clutches." Hypnosis is aligned not only with the private psychological battles of the characters, but also with the manipulation power on the largest scale: on the scale, for example, of the 'American government scandals' that Hubert is reported to be 'hypnotized' by.

Being hypnotized, being possessed, losing control of oneself is a recurrent anxiety for the characters. Self-awareness seems to hinge on an awareness of either taking over someone else or of being taken over (and this sheds a strong light on one aspect of the novel's title). Once the necessity for takeover is no longer current (when, for example, there is no financial incentive to take someone over), the abandoned victim is given the appearance of having been entirely emptied of life or motivation, and functions only by means of nervous reaction to the withdrawal of control. One obvious instance is that of Kurt, Hubert's 'secretary', who ends up losing all control over his own body, speaking as if operated by a ventriloquist.

The double-edged character of the various 'spiritual' takeover bids depicted in the novel is inherent in the world-wide religious phenomenon that Spark treats as highly symptomatic of the conditions of knowledge in which the old social contracts have become meaningless. The period of the mid-1970's is defined vividly by the growth of fundamentalism, by the development of a Charismatic Renewal movement found not only in Christianity but also in other religions. Charismatic Renewal is read as a

reaction against the exhaustion of the old dispensation, as a return to the spirit as opposed to the letter of the law, at a time when the letter if the law has become meaningless. And yet the various returns to the spirit depicted in the book are revealed sooner or later as pretexts for power-seeking, for the extension of psychological or political control by other means.

Hubert bases his new church on the worship of Diana, but hopes to recruit followers from the Catholic movement, acting on the assumption voiced by a Jesuit priest, Father Gerard, that Catholicism is susceptible to this kind of renovation: "underneath it there is a large area of pagan remainder to be explored. And absorbed into Christianity. A very rich seam." Hubert envisages reversing this absorption process, while Father Gerard's interest in pagan ecology reinforces the link between spirituality and territoriality in the idea of the holy place: the shrine or sanctuary, which mixes inextricably the notions of spiritual and material occupancy. This ecological fundamentalism is paralleled in political terms by a folk-consciousness in the nationalism of a character like Letizia.

The replacing of the old dispensation with the new actually involves the renovation of something much older, but it is a renovation that is compromised and corrupted by an investment in power, control and possession. This is suggested by the repeated use of a language of paradox, as in the announcement of 'the new world which was arising out of the ashes of the old, avid for immaterialism' (my emphasis): a contradiction of motives is implied by the almost oxymoronic combination of elements. The mythological strand in the book is there chiefly to bring out the extent which charismatic renewal represents the provision of a spiritual pretext in order to accomplish what are really very pragmatic aims. The cult of Diana provides the most appropriate illustration of this equivocation. Its history reflects a spectacular transformation of its original meaning. The goddess Diana, whose symbol is the moon, was originally associated with chastity, but by the time of Paul the Apostle's attempt to convert the Ephesians, she had become linked with fertility, and represented by statues with multiple egg-shaped breasts. According to Acts XIX, Paul was unable to preach at Ephesus, because he could not make himself heard above the shouts of 'Great is Diana!' The clamour was raised by the makers of statues of Diana - whom

Spark refers to succinctly as the 'silversmiths lobby' - craftsmen whose livelihood would have been destroyed in the event of Christianity supplanting Diana's cult. The ambivalent basis of this particular religious tradition is virtually symbolized by the present-day state of Diana's temple at Nemi, whose niches are re-named "the Devil's Grottoes" and filled with rubbish. The devaluation of the spiritual is one of the most powerful emphases of the book. Dispersed throughout the text numerous unobtrusive misuses of religious and ethical terms. In conversation with Emilio, Maggie demonstrates a certain amount of know-how about his paintings, 'thus establishing with him the higher market-place communion that exists between rich and rich' (my emphasis). Pauline, when she is faced with the sexual indifference of Hubert, who has homosexual preferences, states her intention of 'converting' him to women. Her eventual defiance of him is of course anticipated in the apostolic first syllable of her name. And on her first visit to Rome with one of the chairs that Hubert intends to have faked, Pauline provides the occasion for a whole series of linguistic misapplications: the chair, which is said to be covered with 'penitential' sackcloth, is pointedly 'unshrouded', while Pauline has trouble in finding an oddly denominated 'legitimate' parking place. Quite simply, words which carry a certain amount of conceptual freight are used in contexts which do not allow them their full weight.

This degradation of the language of values is habitually exposed by the writing which is clearly attempting to force the reader to put up some resistance to it, as in the following instance: 'Where is the poetry of my life? Hubert thought. He retained an inkling that the poetry was still there and would return. Wordsworth defined poetry as "emotion recollected in tranquillity". Hubert took a tranquillizer, quite a mild one called Mitigil, and knew he would feel better in about ten minutes.' This is trivial and throwaway, but it forces on the reader an awareness of a paradoxical use of language that is habitual among the characters of this book, and with regard to which there is shown to be a dangerously increasing lack of awareness. For example, no psychological tension whatever is registered in the indirect account of Maggie's 'access of financial morality' (my emphasis), as if morality were something characteristically sporadic, impulsive: something definitively momentary in one's experience.

The devaluation of language is concerted with the devaluation of money, and with a general devaluation in a situation where nothing has value apart from its face-value. As Hubert proclaims, "If you imagine that appearances may belie the reality, then you are wrong. Appearances are reality." Hubert himself goes a long way towards helping to create the circumstances in which this becomes possible, by arranging from the manufacture of phoney antiques, and for the copying of paintings by Gauguin and Constable (he has plans also for canvases by Sickert, Corot and Turner, even though the last-named turns out to be a fake already). Hubert, of course, also fakes himself, as Priest and descendant of Diana. And he is not the only one to fall into this category. Coco de Renault, who is introduced as a 'short man with very black dyed-looking hair and a taut, very cosmetically-surgoned face' turns out to have changed his appearance twice before by plastic surgery. The novel is thickly populated by parallel cases, such as that of the lawyer who cheated Maggie over the sale of the land, or that of the 'false Catholic prelate' who sets up as a rival to Hubert at Nemi. Not only are counterfeits put into circulation, usurping the value of originals, but the originals themselves are often disowned, or submitted to the pretence that they are in fact fakes, in order to prevent their being stolen or kidnapped. This would apply not only to Maggie's jewels, but also eventually to Maggie herself, who adopts various disguises in order to avoid capture.

The society portrayed in the book is one that has forfeited any secure or stable means of evaluation. Once it has lost the distinction between the licit and the illicit, it cannot establish any basis for a critique of its own conditions. And this withdrawal of critical consciousness is observable on a truly global scale. The businessmen and lawyers who are professional manipulators of this public reality belong to a trend towards an international and ever-expanding scale of operations - or of 'takeovers'. Emilio is a business lawyer 'occupied between Rome, Milan and Zurich', while Coco de Renault's schemes span continents. His network is significantly de-centred; he disbands Maggie's headquarters, so that she loses all control and even any idea of what is happening to her fortune, and is completely unable to track him down. The characters become subject to conditions which are immanent and universal and which have become mystified. The various 'takeovers' seem to act almost of their own

record, subject to laws of their own and beyond the reach or recall of any individual.

Feelings of individual powerlessness, of being 'taken over', are extended beyond the complications of intense personal relationships to characterize a general condition of being remotely controlled or monitored. Maggie's personal Svengali, Hubert, is also described as being her 'central information agent' in a sequence of words whose initial letters seem to redefine him as an example of an ubiquitous process or system of surveillance and intelligence-gathering. The Charismatic Renewal movement is conspicuously international and Hubert proposes to galvanize his own followers with what is variously referred to as an 'international synod', a 'world congress' and a 'global convergence'. The giddy expansion and contraction of scale in spatial terms, whereby the individual's private experience is immediately set in an universal context in a way that is overpowering, excludes any intermediate social context in which individual acts of acceptance or rejection of the conditions of knowledge could be made to seem effectual. And this is paralleled by a similar incongruity of scales in temporal terms. The narrative dates methodically the successive occurrences, but the temporal scope of the events is made perplexing and unmeasurable: "Eras pass," thought Hubert, "They pass every day." The inability to measure the scale of events and to attribute with any confidence meaning or value to them is reckoned to issue from the breakdown in the narrative of history, from the abandonment, as it were, of the narrative contract.

The breakdown of the narrative entails a loss of coordinates, produces an inability to map one's position: to explain it, account for it, identify its causes and foresee its effects. The individual's relation to history becomes a case of hypnosis, of capitulation to the irresistible, of imprisonment within a circular pattern; history, it begins to be assumed, is something that repeats itself so that one is simply taken over by the role one is given to play. Hubert, Maggie, Coco and Lauro all re-enact an episode of 'fictional' history, a preordained mythological narrative which mystifies their historically specific, concrete situation. This myth is the myth of the Golden Bough, as elaborated by Frazer, which Spark has perhaps chosen with an eye to literary history, in order to stress the manipulative role that art can play with regard to the assigning of

historical meaning value. Spark quotes at length Frazer's 'celebrated account of the priesthood of Diana' and its "tragedy":

In the sacred grove there grew a certain tree round which at any time of the day, and probably far into the night, a grim figure might be seen to prowl. In his hand he carried a drawn sword, and he kept peering warily about him as if at every instant he expected to be set upon by an enemy. He was a priest and a murderer; and the man for whom he looked was sooner or later to murder him and hold the priesthood in his stead. Such was the rule of the sanctuary. A candidate for the priesthood could only succeed to office by slaying the priest, and having slain him, he retained office till he was himself slain by a stronger or craftier.

The post which he held by this precarious tenure carried with it the title of king; but surely no crowned head ever lay uneasier, or was visited by more evil dreams, than his. For year in year out, in summer and winter, in fair snatched a troubled slumber it was at the peril of his life. The least relaxation of his vigilance, the smallest abatement of his strength of limb or skill of fence, put him in jeopardy; gray hairs might seal his death-warrant... According to one story the worship of Diana at Nemi was instituted by Orestes, who, after killing Thoas, king of the Tauric Chersones (the Crimea), fled with his sister to Italy, bringing with him the image of the Tauric Diana hidden in a faggot of sticks. After his death his bones were transported from Aricia to Rome and buried in front of the temple of Saturn, on the Capitoline slope, beside the temple of Concord. The bloody ritual which legend ascribed to the Tauric Diana is familiar to classical readers; it is said that every stranger who landed on the shore was sacrificed on her altar. But transported to Italy, the rite assumed a milder form. Within the sanctuary at Nemi grew a certain tree of which no branch might be broken. Only a runaway slave was allowed to break off, if he could, one of its boughs. Success in the attempt entitled him to fight the priest in single combat, and if he slew him he reigned in his stead with the title of King of the Wood (Rex Nemorensis). According to the public opinion of the ancients the fateful branch was that Golden Bough which, at the Sybil's bidding, Aeneas plucked before he essayed the perilous journey to the world of dead. The flight of the slave represented, it was said, the flight of Orestes; his combat with the priest was a reminiscence of the human sacrifices once offered to the Tauric Diana.

This rule of succession by the sword was observed down to imperial times; for amongst his other freaks Caligula, thinking that the priest of Nemi had held office too long, hired a more stalwart ruffian to slay him; and a Greek traveler, who visited Italy in the age of Antonines, remarks down to his time the priesthood was still the prize of victory in a single combat. (pp. 47-8)

There are obvious resonances of this scenario in Spark's novel. The priests are represented by Hubert and Coco, the runaway slave by Lauro, and Diana by Maggie. Maggie actually refers to herself as Diana, and at the end of the book is associated with the moon and identified as a kind of huntress. What the text suggests is that to adopt the circular view of history that his promotes, involves a form of derangement: in *The Takeover*, it is a perspective ultimately derived from Hubert's dotty aunts, two figures with unsettlingly crude haircuts, who walk around hand-in-hand, lighting bonfires and offering up unlikely prayers. In the world of *The Takeover*, a world of automatic responses and helplessness, the characters are found trying to initiate some kind of control over their lives through writing. The text is punctuated by a series of different kinds of documents: lists of coins, lists of guests, archives, legal papers, letters and Maggie's various 'plans'. The textual projects are all failed attempts by the characters to account for the difficulties they find themselves in; they are prototypes, as it were, for the design of the novel *The Takeover* whose writing is orientated by the necessity to try to 'plot' the events it covers.

In a sense, *The Takeover* is a text which attempts to establish its control over material that does not fit comfortably into the scale of a novel. And this lack of fit is seemingly underlined by a series of formal contradictions. On the one hand, the text can enjoy moments of confidence, of firm prolepsis, when the sequence of events seems to be manageable; but on the other hand there are also moments of disorientation, of insecurity about the meaning and the value of the events, and the scale of their significance. Trivial occurrences can be given an aspect of unlikely historical grandeur, as if to compensate for a lack of sure knowledge on the part of the narrator, while at other times there are frank admissions of narratorial bewilderment, or even casual indifference: 'On her return to the house, after her careful shower and

before going down to dinner, Mary had sat for a long while in her room, with her hand in her hands, thinking God knows what' (my emphasis).

There is a fundamental lack of balance in this uncertainty about the status of the narrative and the authority of the narrator, who begins to look something like Diana's high priest, losing her or his grip and casting about desperately for narrative expedients. It is as if the narrator is in a position to be usurped, ready to become who has been made to recognize that the old narrative contract no longer obtains. The text works to arouse suspicion of the narration and to instigate a certain degree of psychological detachment and independent intellectual resourcefulness on the part of the reader. It operates as a troubling narrative, embodied in a text intended to make the reader reflect on the troubles afflicting the narrative of history. These include conspiracy theories, fundamentalist religious movements, the increasingly international scope of financial transactions in late Capitalism, a change in the meaning of property and money, the increasingly powerful role of the media through which models of subjectivity are imposed, the covert nature of many governmental operations, the degradation of the language of values, the undermining of the concepts of authenticity and originality (particularly in art), and the mythologising of history. The importance of *The Takeover* lies in its construction of a plot and practice of writing that relates all of these things and which offers a new fictional paradigm for their combined effect, in what is nothing less than 'a sea-change in the nature of reality'.

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Summary

Spark's *The Takeover* identifies a moment of crisis in the 1970s which represents something like a breakdown in the narrative of history. It suggests that the terms of that narrative have been transformed, that **conditions of knowledge** (Empson's phrase) in 1973/4 are somehow new. The novel seems to argue for the necessity of rethinking relationships within the social contract, in a manner approximated in formal terms by

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the way in which the text is organized. It presents its case with reference to a range of concerns that in retrospect seem definitive of the social reality of those years: conspiracy theories, religious fundamentalism, the increasingly international scope of financial operations, changes in the meaning of property and money, the role of the media in imposing models of subjectivity, the covert nature of many governmental operations, the degradation of the language of values, the undermining of the concepts of authenticity and originality (particularly in art) and the mythologizing of history. My paper will be concerned with how Spark develops a plot and practice of writing in **The Takeover** that in relating all of these things offers a new fictional paradigm for the *sea-change in the nature of reality* that she believes has taken place in postmodernity.

ERNEST HEMINGWAY'S *IN OUR TIME* AND *CHILDREN GROWN UP* BY ANTONIJE ISAKOVIĆ: SIMILARITIES IN SUBJECT MATTER AND POETICS

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Many critics have observed the structural, compositional and thematical unity in Hemingway's first collection of stories, *In Our Time* (1925). Edmund Wilson noticed that this "odd and original book" "produced a definite effect"¹, while David Herbert Lawrence compares it to a fragmentary novel, since it presents one hero and his history.² George Hemphill claims that the unifying principle of the book was Hemingway's thematic obsession with the cruelty of life.³ Philip Young, however, notices chronological order which is both universal and strictly personal at the same time - he claims that the book is largely based on Hemingway's own experiences. Robert M. Slabey insists that the structural arrangement of *In Our Time* is not chronological but ideological - both the stories and vignettes depict cruelty, violence and the failure of traditional values to vitalize experience.⁴

One of the cohesive elements of these stories is their mutual hero, the recurring character named Nick Adams. The chronological series of stories about a boy growing up, united with the stories presenting emotional context for the boy's development, are also found in Sherwood Anderson's *Winesburg, Ohio*. Although continual presence of George

¹ Edmund Wilson, *Hemingway: Gauge of Morale, The Wound and the Bow*, New York, Oxford University Press, 1947, p 214.

² D. H. Lawrence, *A Review of In Our Time, The Portable D. H. Lawrence*, ed. Diana Trilling, New York, 1947, p. 644.

³ George Hemphill, *Hemingway and James, Ernest Hemingway: The Man and His Work*, ed. John K. M. McCaffery, New York and Cleveland, The World Publishing Company, 1950, pp. 329-339.

⁴ Robert M. Slabey, *The Structure of In Our Time, Critical Essays on Ernest Hemingway's In Our Time*, ed. Michael S. Reynolds, Boston & Massachusetts, G. K. Hall & Co, 1983, p. 77.

Willard transforms the series of stories into a consistent *Bildungsroman*, this hero is more an observer than a participant. Anderson's book is rather a novel of a town which shapes spirit and aspirations of a young man. Although **In Our Time** does not possess "the unity of place" of the kind, it is more explicit in depicting Nick's maturing. Except for the Fitzgerald, who only planned to construct a book-length series of stories about Basil Duke Lee and Josephine Perry, Hemingway is the only author who clings to the same character in his various books.

In the texts *Hemingway: Gauge of Morale*, Edmund Wilson notices two distinct series of pieces in **In Our Time**: "one a set of brief and brutal sketches of police shootings, bullfight crises (...) and incidents of the war and the other a set of short stories dealing (...) with the growing up of an American boy against a landscape of idyllic Michigan, interspersed also with glimpses of American soldiers returning home."⁵ The neat, preconceived structure of **In Our Time** encompasses short stories, each preceded by a "brutal sketch" - a short chapter or a "vignette", as most critics label it.

The 1925 edition of **In Our Time** consistently alternates stories and vignettes. Vignettes provide brief glimpses at *scenes* of chaos, death, disorder or pain, whereas the stories focus on *characters*. In 1930, *On the Quai at Smyrna* is added to the collection as a sort of introduction, as a sole story without its vignette counterpart. Hemingway obviously intended to make it "a brief, anecdotal introduction to the senselessly brutal universe that Nick Adams must learn to live in"⁶. *On the Quai at Smyrna* introduces all the motifs which will be focused in vignettes or fully developed in stories. It gives the first glimpse of the universe in which violence, death and evil coincide and coexist with harmony, life and good. The war is presented as a specific human situation which points out man's weakness and inefficiency among the powers of history.

The story *On the Quai at Smyrna* is based on Hemingway's experience as a war correspondent while he was covering the Greco-Turkish conflict (1920-1922) for the **Toronto Star**. He came to

⁵ Edmund Wilson, op. cit. p. 214.

⁶ Peter A. Smith, *Hemingway's "On the Quai at Smyrna" and the Universe of In Our Time*, *Studies in Short Fiction*, XIV (Spring 1987), 2, p. 160.

Constantinople in September of 1922, after the defeat, the retreat and the evacuation of the Greek army from Smyrna, also after the fire and massacre which followed the Turkish occupation of the city. This war inspired three vignettes from **in our time** (1924). There is also a reference to this conflict in the deleted conclusion to *Big Two-Hearted River* which was published in 1972 as *On Writing*. Still, only *On the Quai at Smyrna* is directly and thoroughly inspired by Hemingway's experience in Greco-Turkish war. In dealing with the subject-matter of this war, it is easy to notice the writer's technique of "inventing from the experience" and omission of the details which strengthens the structure of the story, its style, composition and resonance. Hemingway tries to convey the event to the reader as objectively as possible, leaving out the references to the political and historical nature of the conflict.

The plot of the story *On the Quai at Smyrna* is based upon a war anecdote - the writer chooses to concentrate upon an isolated event so that he could focus upon the destiny of the individuals. Wherever it is possible, Hemingway omits panoramic view and ignores historical tapestry as a whole in favour of its details and particular heroes.

The story is told by a British naval officer who casts an objective eye on the chaos of the war; still, the bitter irony which permeates his voice shows that there is more suffering than meets the eye. According to the London **Morning Post**, the Turkish troops deliberately started a great fire which destroyed the Greek, Armenian and European quarters of the city, in order to conceal the massacre of 125,000 Christians. The streams of refugees were reported to have desperately swarmed around British ships, hoping to find escape and salvation there. Hemingway's story is far from being horrifying as the newspaper reports, because he did not want to rely on statistic for the artistic effects.

Saying that "you could omit anything if you knew what you omitted and the omitted part would strengthen the story and make people feel something more than they understood",⁷ Hemingway pleads both for the reader's rational and intuitional insight. The structure of the story is more important than its verbal ornaments, and Hemingway is more keen on showing the events than (re)telling them. The best example of this are the

⁷ Ernest Hemingway, **A Movable Feast**, New York, Bantam, 1965, p. 75.

vignettes, which are completely stripped off of the authorial commentary in favour of presenting visual images.

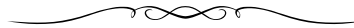
Hemingway's principal narrative technique is juxtaposition. Brought to artistic attention through film and graphic art, this technique requires omission of any kind of transition and placing one concrete image against other. It is most thoroughly applied in the story *On the Quai at Smyrna*, which is composed of seven seemingly randomly selected anecdotes. These juxtaposed mini parables convey to the reader important facts about the universe in which he lives. The British officer renders these anecdotes with the obvious attempt to suppress his emotions. His bitter irony and disillusionment is reflected only in the sardonic labelling of the war chaos as a "most pleasant business". The images of screaming people on the pier, women in labor or bereaved mothers who clutch their dead babies are juxtaposed with image of dead mules which float in the shallow water. This scene comes last in order to stress how human beings become equalled to animals, degraded and destroyed with the same recklessness. Since we feel that images are ordered according to their power to shock, there is no need for the narrator to explicitly comment or judge. The words of British officer tell more than enough; he is bound to suppress his emotions because that is the only way to deal with life's chaotic brutality. If the officer wants to control the situation, he must control his own reactions first. He is the keeper of the spotlight which can silence the screams of the refugees. Light is Hemingway's recurring symbol which stands for order and meaning the hero must draw out of chaos. Since the officer is responsible for creating order, he must learn the importance of emotional control. The emotional discipline is one of the most important rules of conduct Hemingway's hero must learn to live up to. Nick himself will have to learn the stoic reserve which has nothing to do with coldness or detachment: it is the first rule of keeping order in one patch of universe called "the good place".

Jackson Benson discusses the two perspectives applied in **In Our Time** - the act of seeing as overview and the act of seeing as person. The vignettes function as fragments, similarly to **The Waste Land** where seemingly dissimilar fragments are presented together. The act of seeing as overview, as in vignettes, is called "Tiresian function", and the other, presented in stories, "the Fisher King function". What Eliot was later to

call "the objective correlative" Hemingway expressed in the **Death in Afternoon** - that the emotion is a sequence of motion and fact.

The vignettes and stories from **In Our Time** share the style of what John Barth calls "extrospective narrative". The point of view moves toward the impartial, covert narrator. Hemingway uses juxtaposition and cinematic montage with the primary motive of rendering the image in the truest way possible. He exposes every image in a dynamic way, so that we witness the change, the process and the event. Many critics have claimed that Hemingway's stories lacked plot or resolution. This objection is valid if the plot is regarded as a prescriptive action which contains a moral. However, Hemingway uses plot in the meaning of "action". He seldom wrote a static story - its movement may be circular, bringing us back to the initial mood but it always suggests a change, however slight it may be. "Everything changes as it moves", writes Hemingway. "That is what makes the movement which makes the story. Sometimes the movement is so slow it does not seem to be moving. But there is always change and always movement."⁸

As well as Joyce's **Dubliners** and Sherwood Anderson's **Winesburg, Ohio**, Hemingway's **In Our Time** provoked many comments about generic form - it has been called a short story cycle, a fragmentary novel, a bildungsroman and considered a literary hybrid somewhere between an anthology of stories and a loosely composed novel. No matter how we call it, we cannot deny the fact that the structure of **In Our Time** contributes much to the presentation of war and failure of traditional values, that is, it fulfills the artist's goal. Same as Edgar Allan Poe, another short story writer who carefully composed his stories, Ernest Hemingway elaborates his narrative technique and structure in order to achieve the ultimate unity of effect.



The first book of Serbian writer Antonije Isaković **Children Grown Up** (1953) is a collection of nine stories about the war misfortunes of a

⁸ Quoted by Linda Wagner in *Juxtaposition in Hemingway's In Our Time, Critical Essays on Ernest Hemingway's In Our Time*, ed. by Michael S. Reynolds, Boston, Massachusetts, G. K. Hall & Co., 1983, pp. 125-126.

partisan squad. Its approach to the theme of war is pretty unconventional when compared to the rest of the post-war Serbian fiction: the writer neglects objective, matter-of-fact telling in favour of gaining the insight into the inner life of his characters. Unlike Hemingway, Isaković portrays individual narrative voices rather than rendering an objective vision. Still, Isaković's choice to depict particular situation with limited number of participants is close to Hemingway's narrative focalization, since both prefer focusing a scene to a panoramic vision.

Both in Hemingway's and Isaković's stories we notice a thematic and rhetoric reduction of a kind. Isaković's style is characteristic for its compactness and reticence. "The asceticism of Isaković's themes is paralleled with the asceticism of his expression", notices one of his critics.⁹ The sentences are short and brisk, the dialogues between non specified speakers run quickly, so that they seem to construct an infinite monologue of a polyphonic conscience. The unidentified polyphony leaves an impression of a discontinuous monologue of a collective consciousness. The descriptions are condense, the story telling discontinuous, turbulences deep and suppressed as with the British naval officer while the surface looks indifferent and undisturbed.

Both Isaković and Hemingway deprive their narrator of the role of judge and moral arbiter. The narrator is nothing more than a filter of the narrative, the eye of the camera which records the events, but there is no voice to comment it. Both writers rarely reflect on the events and they are decisively non-subjective.

Dragan Jeremić depicts Isaković's literary technique as "a literary pointillism of sorts", because his sentences are seemingly disconnected and only when the story comes to its end we witness how all its contours merge into a unique, cohesive and vivid picture. This critic is the only one who explicitly draws the parallel between Hemingway and Isaković, saying that Isaković's dialogues remind of Hemingway and Vitorini.¹⁰ Jeremić also refers to Isaković's "zero degree" style as terse, economic and laconic.

⁹ Dragan Jeremić, **Prsti nevernog Tome** (The Fingers of Doubting Thomas), Nolit, Belgrade, 1965, p. 283.

¹⁰ Ibid, p. 285.

The plots of Isaković's stories are based upon war anecdotes. In the collection **Children Grown Up** stories depict realistic events and focus upon ethical doubts and conflicts of characters faced with temptations of hunger, death or betrayal. The partisans fight with the much stronger enemy who encircles them, suffer the lack of food, water and medicine, face with coldness, wounds and death. Their horrible experiences are told in a seemingly realistic manner, but end up as allegories or narratives abundant in symbols and recurrent images. The reaction of the character to a particular situation becomes the point of departure for a discussion on ethical matters. However, Isaković does not go further than posing questions of ethical principles.

Children Grown Up are structured very neatly. Its coherence is unparalleled in Serbian fiction, and much tighter than the one in **In Our Time**. It deals with more than one recurring character and displays a neat chronology. Conclusively, another common thing to Hemingway and Isaković, apart from scarce plot and anecdotal frame of narration is also the inclination to join the stories into a carefully composed whole.

The story *Sky Seen through the Branches* is similar to Hemingway's story *On the Quai at Smyrna* since it deals with a group of helpless wounded people affected by war, left high and dry near the enemy front-line, waiting for the help of their regiment. Hemingway's story is told by two narrators: the overt one is the British naval officer and the covert one is the anonymous narrator who conveys the officer's story. Isaković's main narrative axes are the wounded soldier Radoš and the nurse Branka. The point of view is much more flexible in Isaković's story, since it shifts quickly from one character to another. The testimony of events is in both stories mediated: Hemingway uses two narrators, whereas Isaković's heroine Branka writes her diary, so that we "glimpse" into a written document to see another version of the reality. Radoš sees the reality as distorted: his perception of the present mixes with the memories, whereas Branka's diary tells matter-of-factly of the events and renders them objectively. The interior monologues of these two characters inform us about the names and origins of other protagonists. In Hemingway's story the sufferers are unnamed, just an unidentified crowd of people; in Isaković's story they adopt strange emblematic names (blackhaired boy,

uncle, the boy with broken hip). Gradually, the Blackhaired boy becomes Faust, because we learn that he reads Goethe.

Both Hemingway's and Isaković's stories deal with war and death, both present war as a specific test of man's inner strength and ethical correctness. Their stories start from a war anecdote, focus upon an individual rather than giving a global, panoramic view. Both writers use juxtaposition as a way to evade the auctorial commentary and make the images speak for themselves. Their narrative is rich in visual effects and cinematic devices of showing: "short cuts", sudden shift of focus, careful chronological order and the reduction of dialogue.

In Our Time and **Children Grown Up** are based upon the identical structural pattern: recurrent characters, themes and situations connect the stories into a whole. The same way we learn about Nick's childhood and growing up, we learn much about Isaković's heroes owing to their retrospection, flashbacks and memories. The significant difference lies, though, in style: whereas Hemingway's stories are related in objective tone with a slight but evident touch of bitterness and irony, Isaković's style incline toward symbolic images and lyrical tone.

ERNEST HEMINGWAY'S *IN OUR TIME* AND *CHILDREN GROWN UP* BY ANTONIJE ISAKOVIĆ: SIMILARITIES IN SUBJECT MATTER AND POETICS

Summary

This paper is an attempt to draw some parallels between the first collections of stories written by Ernest Hemingway and Antonije Isaković. There are numerous similarities concerning subject matter and narrative technique: both writers depict war in terms of juxtaposing images and they focus upon the respective events and individual events rather than offering a panoramic view of historical events. In both story collections the same characters and setting recur.

"MOJ PRIJATELJ HEMINGVEJ" VLADIMIRA SEKULIĆA, IZAZOV ZA EKTRANIZACIJU

MIODRAG BOGIĆ

"Getsbi je verovao u zelenu svetlost, u omamljujuću budućnost, koja iz godine u godinu izmiče pred nama. Umakla nam je onomad, nije važno sutra ćemo trčati brže, ruke ćemo ispružiti dalje... A jednog lepog jutra...

I tako, probijamo se, kao brodovi što protiv struje plove, a stalno klizimo natrag, u prošlost."

Ovako Frensis Skot Ficdžerald završava svoj poznati roman "Veliki Getsbi", a ovako prof. Dr Valdimir Sekulić, pisac koji je na poseban način probirljiv kada je u pitanju izbor tema njegovih dela, započinje pozorišni komad "Moj prijatelj Hemingvej":

FICDŽERALD Kako je lijep pogled na Rivijeru.

ZELDA Zaista divan prizor, Kakav pejzaž.

FICDŽERALD Ovo čovjeka ispunjava nekom posebnom snagom.

Moglo bi se reći da se Sekulić poslužio krilaticom "Gde ja stadoh ti produži..." Početni optimizam i širina kojom zahvata odnos većitih suparnika, supružnika koji ne mogu jedno bez drugog. Na žalost jedno od njih Ficdžerald "više ne može" bez Zelde no "što ona može" bez njega.

Već ovo početno lamentiranje nad sudbinama Sekulićevih junaka opravdava moj hrabri naum da ovu dramu pretočim u film. Videvši u autorovom delu inspiraciju za prebacivanje u medij kome je bliska univerzalnost komunikacije, kako sadržajna, estetska, emocionalna, auditivna, vizuelna, misaona, tako i verbalna. Ono što me je posebno ohrabrilo da se latim ovog posla je i to: film daje privid autentičnog života, života kojim odišu ličnosti Sekulićevog dramoleta. Velike promene u načinu života Amerikanaca u godinama posle prvog svetskog rata, prelamale su se i kroz "pisca doba džeza" kako su Ficdžeralda nazivali, i on ih je obrađivao u svojoj literaturi. Fransis Skot je imao tako jako izraženu intuiciju za tragični aspekt života i potrebu da se

identifikuje sa svojim junacima. Tako ga je Sekulić odslikao, i u tome je još jedan od kvaliteta Sekulićevog senzibiliteta, da tokom drame dozira Ficdžeraldov pad koji je vodio neminovnom krah.

Početak drame daje puno mogućnosti inspirisanom scenaristi da ostvari brio. Tu su Ficdžerald i Zelda koji ugodan razgovor pretvaraju u prepirku, oni pominju ličnosti poput: Anatola Fransa, Džona Golsfortija, Vinstona Čerčila, O'Henrija, Dos Pasosa, Hemingveja, te između ostalih i Pavla Petrovića princa Crne Gore. Odmah je jasno da je bračni par u simbiotskoj vezi. "Ne mogu jedno sa drugim, a još manje jedno bez drugog". I najmanja razlika u mišljenjima povod je za potezanje argumenata kojim bi da se slisti "protivnik". Sve to je začinjeno Ficdžeraldovom ljubomorom koja je, pokazaće se, opravdana. I tako, nekako uz razmirice i komentare supružnici prave spisak zvanica za zabavu, koja predstoji. Jedino su nepomirljivi kada je u pitanju Hemingvej. Ficdžerald ističe posebnost njegovog talenta dok ga Zelda na sve načine nastoji da ospori. Sve je to začinjeno i malim supružničkim nežnostima.

Za Žana Koktoa je "film pisanje u slikama". Po njemu sledeći ovu definiciju, maštam da ovu scenu snimim tako da gotovu sve vreme oba aktera budu u kadru. Samo na po neki akcenat treba izdvojiti krupni plan da bi se "podigla temperatura" scene. Što se tiče muzike, ovu scenu treba možda samo na momente ozvučiti i to tako da muzika bude samo podrška dramskom elementu ali, ipak što diskretnije. U uvodu u dramu ovih ličnosti neophodno je da nadahnuti dijalog darovitog pisca dođe do punog izražaja. Naravno, njemu će biti i režija podređena. Zadatak režije je u ovom slučaju da dosegne dramatičnost ljudske borbe, da se ponese sa sudbinom, da pronikne u svet tek minulog vremena, da dokuči dileme koje su razdirale pisce "izgubljene generacije" kako ih je nazvala Gertruda Stein, da se suoči sa pitanjima ljudske egzistencije, identiteta i svega onoga što nosi pun, nesputani život stvaralaca...

I tako, Sekulićeva drama bavi se Ficdžerald, koji umoran i izmučen, dolazi sa svojom ženom Zeldom 1925., u Evropu. U Americi u to vreme dolazi do krize, nezaposlenosti i svega što iz toga proizilazi. Ficdžerald sa svojom starom i sada neaktuelnom tematikom (ljubav, razočarana generacija, seta uz neizbežnu zvučnu kulisu džeza) olako izlazi iz mode. Sekulić pronalazi put da oslika raspad sistema vrednosti

neprilagođenog Ficdžeralda. On pronalazi meru dramatike koja je vrlo prijemčiva filmskom izrazu...

Sekulić, dalje, razigrava dramu, uvodi nove likove. To su: princ Pavle Petrović i Eduard Žozan, francuski pilot, heroj iz Prvog svetskog rata. Pominje se i ima dramaturšku funkciju, čitava plejada poznatih ličnosti prve četvrtine 20. Veka. Tu su: Knez Trubeckoj, Pikaso, Rastko i Nadežda Petrović, Andre Žid, Ivan Meštrović, Džems Džojs, Džon Rid, princ Ferdinand, Njegoš i drugi poput Šekspira, Getea, Žorž Sandove, Žila Verna, Balzaka...

Karakteristični u drami Vladimira Sekulića su opori iako poetični. Njegova izražajna paleta ima dijapazon od pastela do teško zatamljenog ulja koje se u vrtlozima beznađa utapa u samo sebstvo.

Jedna od centralnih ličnosti drame, Pavle Petrović princ Crne Gore, inače filmski reditelj, je ličnost koja na samo sebi svojstven način, često iz drugog plana, vuče prave poteze...

U nastavku drame, Žozan počinje da se udvara Zeldi što, naravno, kada je Ficdžerald u pitanju, izaziva ljubomornu reakciju. Pojavljuje se i sam Hemingvej kome Frensis Skot pomaže oko izdavanja romana "Sunce se ponovo rađa". Raspravlja se o tek minulom Prvom svetskom ratu. "... Crna gora. Bosna. Srbija. Ne silaze sa stubaca novina..." Razglaba se o ljubavi... Tu gospođica Loa Moran pokušava kao svaka samosvesna glumica da skrene pažnju na svoje veoma značajne stavove... Flertuje se i šarmira... No, igra se završava sukobom između Ficdžeralda sa jedne i Zelde, Žozana i princa s druge strane. Rasprava se, za sada završava ženskim objašnjenjem da je suprug malo popio. No, Zeldina isprika neće rešiti odnose koji će se u daljem razvoju drame još više pomutiti.

Sekulić ispreda svoje karaktere od fine psihološke pređe, koja uspeva da održi napetost dramske radnje u momentima koji su kao po pravilu adekvatno izabrani. Sekulićevo dramsko tkanje dovodi u prijateljsku vezu Frensisa Skota sa Hemingvejem, koga naznačuje Gogenovski. Njihov odnos je kao mirovanje vulkana. Sve je dobro dok erupcija ne eksplodira.

Minulu scenu treba režirati sinkopirano. Čak stakato. Iskidanost radnje, bogatstvo tema i dobar nanos temperamenta može se podržati šumovima sipanja pića, paljenja cigareta, kucanja čašama i zalupljivanjem vrata. Za laku orkestarsku muziku tu svakako nema mesta. Kamera bi mogla da se poigra rakursima. Moguće je snimanje iz žablje i

ptičje perspektive a i farovi duž zvanica koje menjaju mesto i sagovornike. Pa i svetlo može da odigra dramaturšku ulogu. Slobodno se možemo koristiti kontralihtom do izbeljenja. Sve se gubi... Sve nestaje... Sve se utapa jedno u drugo... Naravno neizbežna su i funkcionalna pretapanja.

I najzad jedna scena exterijsa. Žozan slučajno sreće Zeldu u prijatnoj šetnji. On joj se otvoreno udvara i poziva je na izlet u Jugoslaviju, u Crnu Goru sa princom Pavlom Petrovićem. Žozan, rutinirani udvarač, rešava Zeldinu poludilemu u svoju korist.

Ovu neveliku scenu trebalo bi rešiti mizankadrom. Za nju, svakako treba pripremiti dugačak far. I dok protagonisti idu na kameru, mužačka energija Žozana narasta, tako da ona hipnotički deluje na Zeldu, koja svakako svojom ambivalencijom, doprinosi Žozanovom uspehu.

Ovde možemo da se poslužimo grotesknim zvucima - šumovima kao kontrapunktom. Tu negde u drugom, trećem planu može da se razaznaje vergl ili nešto slično, devojački smeh, ili grohot nekakvih protuva.

U ovom slučaju žena je predmet želje. Način na koji hoda, slučajni dodiri, približavanja i udaljavanja, mogu da imaju ritam ljubavi. Tokom scene, mora se osetiti da je Zelda definitivno uhvaćena u Žozanovu mrežu.

Sledi kratka scena Ficdžeraldovog, gotovu očaja, što je Zelda sa Žozanom otišla na izlet. Hemingvej ga teši ali i upozorava na propuste koji su mu se desili u odnosu na Zeldu. Scena je opravdano nezavršena jer ovakve rasprave nikada nemaju kraja... Obično svako ostaje pri svome.

Svakako bi dobro bilo da ovde primenimo kratke rezove. Da idemo od totala do krupnih planova. Tako da, kako scena odmiče i psihološki se dinamizira, tako da je kinestetički rešimo u jednom brzom ritmu, primerenom razvoju dijaloga.

Bilo kakva muzika, osim praska reči bila bi sasvim suvišna.

Zelda se vraća. Njen povratak je povod za žestoku svađu u kojoj se supružnici ne štede. Uzajamna prebacivanja su toliko nabijena agresijom da se scena završava šamarom. Na Ficdžeraldovu pretnju Zelda odgovara šamarom. Ovo je jedna od onih besmislenih svađa u kojoj oboje gube. Ficdžerald prebacuje Zeldi što ga je napustila sa Žozanom, a Zelda Frensisu Skotu što flertuje sa gospođicom Moran. Još mu ponovo prebacije Hemingvejevu uspešnost.

"Moj prijatelj Hemingvej" Vladimira Sekulića, izazov za ekranizaciju

Ovu scenu treba rešiti jednim beskrajnim farom koji stalno okružuje sukobljene. Kao da želi da ih zatvori u ljušturu iz koje nema izlaza...

Bliska mi je pomisao da je naš autor negde u podsvesti imao na umu Šekspirove "Romeo i Julija", preciznije, Romeova razmišljanja o ljubavi:

"To je delo mržnje, a ljubavi više.
O to kavgadžijska ljubavi, o mržnjo
Prožeta ljubavlju! O sve što si prvo
Iz ničeg stvoreno! O setno lakoumlje,
Lakrdijo tužna, bezlični haose
Naizgled lepih oblika!"

Hemingvej i Ficdžerald dolaze dobro nacvrckani na zabavu kod princa. Hemingvej osvaja princezu imej a Isidora Dankan Ficdžeralda. Zelda besna napušta Ficdžeralda i odlazi sa zabave sa princem. Sekulić, između ostalih, uvodi još jednu legendarnu ličnost moderne umetnosti Isidoru Dankan. Ta Terpsihora dvadesetog veka, ukršta u jednom trenutku svoj životni put sa putem Frensis Skota i uzrokuje dramatične porodične odnose Ficdžeralda i Zelde. Jakih emocija, uporna u svojim nastojanjima da se domogne pisca, ona potiskuje Zeldu i bar za trenutak zauzima njeno mesto.

Ova zabava koju princ priređuje, pravi je kaleidoskop raznoraznih individualnosti, lažnih i pravih, značajnih i beznačajnih, istinskih i lažnih. To je koloplet, galimatijas kojekoga, slika nedovršenih i ostvarenih. Paćenika i nesrećnika. Nova generacija se po svom shvatanju sveta i po svom slobodnijem moralu upadljivo razlikuje od stare. Ostavljajući puritanizam iza sebe, ona živi svoj autentičan život, pa makar i na svoju štetu.

Scena zabave je izvesna mogućnost da se uz psihološko ocrtavanje likova zađe delom i u spektakl. Sve ove ličnosti nose svojevrsan pečat individualnosti koji u igri davanja i uzimanja otkrivaju bar delimično svoje pravo lice.

Način snimanja zabave diktira sam sadržaj koji bogat po obrtima nudi stalnu promenu ritma, tenzije, emotivnosti. Instrumentarij kojim se može baratati kreće se od dugih farova preko kratkih rezova do zumova i

upotrebe krana. Naravno da je za masovne scene kran nezamenljiv. Muzička kulisa bi bio bluz. Bluz. I ništa do bluz.

Sedma scena počinje toplim susretom Ficdžeralda i Loe. U stvari, Loa dolazi u posetu Frensisu Skotu. Njihovu atmosferu narušava novi lik Ed Hanter, producent MGM kompanije. On je pretenciozan, sa podrugljivošću se odnosi prema Ficdžeraldu koji piše za njega scenario a Loi se na brutalan način udvara. Kao što je i došao tako i odlazi ostavljajući zabezegnuto pisca i degutiranu Lou.

U ovoj sceni neophodno je istaći negativca Hantera koji svojim nastupom ozbiljno uzdrmava već poljuljanog Ficdžeralda stavljajući mu primedbu da njegov scenario treba da se dorađuje.

Osim Hantera, koga bi slikali anfas, druga dva lika trebalo bi snimiti u kontra-planu sa povremenim reakcijama koje bi bile kontrapunkt Hanterovoj osionosti. Naime, oni bi svojim reakcijama pomogli da se bolje shvati bezočnost holivudskog moćnika.

Sledeći podvig ovog očajnika je udvaranje supruzi svoga prijatelja, Zeldi. Kada ga ona odbije, on joj pominje Žozana, što izaziva njen prezir. Zeldi ga izbacuje napolje. Razbešnjen Ed Hanter preti.

Ova kratka, ali efektna scena može biti rešena suprotstavljanjem raznih planova, kombinovanih sa kontraplanovima i gornjim rakursom. Ovo stoga, što rad kamere treba da bude primeren ritmu i dramatici scene, koja prosto pulsira. Jedina muzika bi bio ljudski glas.

Drama dobija sve veće ubrzanje. Sledi dijalog Ficdžeralda i Hemingveja. Hemingvej posećuje Frensisu Skota koji je bolestan. "Zelda je uglavnom u sanatorijumu ili bolnici. A kad dođe na nekoliko dana, onda je još gore, pravi pakao." Zatim "naša kćerka Skoti, moram da se birnem o njenom školovanju." Ficdžerald ophrvan problemima i sam bolestan mora da radi. Žali se Hemingveju koji ga teši. Ali, kada Frensis Skot optuži Hemingveja da je imao ideju kako da mu pomogne da spase svoju finansijsku situaciju, na taj način, što će udesiti da bude ubijen, njih dvojica se definitivno posvađaju i Hemingvej odlazi ovoga puta zauvek.

Ovaj bi pasaż trebalo rešiti švenkovima. Kamera bi trebalo da se kreće sa jednog na drugo lice i tako beleži reakcije prijatelja koji prestaju da to budu. Ovakav ritam kretnje stvarao bi napetost koja bi bila odgovarajuća težini same scene. U daljini bi moglo da se čuje iritirajuće menjanje stanica na radio aparatu.

Odlaskom Hemingveja, nemi posmatrači ovog razlaza nekadašnjih prijatelja princ i Loa Moran komentarišu nemilu scenu sa Ficdžeraldom i hvale se da su dobili posao na filmu. Princ je pomoćnik reditelja u jednom, a Loa ima ne baš glavnu ulogu u drugom filmu.

S obzirom na težinu trenutka, celu scenu, inače dosta kratku trebalo bi snimiti u jednom kadru. Samo bi male kretnje mogla da ima Loa, i time bi se podcrtala njena naklonost Frensisu Skotu. I dalje bi se čulo menjanje na radio aparatu.

Predposlednja scena donosi definitivni razlaz Zelde i Ficdžeralda. Ona je ljuta na njega što je javio izdavaču da se spreči objavljivanje njenog romana. On taj postupak objašnjava zabranom da išta objavi pre nego što on pregleda. U daljem dijalogu Ficdžerald je osporava i kao balerinu. Atmosfera se zagreva do usijanja i Zelda saopštava da misli da je razvod jedini izlaz i napušta Frensisa Skota. On ostavši sam rezimira situaciju u kojoj se našao.

Mizanscenski ovu predzadnju scenu trebalo bi razigrati do maksimuma. Tu bi nam subjektivna kamera najviše pomogla. Ona bi zamišljenom mizanscenom dala pravi smisao u ostvarenju stalnog pokreta. Ova i poslednja scena bile bi bez muzike.

Loa dolazi do Fransisa Skota. On je u delirijumu koji je rezultirao gubitkom posla na pisanju scenarija, koji je u ostvarenju po njegovom mišljenju, po tom tekstu mogao bi se snimiti jedan od najboljih filmova. Ficdžerald umire u Loinom naručju.

Zamrznut kadar Frensisa Skota i Loe. U off-u čuje se opori ženski glas koji kao sudjaja saopštava uglavnom nevesela razrešenja sudbine junaka našeg filma:

Frensis Skot Ficdžerald umro je 1940. godine u 44. godini života, njegova supruga Zelda je sedam godina kasnije izgorjela u požaru bolnice za mentalne bolesnike. Eduard Žozan je postao admiral francuske mornarice, Pavle Petrović je preminuo mlad, Loa Moran nikad nije dobila glavnu ulogu na filmu, Ed Hanter je izrastao u bogatog filmskog biznismena, a Ernest Hemingvej je 1961. godine sebi oduzeo život.

Zvuci gradske vreve koja polako jenjava bila bi dobra zvučna kulisa za završetak našeg filma.

Ovakav jedan kraj omogućava vrsnom scenaristi i inspirisanom reditelju dobro polazište za ambiciozno filmsko ostvarenje. I, da

zaključimo, uzbudljiva drama profesora Sekulića mogla bi da se nazove po poznatom Ficdžeraldovom romanu "Lepi i prokleti".

I posle svega, prosto mi se nameće sećanje na prozu Ive Andrića "Leteći nad morem":

"... Isperite usta morskom vodom! U njoj ništa ne trune i zato je dragocena i sveta kao lek, vradžbina, i još nesavršeni oblik večnosti koja nas čeka. Gorka je, ali gorčine se ne treba bojati; gorčina znači rastanak, a rastanci su neizbežne stanice na putu ka savršenstvu..."

"MOJ PRIJATELJ HEMINGVEJ" VLADIMIRA SEKULIĆA, IZAZOV ZA EKTRANIZACIJU

Rezime

Godine 1925. Ficdžerald sa suprugom Zeldom dolazi iz Amerike u Evropu i susreće se sa Hemingvejem. Sekulić u dramu oslikava raspad sistema vrednosti neprilagođenog Ficdžeralda. Pronalazi meru dramatike prijemčivu filmskom izrazu. Karakteri su mu kako opori, tako i poetični. Pavle Petrović, princ od Crne Gore, jedna od centralnih ličnosti, koja na sebi svojstven način, često iz drugog plana, vuče prave poteze. Sekulić ispreda svoje karaktere od fine psihološke pređe. Dovodi u vezu Fransisa Skota sa Hemingvejem. Zatim, sa još jednom legendarnom ličnosti moderne umetnosti - Isidorom Dankan. Ta Terpsihora XX veka, ukršta svoj životni put sa putem Ficdžeralda. Ona zavodi poznatog pisca i uzrokuje dramatične porodične odnose Fransisa Skota i Zelde. Sledi sukob između Zelde i udvarača Eda Hantera, definitivna razlaz Ficdžeralda i Hemingveja, kao i kulminacija drame: Fransisa Skota napušta Zeldu, on ostaje sam.

Ovakav jedan kraj omogućava vrsnom scenaristi i inspirisanom reditelju dobro polazište za ambiciozno filmsko ostvarenje. I, da zaključimo, uzbudljiva drama profesora Sekulića, mogla bi da se nazove po poznatom Ficdžeraldovom romanu **Lepi i prokleti**.

BEAT GENERATION AS PRECURSORS OF POSTMODERNISM

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After World War II America entered a series of crises on the international plan, which started with the Cold War and culminated with the war in Vietnam. Yet, paradoxically, feeling of optimism prevailed in America. The economy was flourishing and the country was recognized as one of the most influential in the world. The standard of living was high. Due to the McCarthy anticommunist campaign image of communism and atom bomb loomed large in the minds of common Americans, but still the bond of trust between them and their government existed. It took the Watergate affair and the war in Vietnam to make Americans start questioning their myths.

All these changes seemed to have no effect on American literature. American writers who were active during the 50's were known as "the silent generation"¹, because in their work, they did not openly protest against the official policy of their government. Some critics, as Malcom McCowly, became aware that the age of modernism is nearing its end and that the American novel had become gray, conventional and conformist². At that moment the beat generation entered on the literary scene. In November of 1954 in the Six Gallery, Allen Ginsberg read his poem "Howl", and the audience rose, shouted and applauded. This poem differed so much from everything else in previous written in American literature that this event is considered to be the beginning of the Beat Movement.

The Beat generation influenced further trends in American society in two ways: as a social movement it changed the attitudes and consciousness of Americans, and as a literary movement it marked the

¹ Evory Elliot ed., **Columbia Literary History of the United States**, New York, p. 1147.

² Ibid. p.1131.

departure from modernism and an introduction of new themes and different language into literature. In the first phase, the movement had more expressed political orientation. Embittered by the militaristic policy of the American establishment, the Beats did not want to change society by force, instead they used pacifical methods. Therefore their movement was often referred to as counetr culture. They wanted to induce as Gregory Corso called it: "a slow transformation of consciousness"³ .

The critics attacked the Beats because they were afraid that they may disturb the blessed lull American society was hushed into, but also because they were unable to face their literature and find the language to describe it, since it was so different from the previous writing. For a long time America had not been faced with avant-garde towards which the official culture showed such resistance that it attacked, not only the work, but also the private life and character of the writers.

Irving Howe in his essay "Mass Society and Postmodern Fiction" stated that the postmodern writers should impose order and shape to their work instead of letting it be amorphous and fluid, he criticized them for trying to undermine social categories and the creations of modernism and accused beat writers for "contempt for mind"⁴ . But Howe also felt that modernism could not find the right answer for the chaos in which the world found itself. Faced with the growing absurdity in which the world was sinking, the modernists relied in their work on old myths, hoping that by comparing their characters with the heroes of the myth they could give meaning to them. The Beats were too disappointed in Western culture to use its myths in their work. They did not accept the leading authorities in literature and they repudiated traditionalism. Thus they contributed to the liberation of American literature from modernism.

Already in the writings of the Beats some characteristics of postmodernism can be traced, such as introduction of new themes, experimentation with language, addressing a small audience circle with similar sensibilities, but the most striking resemblance between these two movements is antitraditionalism. Unlike the modernists, the Beats thought that art should not be a skill, and the artist a craftsman who uses

³ "Variations on a Generation", **Gemini**, Vol. 2, No. 6 (Spring, 1959), p. 47-51.

⁴ Howe, Irving, **Mass Society and Postmodern Fiction**, **Postmodernism: A Reader**, Waugh, Patricia ed., London, 1992.

Beat Generation as Precursors of Postmodernism

already established and considered forms. The art of the Beats was always open for the moment in which it was created. They refused to see the artist as the academic man, because for them creativity is innate to man and it precedes the literary experience. Allen Ginsberg sees the poet primarily as a biblical prophet. He thinks that poems should be appreciated according to their authenticity and not according to their intricacy and beauty of the words used. In "Howl" he says that the poem of life is "butchered out"⁵ from the bodies of the poets.

The Beats did not want as T.S. Eliot and Ezra Pound, to be present in the poem under the mask they put on, they wanted direct contact with the audience. They insisted on the verbal nature of poetry and their work was often first available in manuscript and published only afterwards. In their opinion printing limits the literature. For them it was much more important to read in front of an audience because then it could participate as well. At one moment in his career Allen Ginsberg started dictating his poems into a tape recorder. Since they could not relate to modern forms, the Beats searched for a new way to express themselves and test the limits of language. The phenomenon of search and desire to delve further into the language will be continued in postmodernism. In pursuit of freedom in their writing the Beats went so far as to start changing orthographic form of their poems. Allen Ginsberg introduced dashes which signified continuity of thought and pauses which showed where he stopped to think. Gregory Corso's poem "Bomb" has the shape of the mushroom which appears after the explosion of the atom bomb.

The Beats wrote openly and sincerely about what went on at the moment of writing. Their work became a means of expression for the young generation not only in America, but also in Europe, for the young felt that the Beats actually described them. The Beat writers saw that the individual in American society is alienated and the language made trivial, so they wrote mainly in the confessional mode, using the personal data, not wanting to hide anything from their readers. They stopped worrying exceedingly about the words they were going to use. In the novels of Jack Kerouack the same words can be found with different meanings which

⁵ Ginsberg, Allen, "Howl", **American Literature: tradition and innovation**, Meserole, H., Sutton, W., Weber, B., ed., Massachusetts, 1974.

depend on their context. In Kerouack's opinion prose should be primarily spontaneous. Inspired with jazz, he in his work "Essentials of the Spontaneous Prose" stated that improvisation is the basic postulate of spontaneous prose. Conveying the atmosphere is what counts in the novel. A writer should write about everything he encounters in life without hesitating or thinking which word to use, since the moment he stops, used colloquial speech, simple words and abundance of exclamations, which makes the reader feel that they are witnessing scene in the novel.

Going further in this direction postmodern writers destroy literary forms completely, the writer again and again convinces the reader that their work is their world and that they can destroy it if and whenever they want. The Beats never went that far, but antinarrativity can be traced to their prose too. In the novels of the beat writers there is no structure that can be found in the novels of Virginia Wolf or James Joyce. There is no logical unfolding of the story, beginning or end. The novel simply flows. The reader does not have an impression that there is some aimed at final impression, after each episode the novel can end or be continued.

One of the major contributions of the Beats is that they, together with the writers of the "Black Mountain Group", introduced body into American literature. They considered physical aspect of the body as important as the intellectual. In his desire to make physical experience an intrinsic part of his poetry Allen Ginsberg introduced breath as a measure of verse. Through the verse the reader is most intimately connected with the poet, since the rhythm of their breathing corresponds to the breathing of the poet while he was composing. Gary Snyder, like Ginsberg, considered poetry to be essentially an oral tradition which relies on "the breath, the voice and trance"⁶.

They wanted to expose themselves completely and thus come nearer to their reader and also shock the middle class. In their writing they introduced new themes such as sex, homosexuality, and the use of drugs and alcohol. In their opinion racism and the need of America to be constantly involved in some sort of war were the consequences of repressed sexuality. J. C. Holmes claimed that sometimes at the time such

⁶ Op. Cit., **Columbia Literay History of the United States**, p. 1086.

as his the only deep experience is amorality. He saw that his generation had reached a situation in which the protest against the meaninglessness of modern times could only be expressed through their flesh⁷.

In his opinion the Beats turned to drugs, sex and alcohol because they felt that those experiences were still uncorrupted in their consciousness. He saw that they suggested unexplored territories of consciousness which attracted them as powerfully as the mysterious call of the Wild West in previous century⁸. This explanation of Holmes resembles Leslie Fiedler's explanation why postmodern literature uses the Western as a genre and source of inspiration: "In a sense our mythological innocence has been preserved in the Western, awaiting the day when, no longer innocent in fact, we could decently return to claim its fantasy."⁹

According to Leslie Fiedler being postmodern means closing the gaps between the critics, that is between those who determine what "real" art is and the audience, between the writer and the audience. Using sex, violence, drug and alcohol addiction as themes, street language as their expression and jazz as inspiration for their style of writing, the Beats achieved one of the most important goals of postmodernism - the merging of popular and elitist culture.

Like postmodernists, the Beats too are aware that contemporary culture becomes culture of debris and not only real ones, but mental as well, since our consciousness is constantly polluted by the products of mass media. Already the Beats realized that television and film shape the consciousness of the people, that they start acting according to the moral norms of the heroes of the screen. Kerouack compared television with the One eye that hypnotizes millions. Actors and characters of films and serials appear in the poems of Ginsberg as well.

The Beat writers can be considered as the precursors of postmodernism mainly because they wrote about changed circumstances in American society and about the life of the writer in it, about drugs, war, sex, violence, and exploitation, about mass media and their influence on the society, about the destruction of nature, racism and homosexuality.

⁷ Holmes, John, Clellon, **Nothing More to Declare**, London, 1986., p. 176-177.

⁸ Ibid., p.105.

⁹ Fiedler, Leslie, **Cross the Border, Close the Gap, Postmodernism: A Reader**, Waugh, Patricia, ed., London, 1992., p 37.

They prepared the American society for the changes in the 70's and 80's which led to postmodernism. The basic difference between postmodernism and the beat movement lies in the fact that the postmodern writers are from the very beginning aware that reality is so chaotic that literature will never be able to catch up with it. They do not even try to change it through their work. Unlike the Beats who were in the beginning enthusiastic and dreamed about a better society where man would be finally freed of all limitations, postmodernists have a nihilistic view on the world. The postmodernists realize that everything is a game and fun and that a writer can establish authority only within the work, and maybe not even there. That is why they are willing to let the reader rearrange the story according to their needs. The Beats were never able to joke about the moment they lived in nor ever saw life as a game. Yet it seems that some of the values of the beat movement are coming back to postmodernism. The postmodernists are now turning more often to the search for transcendental truth, the vision:

"The Dream, the Vision, ekstasis: these have again become the avowed goals of literature, for our latest poets realize that in this time of Endings ... that merely to instruct and delight is not enough."¹⁰

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¹⁰ OP. cit., Fiedler, Leslie, p. 46.

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BIT GENERACIJA KAO PRETEČA POSTMODERNIZMA

Rezime

U delima bitnika se mogu primetiti neke karakteristike postmodernizma: uvođenje novih tema, eksperimentisanje jezikom, obraćanje uskom krugu publike sličnih senzibiliteta, otvorenost ka trenutku u kojem delo nastaje, i najizrazitiju sličnost između ova dva pravca, antitradicionalizam. Nezadovoljni modernizmom bitnici se okreću ka traganju za novim izrazom i ispituju granice jezika. Idući dalje u ovom pravcu postmodernisti potpuno razaraju književne forme. Bitnici takođe ostvaruju jedan od najznačajnijih ciljeva postmodernizma: spajanje elitističke i popularne kulture. Danas se u djelima postmodernista sve više može primetiti vraćanje vrednostima koje su zagovarali bitnici, to se pre svega vidi u traganju za transcendentnom istinom i vizijom, jer oni shvataju da više nije dovoljno poučiti i zabaviti čitaoca.

PRINC "LAŽOVA"

MIROLJUB JOKOVIĆ

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Le temps est la substance dont je suis fait. Le temps est un fleuve qui m'emporte, mais je suis le fleuve; c'est un tigre qui me déchire, mais je suis le tigre. C'est un feu qui me consume, mais je suis le feu. Le monde, malheureusement, est réel; moi, malheureusement, je suis Borgès

(Jorge Luis Borgès, *Enquêtes*, Gallimard, Paris 1986, p. 225)

Verovatno da među stvaraocima 20. veka nema osporavanijeg i hvaljenijeg autora od ovog slavnog Argentinca, ali jedna stvar je sasvim neosporna: sa njim se završava jedna koncepcija književne umetnosti i počinje drugačija. Jedni su ga optuživali da guši književni izraz suviše velikom lucidnošću, suvišnim citatima, drugima je smetala nesvakidašnja erudicija i autodestruktivna ironija, treći nisu bili zadovoljni Borhesovim anahronističkim stilskim usmerenjema nekima je smetalo što navodno u njegovom delu nema sitematičnosti i što je sve arbitrarno. Bilo je i onih koji nisu bili zadovoljni njegovim kosmopolitizmom pa su mu stalno prigovarali da nije dovoljno latino-američki pisac. Oni koji su ga napadali zbog toga što ne gaji neangažovanu književnost (Ernesto Sabato), književnost koja je navodno neukorenjena, nisu malobrojni. Tabor onih koji su ga istinski mrzeli ali ga zbog istorijskih razloga sa druge strane cenili, nije za potcenjivanje.¹ Svako se na ovog genija u samoći i tišini bacao drvljem i kamenjem a, gledano iz perspektive književne istorije, niko ga još nije nije nadživeo.

Zajednička karakteristika svih onih koji su ga nemilosrdano napadali tokom prolaska njegovog književnog karavana je jasno uočljiva: svako je

¹ Tipičan primer onih koji su se bacali na Borhesov književni karavan jeste Anibal Raul Sančez: "Ne slažem se sa Borhesom. Ne slažem se ni sa njegovom zlobnom kritikom, ni sa njegovim promišljenim nihilizmom, ni sa njegovim filmskim kritikama ni sa njegovom nevereovatnom erudicijom. Pogotovu se ne slažem sa Borhesom kao čovekom. Ali, nikakvo neslaganje me ne sprečava da obožavam velikog pisca kakav je on. Obožavam ga zbog oštine njegovog duha, zbog odvažnosti njegove inteligencije ... i produktivne vrednosti njegove imaginacije... Ne poznajem nikoga, kod nas pre svega, ko se toliko predano posvetio književnosti ... nikoga ko ima toliko vrlina kao književnik" (*Sur*, broj 94, VII. 42, strana 19).

kritikovao ovog glasnika jedne nove koncepcije književnosti po sistemu halo efekta - zamerao mu je na prisustvu onoga čega nije bilo u njihovim sopstvenim delima ili na šta nisu bili sposobni. Neke Borhesove inovacije postala su danas opšta mesta onoga što se označava kontradiktornim pojmom postmoderna književnost. Kao pesnik i prozaista stvorio je novi jezik na bazi onoga postojećeg što je danas poznato pod pojmom palimpseistički postupak, stvaranje na bazi već stvorenog. Već na samom početku svoje književne karijere stavio je do znanja da je realistička književnost jedna izrađena konvencija i da najbolja dela književnosti koja počiva na evropskom kulturnom stablu nisu realistična nego naprotiv fantastična. Njegovo intimno ubeđenje jeste shvatanje da je umetnik veliki mitograf, osoba koja stvara novi univerzum na bazi postojećih mitova. Kao književni esejista stavio je akcenat na analizu jezika a ne na humaniziranje sveta što je bila opšta karakteristika književnosti treće decenije ovog veka. Afirmisati već tada da čitalac stvara književno delo bilo je ravno pevanju u pustinji, a istraživati irealnost sveta na osnovu njegove realnosti bilo je ravno ludosti. Stvaranje apokrifnih tekstova, lažna pripisivanja, eruditske mistifikacije, koncepcija književnosti kao igre, lavirinta, stvoriti sasvim originalan sistem simbola - eto samo nekih karakteristika njegovog književnog dela koje je osvežilo fasadu modernističke književne zgrade.

Ekumenska koncepcija književnosti

*Que d'autres se vantent des pages qu'ils ont écrites;
Moi, je m'enorgueilliss de celles que j'ai lues.*

Comme les philosophes, je pense que l'art d'écrire ne peut rien transmettre.

(Jorge Luis Borges, L'Aleph, Gallimard, Paris 1967, p. 88.)

Il n'y a pas d'mérites moraux ou intellectuels.

(Ibid., p. 143.)

U podtekstu Borhesove koncepcije umetnosti lako se prepoznaju neki slavni engleski i francuski pisci. Od francuskih književnih međaša to

se pre svih odnosi na Malarmea, Pola Valerija a od engleskih umetnika pažnju ovog erudite pre svih privukli su filozofi kao Berkli i Hjum. Od nemačkih filozofskih autoriteta, Borhesu je najviše bio drag Šopenhauer. Za Malarmea svet postoji da bi se našao u knjizi - toliko je bilo veliko njegovo poverenje u moć reči; za Valerija istorija književnosti nikako ne bi smela biti shvaćena kao slučajna istorija umetničkih karijera i književnih dela nego pre svega kao sistematično sagledavanje duhovne istorije stvaralaca koji upijaju i stvaraju književnost pa bi se shodno tome istorija književnosti mogla pisati a da se čak imena autora i ne pomijnu.² U delima velikih idealističkih mislilaca Borhesovu pažnju su privukle koncepcije negiranja prostora i vreme ali pre svih individualnosti. Naime Borhes je rano počeo da dovodi u sumnju ponos pesnika stvaralaca, da demistifikuje prestiž originalnog stvaranja a to ga je odvelo do daleko skromnijeg shvatanja umetničke funkcije - one redaktorskog tipa. Uostalom u tome nije bio usamljen: Emerson je davno rekao da bi se skoro moglo reći kako je jedna jedina osoba autor skoro svih knjiga zato što se u njima nalazi fundamentalno jedinstvo tako da je nemoguće negirati da su one delo nekog sveznajućeg autora; Šeli je takode tvrdio da su sve poeme iz prošlosti sadašnjosti i budućnosti epizode ili fragmenti jedne beskrajne poeme čiji su autori svi pesnici sveta. U jednom inspirativnom eseju, *Borhes i ja*, u kome pisac razdvaja Borhesa kao individuu od Borhesa kao autora književnih dela, on kaže sa ironičnim osmehom: "Preterao bih ako kažem da su naši odnosi loši. Ja živim da bi Borhes-pisac mogao da se bavi svojom književnošću, a ona me opravdava. Priznajem sasvim dragovoljno da je uspeo da napiše nekoliko stranica koje imaju vrednosti, ali za mene one ništa ne znače, zato što ono što je dobro ne pripada nikome pa čak ni njemu, nego jeziku i tradiciji. Konačno, ja ću jednog dana zauvek nestati i samo će neki moji trenuci imati sreću da prežive u drugome."³

Književnost je za Borhesa stvaranje tekstova koji liče na palimpseste, zato što svaki tekst upućuje na druge tekstove eksplicitno ili implicitno. Uostalom, i Džems Džojls je ubacivao u svoja dela pasaže i misli koje uopšte nisu bili njegove. Svaki tekst je skup aluzija ili citata, pa i samo

² Pogledati esej "Kolridžov san" u Jorge Luis Borges, *Enquêtes*, Gallimard, Paris 1986, str. 20.

³ E. R. Monegal, *Borges par lui-même*, Edition du Seuil, Paris, s.a. str. 14

artikulisanje teksta nije ništa drugo do još jedna redakcija više. Sve ono što je Borhes napisao vrvi od lažnih i stvarnih navoda, a u krajnjem slučaju do dovodi do negiranja granica među žanrovima i do stvaranja novih formi, do ukidanja tradicionalne retorike. Svaki Borhesov tekst upućuje na neki drugi pročitani tekst ili na tekst koji mu treba pridodati. Sjajni primeri tog palimpsestičkog postupka jesu tekstovi iz Borhesovih knjiga *Univerzalna istorija beščašća* i *Istorija večnosti*. U ovim knjigama Borhes se ne zadovoljava samo biranjem i konfrontacijama izabranog, on uvek i modifikuje priče koje obrađuje. Stepem modifikovanja i prerađivanja varira od teksta do teksta, ali tekstovi koji su imaginativnog karaktera su daleko slobodniji, dok se isto ne bi moglo reći za tekstove esejističkog karaktera. Verovatno najpoznatiji Borhesov tekst koji je zasnovan na postupku palimpsesta jeste "Pjer Menar, autor Kihota". Borhesov junak se totalno identifikuje sa Miguelom de Servantesom, ali ipak ne stvara apsolutno istu knjigu: stvarajući novu verziju koja je kako kaže Borhes, daleko originalnija i bogatija, Menar ispituje formalne varijante i psihološke mogućnosti. Menarov poduhvat je razuman iz perspektive 17. veka ali iz perspektive 20. veka je skoro nemoguć ako se ne izmene osnovni parametri originala. Menarove formalne vežbe jesu na kraju krajeva beskorisne jer svaka je intelektualna vežba *a priori* takva. Borhesov junak bogati umetnost jednom novom vrstom tehnike: namerno odabranog anahronizma i lažnog pripisivanja, a to znači da *Odiseju* možemo čitati kao izraz *Enejide*, odnosno određenog autora kao da je određeni autor. Borhesov junak postupkom palimpsesta ukida istoriju zato što za njega istorijska istina nije ono što se desilo ili ono što mi mislimo da se desilo. Pojmovi kraja su za njega bezobrazno drski zato mu je tehnika palimpsesta draga jer poništava svaki kraj. Istorija nije potraga za realnošću nego je potraga za poreklom - u tom cilju je dozvoljeno i poigravanje sa istorijom jer ono pokazuje našu malaksalost, zamor od istorije, naš univerzalni barbarizam.

Ironija, paradoks, parodija, ambivalentnost jesu načini koji su korišteni i pre Borhesa da bi se izrazila paradoksalna pozicija sveta koji nas okružuje ali i paradoksalno stanje egzistencije, samo niko pre ovog erudite nije na takav način stavio težište na ove elemente niti je stvorio tako prepoznatljiv svet simbola stvarajući apokrifnu književnu mitologiju kao što je to on uradio. Pojedine parametre Borhesovog pisma lako je naći

kod njegovih omiljenih autora kao kod Vajlda, Šoa, Čestertona, De Kvinsija, Keveda, Tomasa Brauna, Melvila, Henri Džemsa, Džojisa ili Kafke, ali kod nijednog od njih ne nalazimo tako izraženo shvatanje da je svet Velika Knjiga i da zadatak umetnika nije ništa drugo nego da ga dešifruju.

Ono što će u postmodernom književnom pejzažu svakako biti jedna od dominantnih karakteristika odnosi se na koncepciju vremena i uverenje da koherentnog "ja" nema. Dosledan svojoj metafizičkoj zapućenosti Borhes će do kraja života ostati veran uverenju da ličnost koju toliko ističemo u prvi plan ne znači ništa, zato što naše "ja" ne postoji izvan epizodičnog, izvan okolnosti, izvan vremena sadašnjeg. U mnogim pričama Borhes ne priznaje postojanje ličnog "ja", kao što ga nije priznavao ni Šopenhauer: ja sam drugi, bilo koji čovek i svi drugi ljudi. Junak jedne od najboljih Borhesovih priča, "Besmrtnik", živi kroz vekove, prvo je Homer, zatim rimski tribun, onda lutajući Jevrej, a smisao čitave ove metafore može se rezimirati tvrdnjom da su svi ljudi kao jedan čovek, odnosno da posebna osoba nije bilo ko.

Da bi pokazao iluzornu prirodu vremena i prostora Borhes se vrlo često pozivao na Zenonov paradoks o trci između Ahila i kornjače, na ciklične teorije ili na mit o Večnom Povratku. Izvan sadašnjeg trenutka ne postoji drugo vreme, svet očiglednosti je irealan svet. Šopenhauer je davno rekao, a to je postao Borhesov kredo, kako niko nikada nije živio u prošlosti i nikada neće živeti u budućnosti, odnosno da je vreme sadašnje celokupna forma života.⁴ Borhes Šopenhauerov, Hjumov i Berklijev idealizam prevodi u svoj solipsizam i njemu je to dozvoljeno zato što prvenstveni cilj književnosti nije traganje za istinom kao kod filozofa. U osnovi njegovog razmišljanja o vremenu nalzi se uverenje da

⁴ "Niko nije živio u prošlosti, niko neće živeti u budućnosti; sadašnjost je forma celokupnog života ... Vreme je nalik na krug koji se beskrajno okreće : luk koji silazi reprezentuje prošlost, onak koji se penje predstavlja budućnost, na vrhu se nalazi jedna nedeljiva tačka koja dodiruje tangentu što predstavlja sadašnjost" (*Ibid.*, str. 224). Vreme sadašnje je nedeljivo, jer ako bi bilo drugačije onda ne bi bilo početka koji ga veže za vreme prošlo, ni kraja koji ga veže za vreme buduće, a ono što nema početka ni kraja nema ni sredine. Ako bi vreme sadašnje bilo deljivo, to znači da bi bilo deljivo na najmanje dve stvari, na deo koji je protekao i na deo koji tek treba da dođe, a to je ono što Borhes odbacuje. Mnogo je primera koji potkrepljuju ovo Borhesovo shvatanje vremena iz drugih filozofskih tradicija. Budistička tradicija kaže da je čovek jednog prošlog trenutka živio, ali ne živi i neće živeti, da će čovek nekog budućeg trenutka živeti ali nije živio i živi, dok čovek sadašnjeg vremena živi, ali nije živio i neće živeti.

je sve taština i da ljudskim moćima poslednji smisao sveta uvek izmiče zato što svet nema krajnjeg smisla.

Verovatno da u književnosti 20. veka nema paradoksalnijeg stvaraoaca: sa takvom strašću je tragaio za metafizikom, sa jedne strane, a sa druge to je traganje poprimilo obeležja negacije svake natprirodne moći ili religije, skoro nihilizma.⁵ Za njega je svaki kultivisani čovek pomalo teolog, a da bi to bio nije potrebno da veruje.

Kad je reč o kritičkoj delatnosti onda se Borhes može svrstati u onu grupu stvaralaca koje T. S. Eliot naziva praktičarima, naime, on teorijski proučava ono što praktično mora da reši i sa strašću i ironijom negira one koji kritički procenjuju čegovo sosptveno stvaralaštvo. Stalno je isticao da tradicionalna kritika u krajnjem slučaju beskorisna jer zamenjuje uzrok i posledicu i skoro uvek završava ili u pohvali ili u pokudi. On je zapravo od kritičara zahtevao da se što više drže teksta, poput novih kritičara. Kao književni praktičar prezirao je Ortegu i Gasetu, ruske teoretičare romana i sa strašću se obrušavao protiv psihologije i psihologiziranja. Spravom je shvatio, nezavisno od mnogih književnih tokova tridesetih godina ovog veka, da je glavni problem književnosti problem kauzalnosti, pa stoga realističku književnost, koja je ulančavala događaje po sledu stvarnosti, nije mnogo cenio, ali mu je zato bilo superiorno sve ono što je počivalo na fantastičkim osnovama. "Roman karaktera ili psihološki roman teži prema bezobličnosti. Rusi i njihovi učenici su pokazali do odvratnosti da ništa nije nemoguće: samoubistva iz prevelike sreće, ubistva iz milosrda, ljubavnici koji se obožavaju do večnog razdvajanja, izdajnici iz ljubavi ili poniznosti ... Ova apsolutna sloboda završava apsolutnim neredom".⁶

Estetika fantastične književnosti

Selon la doctrine idéaliste, les verbes vivre et rêver sont rigoureusement synonymes.

(Jorge Luis Borges, L'Aleph, Gallimard, Paris 1967, p. 143)

⁵ "Ponavljam, iznad našeg lica nema nikakvog tajnog 'ja' koje upravlja našim aktivnostima i sabira naše utiske; mi predstavljamo nadovezivanje tih imaginarnih aktivnosti i tih lutajućih utisaka" (*Ibid.*, str. 209). Kao da je istorija sveta i života nije pozorište u kome Bog režira različite oblike egzistencije da bi zabavio svoju večnost i da bi se razonodio.

⁶ *Ibid.*, str. 54.

Fantastička književnost je po definiciji umetnička koncepcija koja prekida veze sa Zakonom, Prirodom, principima Logike, ali u koju mi verujemo zato što uobražavamo da u fantastičkoj književnosti ove iste principoe i zakonitosti diktira neka druga priroda - Imaginacija. Borhesovi prozni tekstovi svedoče o njegovoj neiscrpnoj invenciji. Proučavajući fantastičnu književnost, koja po njemu zahteva više lucidnosti, veću disciplinu, i izraženiju estetsku brigu, nego što je to slučaj sa realističkom književnošću, Borhes je istakao u prvi plan četiri glavne karakteristike nadrealnog shvatanja književnosti i sveta: a) umetničko delo koje je sadržano u umetničkom delu ili ono što teoretičari postmodernog stilskog usmerenja nazivaju dijegetskom stvarnošću, odnosno *mis en abyme*; b) prisustvo snova u stvarnosti; c) putovanje kroz vreme i d) udvajanje, odnosno tema dvojnika.

Kao što Borhes zapaža, klasičan primer u kome se nalazi prva odlika jeste Servantesov Don Kihot: u drugom delu ovog romana junaci su već pročitali prvi deo. Sličnih primera mogli bismo naći kod Homera, kod Šekspira, u *Hiljadu i jednoj noći*. Težnja umetničkog dela da svoj imaginarni karakter predstavi kao stvarnost uvlačeći se u svet koji je nastanjen junacima nikada nije bila dominantna odlika u zapadnoj književnosti. Borhesova originalnost nalazi se u tome što je ovo mesto preokrenuto, umesto da pokazuje istinitost svojih imaginarnih tvorevina koristeći druga umetničkih dela, Borhes je u svoje umetničko pismo uveo stvarnost čitaoca. Servantesov i Šekspirov primer pokazuju Borhesu da "ako likovi nekog umetničkog dela mogu biti čitaoci ili gledaoci, onda mi, čitaoci i gledaoci, možemo biti fiktivne osobe".⁷

U antologijskom tekstu "Tlön Uqbar Orbis Tertius" iz njegove najpoznatije knjige, *Fikcije*, sve je imaginarno i izmišljeno a kuriozitet je utoliko veći što je sve ispričano esejističkom tehnikom i tonom i potpomognuto navodima i citatima pa čitalac stiče utisak da je imaginarni svet realan odnosno da delovi Borhesovog teksta jesu preuzeti iz drugih knjiga. Kao da se ovde Borhes takmiči sa Bogom - pokazuje nam da su smrtnici takođe sposobni da zamisle i stvore svet. Borhes priča priču o tajnom društvu koje izmišlja jednu imaginarnu zemlju koja se zove Uqbar, zatim imaginarnu planetu koja se zove Tlön koja je imaginarna u duplom smislu jer je izmišljaju naučnici i umetnici. Tajno društvo u našem svetu distribuiralo primerke enciklopedije o Tlönu. S druge strane Borhesova naučna fantazma u vidu enciklopedije jeste izlaganje njegove

⁷ Jorge Luis Borgès, *Enquêtes*, Gallimard, Paris 1986, str. 69.

poetike: metafizika je vrsta naučne književnosti jer je određeni filozofski sistem subordinacija svih aspekata univerzuma jednom od njih; istorija univerzuma i sveta je tekst koji stvara potčinjeni bog kako bi se sporazumeo sa demonom; ne postoji koncepcija plagijata jer su sva dela dela jednog te istog autora koji je besmrtni i anonimni; za civilizaciju na Tlönu vreme ne postoji jer je sadašnjost beskonačna, budućnost postoji samo kao nada sadašnjosti a prošlost kao uspomena vremena sadašnjeg, itd. čitava priča jeste strukturirana po sistemu priče u priči ili po sistemu umetanja što je postalo kasnije opšte mesto postmodernog mimesisa: Uqbar najavljuje i oblikuje Tlön koji zatim najavljuje i oblikuje Orbis Tertius koji asimilira Tlön i svet u kome živimo ...

U folkloru i narodnoj književnosti svih kultura uvođenje snova u stvarnost jeste opšte mesto, međutim Borhesova originalnost je u tome što mu postupak stvaranja prozaičnih tekstova na granici stvarnosti i realnosti omogućava da čitavu egzistenciju prikaze kao san, da ukine vreme i najavi metafizičku koncepciju sveta. U tekstu, "Kružne ruine" glavni junak sanja drugog čoveka koji postaje njegova realnost. Pošto mu bude otkrio tajne vatre, univerzuma, način hodanja po plamenu, pošto ga isprati na daleki put, glavnog junaka jednog dana poseti smrt u obliku vatre i to je trenutak kad otkiva da je u svetu pojavni stvari samo očiglednost više i da ga neko drugi u istom trenutku sanja dok umire.

Tema dvojnika jeste omiljeno Borhesovo mesto i po mišljenju mnogih kritičara jedan od ključeva njegovog dela. Ona je skoro opšte mesto fantastičke književnosti i dovodi u sumnju moral i stvarnost, dobro i zlo, noć i dan, um i ludilo. Dvojnici se pojavljuju u nekoliko priča, ali pomenimo samo tri najpoznatije, "Tri verzije Jude", "Tema izdajnika i heroja", "Oblik mača". Za ovog majstora kratkih pripovedačkih formi i mislioca nihilističke sklonosti, fantastička književnost nije način da se pobegne od stvarnosti nego sredstvo za izražavanje njene složenije vizije⁸, a tema dvojnika jasno pokazuje da svet u kome živimo nije koherentan da se u njemu mnoge stvari dešavaju izvan razuma, izvan

⁸ Koliko je Borhes bio samosvojni pisac, svestan vrhova i ponora ne samo argentinske nego i svetske književnosti koju je toliko zadužio, svedoči i jedan pasus iz eseja o Hotornu. Evocirajući Jungovo poredenje književnosti sa snovima, postulat koji će mu esencijalno biti drag, Borhes briljantno zapaža da se ovakva doktrina ne može primeniti na špansku književnost jer su piscu u toj književnoj tradiciji uglavnom vezani za retoriku u rečničku tradiciju, ali ne i za fantastičnu koncepciju književnosti. Zauzvrat, Jungova teza je primenljivija na severno-američke pisce koji su više skloni umetnosti izmišljanja nego umetnosti prevođenja odnosno razmišljanja, odatle i sklonost severno-američkih pisaca prema realizmu (*Ibid.*, str. 92-93)

moralnih i intelektualnih kategorija i da stvarni svet obiluje apsurdima i nesavršenostima.

"Oblik mača" jeste priča koja počiva na iznenadnom obrtu: narator za koga do samog kraja priče verujemo da je žrtva potkazivanja jeste potkazivač koji je identifikovao svoj život sa žrtvom: samo tako njegov život ima smisla. Zagovornik dijalektičkog materijalizma u mlađim danima, potkazivač koji svetsku istoriju redukuje na ekonomske sukobe, Vincent Moon zaključuje na kraju priče da je ona Šopenhauerova tačna: ja sam identičan drugima, ja sam bilo koji čovek i svi ljudi, a to znači i heroj i kukavica.

"Tema izdajnika i heroja" može da se shvati kao razrada "Oblika mača". Uoči pobuna u Irskoj u 19. veku, izvesni irski konspirator Kulpatrick naređuje istragu o nepoznatom izdajniku u tajnom konspirativnom društvu kojim rukovodi i osuđuje ga na smrt. Na poslednjem konspirativnom sastanku njegovi saradnici otkrivaju da je izdajnik niko drugi do pomenuti Kilpatrick. Pošto je Irska obožavala ovog junaka a pošto je ipak izdajica, u konspirativnom društvu mu predlažu da ga likvidiraju po režiranom postupku kako bi se njegova slika u pamćenju ljudi očuvala i kako bi se revolucija ubrzala: nepoznata osoba će izvršiti atentat na njega u teatru Šekspirove scene iz *Makbeta* i Julija Cezara.

"Tri verzije Jude" predstavlja jedan od najboljih Borhesovih tekstova u kome se najdalje otišlo u razgrađivanju istorije⁹ u demistifikaciji kulture i jednog simbola iz života. Borhesov tekst je poprimio esejističko-kritički kostim: Borhes na kritički način predstavlja učenje Nilsa Runeberga, gnostika iz Malmea, koji na apokrifni način, apsolutno originalan, tumači jedno od najpoznatijih mesta iz istorije zapadne civilizacije: Judino izdajstvo. On tvrdi, u svojoj prvoj knjizi, da su sve stvari pripisane Judi lažne i sugeriše metafizičku rehabilitaciju ovog simbola u svetskoj istoriji. Po njemu Judino izdajstvo je smišljena stvar koja ima svoje mesto u ekonomiji iskupljenja: u trenutku kada je Reč počela da gubi snagu posle izlaska iz Tame na Svetlost, posle ulaska u Istoriju, bio je potreban čovek koji će predstavljati sve ljude prihvatajući na sebe ulogu žrtve, Juda je jedini predosetio da bi mogao biti gost večne vatre, jedini je shvatio namere Hristove i zato je izdao, pa shodno tome i spasio čitavo učenje. U

⁹ "Istorija je jedna vrsta kruga nema ničega što nije bilo i što jednog dana neće biti" (J. L. Borgès, *Aleph*, Gallimard, Paris 1967, str. 50.).

drugo verziji knjige Runeberg je izvršio neke korekcije pod težinom zamerki koje su mu upućene povodom prve, pa ovog puta tvrdi da je Juda unapred promislio svoje greške sa nesvakidašnjom lucidnošću: izabrao je greške koje nemaju nikakve veze sa vrlinom - izigravanje poverenja i potkazivanje. Pošto je verovao da nije bio dostojan da bude dobar tragao je za Paklom jer mu Božja sreća nije bila dovoljna. Ljudi ne mogu da uzurpiraju blaženstvo jer je to Božiji atribut. U trećoj verziji knjige Runeberg tvrdida se Bog poistovetio sa čovekom kao bi izbavio ljudski rod pa je stoga njegova žrtva savršena: da bi nas spasio mogao je izbrati bilo koju sudbinu koja otelotvorava težak hod istorije, ali on je izabrao najbeznačajniju - postao je Juda. Da Borhesov tekst ima nesvakidašnji apokrifni i kritičan naboj najbolje nam pokazuje i završna scena u kojoj Runeberg, pijan od nesanice, vrtoglave dijalektike i razorne kritike, luta ulicama Malmea "moleći na sav glas da mu bude dosuđeno da deli Pakao sa Iskupiocem".¹⁰

Sva ova tri teksta nam govore da dobro i zlo ne postoje odvojeno, da junaka od izdajnika ne deli Gang, Nil ili Tibar. Kod Borhesa je zlo rehabilitovano, zlo nije, kao u hrišćanstvu uslov neprikosnovenost dobra, zlo je uslov njegove egzistencije. Nema junaka bez izdajice niti izdajice bez junak. Izdati znači priznati da nemaš snage da budeš heroj. Izdajica je loš učenik, a istorijska stvarnost niz simplifikacija čiju pravu prirodu može da otkrije samo književnost.

Sistem simbola

Peut-être l'histoire universelle n'est-elle que l'histoire des diverses intonations de quelques métaphors.

(Jorge Luis Borgès, Enquêtes, Gallimard, Paris 1986, p 19.)

U pronicljivom eseju o Kevedu, jednom od najvećih stilista španske književnosti, Borhes kaže "da uprkos tome što nije inferiorniji u odnosu na bilo koga, Kevedo nije stvorio nikakv simbol koji bi ostao u sećanju publike".¹¹ Simboli su za Borhesa, očigledno, znaci prepoznavanja, zato kaže da "nema pisca svetskog glasa ako nije stvorio jedan simbol".¹²

¹⁰ *Ibid.*, str. 165.

¹¹ *Ibid.*, str. 53.

¹² *Ibid.*, str. 54.

Simboli su slike koje nisu ničim uslovljene, oni objašnjavaju ono što je neobjašnjivo i nema tog komentara koji bi se mogao približiti totalnom objašnjenju. Ogledala, lavirinti, biblioteke, reke i tigorovim, ruže, mačevi, snovi i pustinje - to su samo neki od simbola koji se stalno pojavljuju u Borhesovim pesničkim tekstovima, prozi, esejima. Ovi simboli su postali karakteristični ne samo za njegovo celokupno stvaralaštvo i njegov zaštitni znak nego su poprimili obeležje karakteristike čitave savremene književne produkcije koju označavamo ambivalentnim pojmom postmoderna književnost. Svi su ovi simboli metafore sveta i naše pozicije u njemu, alegorijski zaštitni znaci.¹³ Velika Borhesova književna inspiracija, De Kvinsi, smatrao je da je ceo svet velika igra simbola u kojoj svaka stvar označava drugu stvar, a pisca je smatrao korisnikom simbola. Prisustvo ovih simbola u književnoj tradiciji je lako naći, ali oni nikada nisu bili uzdignuti na nivo dominante kao kod Borhesa, niko im nije pridavao takav metafizički značaj kao on. Borhes je naime verovao da bi se čitava svetska istorija mogla sagledati kao istorija nekoliko metafora ili kao istorija različitih intonacija nekoliko metafora.¹⁴ Neki od ovih simbola se nalze u Borhesovoj porodičnoj tradiciji, ali većina je deo književne tradicije. Simbol ruže mu služi da označi trošnost stvari, njihovu efemernost, reka je tu da bi dala sasvim druga dimenzija vremenu i životu, a san, kao kod Kalderona, označava kratkotrajnost života. Lep primer Borhesovog odnosa prema simbolima iz književne tradicije, njegove pronicljivosti i prerađivačkog duha, možda najbolje ilustruje ona famozna tvrdnja Heraklitova po kojoj niko dva puta ne može da zagazi u istu vodu. U "Poemi o četvrtom elementu" Borhes kaže:

*Pošto mora snivaju o obskurnim razmenama
I zato što je planeta porozna, dozvoljeno je
Tvrditi da se svaki čovek kupa u Gangu*

¹³ "Znam da je alegorija utoliko bolja ako je manje svodljiva na jednu šemu, na hladnu igru uopštavanja. Ima pisaca koji misle kroz slike (Šekspir ili Don ili Viktor Igo, recimo) i pisaca koji misle kroz apstrakcije (Benda ili Bertrand Rasel)" (*Ibid.*, 74). Borhes traži treći put u književnosti, njega ne zanimaju karakteri jer oni podrazumvaju baratanje sa psihologijom i raznim drugim oblicima ubeđivanja čitaoca, ono što za njega bitno jeste situacija od koje uvek polazi u gradnju književnog teksta. Borhes je znao da umakne opasnostima koje vrebaju apstraktne duhove kada hoće da se pokažu da su istovremeno i veliki imaginativni duhovi. Ovo njegovo iskustvo postaće u postmodernoj književnosti uobičajena praksa : oni koji su književnost unapredili kao imaginativnu delatnost imaju velike apstraktne, teorijske i kritičke sposobnosti.

¹⁴ Pogledati tekst "Paskalova svera" u Jorge Luis Borgès, *Enquêtes*, Gallimard, Paris 1986, str. 15. i str. 19.

osporavajući indirektno velikog grčkog mislioca: svaki čovek može, dakle, zagaziti dva puta u istu vodu.

Lavirint je simbol koji še u Borhesovim tekstovima vrlo često sreće; on nije samo kao takav usvojen nego i razrađen. U grčkoj mitologiji Dedal je stvorio lavirint da bi u njega zatvorio čudovište Minotaura i da bi ga sprečio da iz njega izađe. Lavirint je paradoksalno mesto jer deli prisustvo od odsustva, spoljašnjost od unutrašnjosti, prostor od nepostojanja prostora, vreme od njegovog odsustva, a u njegovom centru se nalazi čudovište ili tajna. Lavirint predstavlja kontrolisani kaos, ljudsku prirodu u aspektima koji su manje humani. Borhes ne bi bio Borhes kad značenjsko polje ovog simbola ne bi raširio: reka je jedna vrsta lavirinta, šuma takođe, grad je očigledni lavirint, biblioteka sadrži lavirinte i lavirinte... umetničko delo kao i čitava umetnost jesu lavirintske forme. Lavirint je omiljeni simbol mnogih pisaca; pomenimo samo Džojlsa i Kafku. Parodični i ironični prosedei, shvatanje literature kao igre, takođe su opšta mesta Džojsovog pisma, ali kad je reč o lavirintu kod Džojlsa se uvek nadamo da je u centru lavirinta još moguće prosvetljenje (epifanija), dok je u Borhesovoj koncepciji u centru lavirinta tajna. Različita koncepcija lavirinta je još uočljivija kad uporedimo Borhesa sa Kafkom: kod Kafke centar lavirinta zauzima neumoljivo "božanstvo" ogromne snage, kod Borhesa nema ni Boga ni potrage za Bogom ni nade, ali ima nepoznanice i tajne. U svim Borhesovim lavirintskim projekcijama nailazimo na jasnu ideju da se u pojavnom svetu haosa i reda, zadovoljstva i bola, straha i radosti uvek traga za centrom koji je skriven, za centrom u kome su vreme i prostor jedno te isto: to je izvorište svakog porekla, stvaranja i odlaženja. U priči "Park račvajućih staza" nailazimo jasno na ideju da je prozna umetnost jedna vrsta lavirinta. Borhes kaže kako "svaki put kada se u raznim fikcionalnim tvorevinama otvore različite mogućnosti, čovek prihvata jednu i eliminiše drugu", ali u umetnosti Cui Pena od toga nema ništa jer ovaj stvaralac sve mogućnosti simultano usvaja pa tako stvara različite budućnosti, različita vremena koja se takođe račvaju kao i budućnosti. Ovakva umetnost ima takođe i različite krajeve: svaki kraj je početak drugih račvanja.¹⁵

¹⁵ *Ibid.*, str. 100.

Nije samo umetnost vrsta lavirinta nego je to i jezik. U jednom od najinspirativnijih Borhesovih tekstova, "Vavilonskoj biblioteci", tekstu koji bi se mogao smatrati i antimitom, sa dvadeset i četiri grafička znaka moguće je izraziti sve što postoji na zemaljskoj kugli a da nijedna knjiga ne bude slična: tačnu istoriju budućnosti, autobiografije arhandela, bibliotečke kataloge, stotine i stotine lažnih kataloga, gnostička jevanđelja, komentare tih istih jevanđelja, komentare komentara, istinite priče o smrti, prevod svih knjiga na sve jezike, umetanje svake knjige u druge knjige, itd. Borhesova biblioteka jeste jedna vrsta lavirinta u kome je zaustavljena istorija, u kome je fiksirano vreme u večnosti, i u kome je smisao odsutan. Ona ruši pojam Autora koji je tokom istorije bio vezan za pojam Dela. Ako se u Biblioteci nalaze sva moguća i imaginarna pisma na svim mogućim jezicima prošlosti, sadašnjosti i budućnosti, u svim mogućim stanjima, zašto onda pisati, zašto govoriti ako je sve već napisano? Svaki novi predlog je jedna vrsta tautologije. Biblioteka onako kako nam je opisana, funkcioniše na principu kombinatorike i slučajnosti. Junak iz priče "Smrt i busola" jasno izražava ideju da su svet, imaginacija, život, egzistencija, bitak - da su to lavirintski pojmovi i konstrukcije: " ... osećao sam da je svet lavirint iz koga je nemoguće pobeći, zato što su svi putevi, bez obzira da li vodili prema severu ili prema jugu, vodili u Rim ... "¹⁶

Simbol lavirinta u tesnoj je vezi sa Borhesovom koncepcijom vremena, naime, Borhesovi junaci lutaju raznim lavirintima u kojima se sve meša i sve ponavlja što savršeno odgovara koncepciji vremena u kojoj nema ni početka ni kraja. Za onoga koji luta lavirintima ne postoji jasne vremenske granice prošlosti, sadašnjosti i budućnosti. Ne tvrdi Borhes tek onako da je svet ogromna zagonetka čija tema je vreme i da priča o jednom čoveku ponavlja priču o čovečanstvu. Zatvorenom, kružnom prostoru odgovara i zatvoreno, kružno vreme.

Jedna druga slika stalno se ponavlja u Borhesovom stvaralaštvu, a reč je o ogledalu. Ogledalo upućuje na realnost koja nije u njemu nego izvan njega, ogledalo simboliše savest i autorefleksiju, ono umnožava svet, ono jasno pokazuje Borhesovu sklonost prema simetriji. Metafora ogledala prisutna je u mitu o Narcisu, u mitu o Edipu. Edip nije samo simbol

¹⁶ *Ibid.*, str. 144.

čovaka koji savlađuje Sfingu, nego je i simbol čovaka koji savlađuje sopstvenu sudbinu koja je još enigmatičnija od sudbine Sfinge: Edip na kraju krajeva otkriva sopstvenu monstroznost. Ogledalo ima nečeg monstroznog u sebi¹⁷, ali ono upućuje na sudbinu Drugog. Čitava umetnost jeste zapravo jedna vrsta ogledala:

*S vremena na vreme, uveče, pojavi se neko lice
Koje nas vreba iz senke ogledala;
čini mi se da je umetnost slična ogledalu
Koje nam odjednom otkriva naše vlastito lice.
("Arte Poética")*

U tesnoj vezi sa slikom ogledala nalazi se i jedan drugi simbol. To je simbol dvojnika koji nam pokazuje da je ljudska priroda dvojnog, ambivalentnog karaktera. Tema dvojnika uvek naglašava njenu monstroznost: Dok jedan stvara drugi ruši.

Borhesov krajnji cilj, to nam ovih nekoliko sudbinskih simbola pokazuju, jeste negacija paternalnosti, svega onoga što može da nas uputi na simbol Oca, pokazivanje stvari u njihovoj kontradiktornosti. On ne pripada onim piscima kojima je svojstvena afirmacija nego onim retkim duhovima koji su skloni propitivanjima, negiranju što ih u krajnjem slučaju dovodi do Kreacije.

Tekst kao mesto susreta

Zagledaju li se dublji prozni postupci koje Borhes koristi da bi izrazio svoje koncepcije lako će se primetiti da razni oblici pripovedanja u prvom licu, uzglobljavanja, navodnih istraživanja, mistifikacija, prezentovanja priča kao različitih pisanih, esejističkih ili kritičkih

¹⁷ I jednom od svojih ključnih tekstova, *Tlön Uqbar Orbis Tertius*, Borhes kaže da su ogledala i polni odnos odvrtni zato što umnožavaju broj ljudi (Jorge Luis Borgès, *Fictions*, Gallimard, Paris 1974, str. 11. i str. 12.). Sličnu formulaciju možemo naći i u jednom drugom tekstu, "Hakim de Merv" : "Zemlja koju nastanjujemo jeste greška, parodija bez autoriteta. Ogledala i paternalnost su odvrtni stvari jer je potvrđuju i umnožavaju" (Jorge Luis Borgès, *Histoire universelle de l'infamie, Histoire de l'éternité*, Christian Bourgois, Paris 1951, str. 89.).

dokumenata počivaju na simbolu i metafori Knjige. Mnogi kritičari stoga tvrde da je pravi predmet Borhesovog dela, osim fantastike i metafizike, sama Književnost. Još tačnije, Borhesovo delo može da se shvati kao Knjiga koja objašnjava sve druge knjige, a to je ono što upravo ne postoji u njegovoj "Vavilonskoj biblioteci" (Flober je davno sanjao o knjizi koja govori o knjigama). U Tekstu pod naslovom "Tlön Uqbar Orbis Tertius" skoro da je izložena imaginarna sveukupnost sveta Knjige: svaka knjiga mora posedovati sveukupnost mogućih varijacija i njihovih suprotnosti; književnost bi trebali svi stvarati a ne posebne osobe zato što pojam posebnog autora nije saglasan sa neprikosnovenošću Knjige; Knjiga je uvek nezavršena, otvorena, ona se uvek sanja; osporavanje literature jeste sastavni deo književnosti, a književne vežbe, mistifikacije, podmetanja i umetanja jesu suštinska svojstva Igre, Imaginacije. Književnost je po Borhesovoj koncepciji kombinatorna umetnost, umetnost intertekstualnosti. Borhesove knjige uvek govore o imaginarnim knjigama koje su najčešće izmišljene. Tekst (Knjiga) nije samo lingvistički objekat, tekst (knjiga) je mesto susreta autora i čitaoca, tekst (knjiga) nije biće ali jeste želja da to bude. Imaginacija nije istina, nije celovita i osnovna istina, ali svakako jeste najbolji put prema njenom otkrivanju i pokazivanju našeg lica.

Borhes-pisac je istovremeno i Borhes-čitalac. Njegova originalnost je između ostalog i u tome što fikciji daje dimenziju teorijskog razmišljanja, odnosno što sebi kao autoru namenjuje funkciju junaka. Borhes mistifikuje sebe kao pisca, sebe kao čitaoca i svaki svoj tekst ponaosob. Borhes je istovremeno i Pjer Menar iz priče "Pjer Menar autor Kihota" i Mir Bhadur Ali iz priče "Približavanje Almotasima". Eruditski kometari, pozivanje na lažne i istinite izvore, približavanje i udaljavanje od realnih i izmišljenih dela, kritikovanje imaginarnih i stvarnih dela, originalni pogledi na književnost - sve to doprinosi stvaranje sasvim osobene književnosti koja bi se mogla imenovati kao "književnost drugog stepena" ili "palimseistička književnost" a to je književnost koja priznaje da koristi književne tekstove u svoje svrhe, književnost koja negira realistički mimesis, kopiranje stvarnosti. Kod Borhesa literatira nije više kopiranje sveta, ona je nezavisni, "paralelni" svet, koji egzistira na sopstvenim zakonitostima.

PRINCE OF "LIARS"

Summary

There is probably no other 20th century author who is more contested or praised as this famous Argentine writer is. However, one fact cannot be denied: he represents the end of a conception of literary art and the start of a new one. Some have accused him for dumping the literary expression by his extreme lucidity and superfluous citations. Others were bothered by his unusual erudition and autodestructive irony. There were also those who were not satisfied by Borges' anachronistic orientation in style, some others claimed him for not being systematic and for being always arbitrary in his works. Some of Borges' innovations have become common place in literature, and today it is named by the contradictory name of postmodern literature. As a poet and writer of fiction he created a new language based on the existing one and it is known as palimpsestic method, a creating based on the already created. At the very beginning of his career of writer he made it clear that realistic literature is a compiled convention and that the best of the literary works based on the European brunch of culture are not realistic but phantastic. He was convinced in his heart that an artist is a mythographer, a person who creates a new universe based on the existing myths. As a literary essayist he pointed out the analysis of language and not the making the world human which would be the general characteristic of literature from the third decade of this century. To claim at that time that the reader creates a literary works was the same as singing in a desert, and to explore unreality of the world based on its reality was insanity. Creating apocryphic texts, false imputing, erudic mystifications, conception of literature as a game, a labyrinth, to create a new original system of symbols - all these are just some of the features of his literary work, which has refreshed the facade of the modern poetic building and has announced a new strategy of postmodern linguistic construction.

LICEM U LICE
O *Frankenštajnu*, praistorijskom čoveku, androidu i čitaocima

ŽIVKOVIĆ MILICA

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I

U sadašnjem postmodernom vremenu, svedoci smo rastućeg užasa pred saznanjem da ne postoji jedna zajednička predstava o čovekovom identitetu, stvarnosti, istini i značenju. Koncepti napretka, racionalnosti i civilizacije su pod sve većom sumnjom i ustupaju mesto nekim novim oblicima preteranosti i uzvišenosti, nekim novim strahovima, izazvanim iracionalnim i nehumanim delovanjem. Naši civilizacijski strahovi i sumnje našli su svoje mesto u gotskoj orijentaciji književnosti 20. veka. Zbog snažnog emocionalnog doživljaja koji se javlja u susretu sa umetničkim delom ovog fantastičnog žanra, gotika 20. veka slična je gotici 18.veka koja se tada javila kao posledica promena i predosećanja da dolazi jedno novo moderno doba. Klasični gotski roman 18. veka postavio je osnovna pravila ovog žanra i stvorio svoj karakteristični svet koji se, zaogrnut velom tajne i misterije nalazio sa one senovite, dionizijske strane i izmicao svakom racionalnom objašnjenju. Čak i onda kada je gotska fantastika otkrivala svoje tajne i ponovo uspostavljala konvencionalne okvire iz kojih je iskoračila, ostajala je uznemirenost i misterija koje su se teško mogle ukloniti. Upravo to dvosmisleno poigravanje sa svetom realnog i iracionalnog pomoglo je gotskim pričama da iskorače iz sveta fantazije i fikcije i uđu u svet realnosti i socijalne stvarnosti menjajući naše uobičajene predstave o svetu oko nas.

Gubitak tradicionalne slike ljudskog identiteta, otuđenje od sopstvenog bića i društvenih orijentira, koji su čoveku davali osećaj pripadnosti jednom jasno definisanom svetu, izražava se u postmodernoj gotici likovima androida i mutanta, zastrašujućoj i dehumanizovanoj transformaciji čovekovog prirodnog okruženja. Istovremeno, sveprisutnost gotskog elementa u različitim žanrovima i medijima može

se tumačiti i kao rastuće nezadovoljstvo dominantnim institucijama i društvenim oblicima života u modernom dobu, oblicima koji se često, i sami shvataju kao fikcija i priča, odnosno kao uticajni mitovi koji oblikuju ličnosti i određuju čovekov život. Kao i gotika od pre dva veka, postmoderni gotski roman omogućava uvid u osujećene nade i aspiracije našeg doba, tako što nas vodi kroz zamršeni lavirint potisnutih želja, uslovljavajući njihovo ponovno buđenje i naše suočenje sa njima. U tom smislu, gotika je već 200 godina jedan vid kulturne istorije i sećanja, ili kako kaže Sigmund Frojd (Sigmund Freud) "jedan ogromni deo mitskog pogleda na svet ...nije ništa drugo nego psihologija projektovana na spoljašnji svet".¹

Frojd je davno shvatio da je naša civilizacija dostigla stupanj na kojem je teret potisnutog postao nepodnošljiv. Usko povezan sa konceptom potiskivanja jeste koncept "Drugog". Ovaj koncept se, zaista, može na različite načine definisati ali, sa jednog psihoanalitičkog stanovišta, u osnovi to "Drugo", ta različitost, označava ne samo postojanje nečega izvan društva ili ličnosti, već nešto imanentno, mada potisnuto, u dubinu ljudske psihe.² Slika "Drugog" često se izražava nizom imaginarnih bića i svetova čudnog fizičkog izgleda, smeštenih u daleke predele, koji svojom različitosti, a opet i sličnošću, plaše i istovremeno privlače čoveka. Sa transformacijom pesničke imaginacije, sirene i kiklopi Antike zamenjeni su Marsovcima, Selenjanima i raznim drugim izmišljenim narodima iz neistraženog svemira i nekih budućih vekova. Kontinuitet među ovim likovima je očigledan, jer se, kako piše Hajnc Mode, "radi se o migraciji motiva, skoro univerzalnoj, u kojoj oblici, jednom stvoreni, često usvajaju nove sadržaje. Ova formula nije povratna. Oblici su relativno konzervativni i nepokretni; osnova je, naprotiv, u neprekidnoj evoluciji, podređena društvenim i ideološkim razvojem."³ U toku 19. veka ovaj bogati svet raznolikih stvorenja

¹ David Punter, **The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day**, London, 1980, st. 409

² Roland Barthes, **Mythologies**, New York, Hill and Wang, 1977 (Rolan Bart u svojoj knjizi "Mitologije" sugerise da postoje dva načina na koja se ideologija može baviti ovim problemom: ili ga odbaciti ili ga prikazati i asimilirati, to jest pretvoriti u repliku samog sebe.)

³ Zan-Bruno Renar, "Divlji covek i vanzemljanin: dve figure evolutivne imaginacije", **Gradina**, Nis, god. XX, br. 11/85, st.80

čovekove uobrazilje se konačno podelio i grupisao oko dve mitske ličnosti: divljeg čoveka i robota. One će, od tada pa sve do danas, međusobno stajati u analognim i antitetičkim odnosima kao oličenja dve krajnosti evolucije: jedna predstavlja prošlost i poreklo čoveka, a druga budućnost i kataklizmu. Presudnu ulogu u stvaranju ovih likova odigrao je jedan gotski roman ranog 19. veka, romana Meri Šeli (Mary Shelley) *Frankenštajn (Frankenstein)*. Zahvajući dihotomiji ugrađenoj u lik Frankenštajnovog bića - kreacija doktora Viktora Frankenštajna stvorena je na granici između nauke i alhemije, između živog i neživog, na pola puta između divljeg čoveka i neobično racionalnog, veštački stvorenog bića - pozitivistički nastrojeni 19. vek će načiniti dalja razgraničenja i stvoriti simbole tada uticajnih ideologija, istorije i nauke, koje će u 20. veku prerasti u dominantne mitologije. Kao glavni likovi mita o čovekovom poreklu i ekshatološkog mita, divlji čovek i android imaju danas važan zadatak da čoveku pomognu u otkrivanju smisla njegovog postojanja i tokova njegove sudbine.

II

Kada se uporede naše stereotipne predstave o divljem čoveku i androidu, one ukazuju na dijametralnu razliku u pretstavljanju njihovih karakterističnih crta. Fizički izgled, jezik, oružje, i prebivalište divljeg čoveka suprodstavlja se androidu na isti način na koji se nekultivisana priroda suprodstavlja visoko razvijenoj nauci i civilizaciji, primitivno razvijenom, inferiorno superiornom. Otuda se ove binarne suprotnosti smatraju krajnostima evolucije: jedna je početak i prošlost, a druga kraj i završetak. Na drugoj strani, bitna razlika između slike divljeg čoveka i androida leži u činjenici da je beli, zapadni čovek ovu prvu često projektovao na ljude koje je nazivao "primitivnim", dok je ova druga slika ostajala imaginativna, bez osnove projekcije, i upravljena ka budućnosti. Iz ovakvog shvatanja proizilazi i odnos prema ovim likovima. Kao što je vekovima smatrao da je "divlji čovek" onaj koga treba "civilizovati" raznim sredstvima, uključujući i prisilu, tako moderni čovek, danas, sebe postavlja prema androidu; čovekovo mesto je analogno onome koje su kolonizovani narodi imali kroz istoriju.

Androidi su zamišljeni kao bića superiornija od čoveka u tehnološkom i fiziološkom smislu, ali retko u moralnom i društvenom. Nekako istovremeno sa pojmom "android" u naučno fantastičnoj književnosti rađa se i tema pobune ovih veštačkih stvorenja. Evolutivna imaginacija se odvija na štetu čoveka. Androidi dobijaju sve negativniju sliku: oni su agresivni i bez poštovanja za ljudski život, a svoju snagu i inteligenciju koriste da bi se osvetili svojim tvorcima i gospodarima. Ne retko nasleđuju etičke i morfološke aspekte demona, ali bez teološke i duhovne dimenzije koja gubi svoje značenje u jednom ateističkom svetu prožetom istorijom i naukom kao svojim dominantnim ideologijama.

Zato ne čudi činjenica da je baš roman *Frankenštajn*, postao centralni mit postromantičarske kulture, kako kroz mnogobrojne književne, tako i filmske obrade ove teme. On je obogatio evolutivnu imaginativnu mitologiju jednim novim likom: stvorenjem koje je na granici između materije i duha, nauke i alhemije, ili kako kaže Piter Bruks "postprirodno i predruštveno".⁴ Osnovni pokretački motiv u delu jeste želja glavnog lika doktora Viktora Frankenštajna da svom životu da apsolutni smisao. Ovako gledano, Frankenštajn ima istu temu kao i veliki broj dela nastalih u romantizmu: prometejsku pobunu protiv vrhovnog autoriteta i faustovsku potragu za apsolutnim znanjem i dostizanjem božanskih moći koje je u nasledstvo ostavio prosvetiteljski 18. vek. Ali bitna novina jeste da *Frankenštajn* ostaje duboko u ljudskim i materijalnim okvirima u kojima ne postoji svest o organskoj celini i povezanosti, niti vera u transcendentnu moć čovekove imaginacije. To "drugo", koje stvara Viktor Frankenštajn, nije nadnaravno ili nadljudsko biće, već amalgam ljudskih delova, skup ljudskih ostataka, "dissecta membra" jednog umrlog poretka i društva koje je na veštački način oživljeno. Ličnost koja je ovde predstavljena kao "drugo" jeste groteskna i neuspešna metamorfoza, parodija i travestija, krajnji užas. Ono što roman *Frankenštajn* nagoveštava, a što će moderna fantastična književnost često otvoreno pokazivati, jeste nemogućnost čovekovog uma da prevaziđe ograničenja koja mu nameće materija koja time sebi obezbeđuje absolutnu premoć.

⁴ Peter Brooks, "Godlike Science/Unhallowed Arts: Language, Nature, and Monstrosity", in **The Endurance of Frankenstein**, ed. by George Levin and U.C.Knoepflmacher (London, University of California Press, Ltd., 1979), p.215

Viktor Frankenštajn, još od svoje rane mladosti, gaji duboke simpatije kako za dostignuća savremene nauke, tako i za ezoterična znanja koje ga i vode do tajnog projekta stvaranja veštačkog bića. Ali, za razliku od jevrejske legende o stvaranju golema, Viktor Frankenštajn ga stvara ne od blata, već od delova tela mrtvih ljudi. "Skupljah kosti iz kosturnica i narušavah, svojim svetovnim prstima, izuzetne tajne ljudskog organizma."⁵ Njegov cilj je, kako kaže sam kaže: "Život i smrt su mi izgledali kao idealne granice koje treba da pređem pre nego što pustim bujicu svetlosti u naš mračni svet."⁶ Iako nesumnjivo izražena želja za dostizanjem viših sfera znanja, u romanu *Frankenštajn* poprima drugačiji smisao. Roman postepeno otkriva da je Frankenštajnov "greh" zapravo njegova paranoična želja za samogenezom čime bi sebi omogućio da postane vrhovni gospodar evolucije jedne nove ljudske vrste čijom sudbinom on upravlja. Međutim, Viktor Frankenštajn, esteta i demijurg biva uništen sopstvenom kreacijom, vrteći se u začaranom krugu koji vodi u ništavilo i mrak i u kome nije moguće bilo kakvo prosvetljenje. Tako sa *Frankenštajnom* kreće jedna tradicija svetovne fantastike lišene iluzija, koja postaje zbog toga sve strašnija i grotesknija. Frankenštajnov prokletstvo je posledica gubitka smisla u potrazi za Apsolutnim. Iako je želja za znanjem i krajnjom istinom osnovni motiv romana, ona se ubrzo pretvara u svoju suprotnost zahvaljujući liku monstroznog Frankenštajnovog stvorenja, toj grotesknoj parodiji ljudskog nastojanja da se oslobodi nametnutih ograničenja kojih se običan smrtnik pridržava ne bi li održao svoju egzistenciju. Meri Šeli otvara time nepremostivi jaz između znanja (prikazano u romanu kao naučno istraživanje i racionalno saznanje Viktora Frankenštajna) i "gnosis" (saznanja krajnjih istina, jedne vrsta duhovne mudrosti) - jaz u kome će se naći i moderna fantastična književnost.

Frankenštajnov monstrozno biće je bezimeno, jer njegov identitet ne postoji nezavisno od njegovog tvorca, već je, naprotiv, njegov groteskni odraz u ogledalu (otuda i potiče uvrežena zabluda da je Frankenštajn ime čudovišta, a ne tvorca). Njegova funkcija i jeste da iskrivljeno prikazuje lik svog stvoritelja. *Frankenštajn* je više od alegorije

⁵ Mary Shelley, **Frankenstein**, London, Penguin Books, 1985, p.53

⁶ Ibid., p.52

o zlu u svetu i čoveku koje on nije u stanju da potiskuje i kontroliše. Ono što pokreće ovu priču jeste želja da dođe do konačnog spajanja ova dva razdvojena aspekata jedne ličnosti. Stvoritelj i njegovo biće bezuspešno tragaju za svojom izgubljenom polovinom. Njihov odnos se bazira na pomešanim osećanjima ljubavi i mržnje. Ali ova gotska fantastična priča ne dozvoljava da do sjedinjenja dođe, a njihov kraj na Arktiku kao da nagoveštava da odvojenost jeste prirodno stanje i ljudsko prokletstvo. Međutim, sam roman ostavlja otvoreno ovo pitanje i na tematskom i na formalnom nivou. Čudovište se gubi iz vidokrug a pripovedača, saopštivši mu svoju nameru da izvrši samoubistvo. Njegovom samoubistvu ne prisustvujemo niti saznajemo nešto o njegovom kraju. Stanje podvojenosti time nije prevladano, već samo vraćeno u neku konačnu tamu.

III

Meri Šeli, tj. doktor Frankenštajn, nam ne otkriva način na koji je oživljen veštački čovek. U romanu ima mnogo više dokaza o Frankenštajnovom interesovanju za alhemiju, nego li za modernu nauku. Čak i kad započne svoje studije prirodnih nauka čitajući Plinija i Bufoa, ipak ona "iznenadna svetlost" koja se pojavljuje u toku njegovih eksperimenata - "svetlost tako jaka i čudesna, a opet jednostavna"⁷ ostaje neotkrivena tajna i misterija ove knjige. Samo pola veka posle objavljivanja romana Meri Šeli, pobornik evolutivne biologije u 19. veku T. H. Haksli, poslužiće se legendama i poluistinama da bi postavio jednu od najrevolucionarnijih teorija.

U svom delu *Čovekovo mesto u prirodi* Haksli (T.H.Huxley) dovodi svoje čitaoce "licem u lice" sa njihovim sopstvenim "kopijama"⁸, to jest sa čitavim nizom nepoznatih i nakaznih bića. Kao i Meri Šeli, premda iz čisto naučnih razloga, on predstavlja ove monstruoze "kopije" ne bi li čitaoca naveo da u njima prepozna sličnost sa svojim sopstvenim likom i

⁷ Mary Shelley, *Frankenstein*, London, Penguin Books, 1985, st. 51

⁸ T.H.Huxley, *Man's Place in Nature and Other Anthropological Essays*, p.80 quoted in *The Endurance of Frankenstein*, ed. by George Levin and U.C.Knoepflmacher London, University of California Press, Ltd., 1979, p.317

tako ga pokoleba u ubeđenju da je jedinstveno i najsuperiornije živo biće. U ilustrovanim verzijama svojih predavanja iz 1863 godine, Haksli predstavlja čitaocu niz likova čudovišnih antropomorfa, kao i svedočanstva o neobičnim susretima sa ovim "stvorenjima koja su čoveku sličniji po svojoj osnovnoj građi tela nego su to kentauri i satiri, ali koji su isto tako okrutni kao što su životinjski delovi ovih mitoloških stvorenja".⁹ Haksli beleži opis "najvećeg od ovih čudovišta", koje naziva Pongo "Ovaj Pongo je po svojim proporcijama poput čoveka; ali je sličniji divu po svojim proporcijama no čoveku; veoma je visok, ima čovečje lice, duboko usađene očne duplje, i maljavo čelo."¹⁰

Ovo predstavljanje neobičnih stvorenja, o čijoj autentičnosti čak i nije bilo pravih dokaza, može se na prvi pogled učiniti kao obična zabava za čitaoca. Međutim, polovične istine i legende kojima se služi, iako daleko od naučnog metoda, pripremaju teren za Hakslijev konačni dokaz o bliskoj vezi između ljudi i čovekolikih majmuna. Efekat je krajnje neočekivan. Baš kao i u romanu Meri Šeli, čitalac je na samom početku daleko od bilo kakve identifikacije sa ovim monstruoznim bićima, o čijoj sličnosti sa ljudima doznajemo mnogo kasnije. Hakslijev polušaljivi ton na početku ove rasprave ne ugrožava čitaočevu distancu i ne traži od njega da se identifikuje sa onim što ne liči na njega. Tek kasnije, kada nam je precizno objašnjena anatomija i način života orangutana i gorile saznajemo Hakslijevu pravu nameru:

*Doveden licem u lice sa ovim nejasnim kopijama sopstvenog bića, i čovek koji nije sklon takvim razmišljanjima ostaje zbunjen i u nekoj vrsti šoka, ne toliko zbog odvratnosti izazvane izgledom tih stvorenja koji nalikuju karikaturi koja vređa čoveka, koliko zahvaljujući duboko probuđenom nepoverenju prema onim dugo važećim teorijama i duboko ukorenjenim predrasudama u vezi njegovog pravog mesta u prirodi, i njegovog odnosa prema ovoj drugoj podzemnoj strani njegovog života.*¹¹

Iako se može učiniti da je Hakslijeva namera, u stvari, želja da negira istinitost mnogobrojnih prirodnjačkih zapažanja o "divljem čoveku" u 18. veku, na koja se je oslanjala i Meri Šeli kada je stvarala lik

⁹ Ibid.,p.318

¹⁰ Ibid., p.318

¹¹ Ibid., p.322

Frankenštajnovog stvorenja, meta njegove satire je, u stvari, samozadovoljni čitalac 19. veka koji ne želi da se suoči sa svojim "Jahu" pretkom. Osnivači naoke o čoveku i živom svetu u 17. i 18. veku prepoznali su ono što je viktorijanska publika bezuspešno pokušavala da opovrgne: srodstvo sa ovim monstuoznim antropoidima. Haksli želi da čitaoci priznaju to srodstvo - srodstvo koje, za razliku od *Frankenštajna*, ne zavisi od dobre volje tvorca ili čitaoca da u čudovištu prepozna humano biće, željno ljubavi. Za Hakslija ovo srodstvo jeste odnos baziran na nepromenljivoj naučnoj činjenici. "Neka vrsta šoka", kaže Haksli, jeste osećanje sa kojim se čitalac suoči kada sebi prizna da je sličnost nepobitna. Sve vreme smo bili zabavljeni neobičnim i nejasnim kopijama nas samih, da bi smo na kraju saznali da smo mi, "uspravni i nemaljavi dvonožni" stvorovi, u stvari kopije tih čudovišnih majmuna od kojih smo se uvek držali daleko. Hakslijevo *Čovekovo mesto u prirodi* ne dozvoljava da se pobegne od ispružene ruke čudovišta kako to čini Viktor Frankenštajn niti da se opovrgne sličnost sa tim "divljacima". Njegovo ogledalo reflektuje neoborivu istinu: uprkos viktorijanskim krinolinama čovek potiče od majmuna.

Meri Šeli nas preko Frankenštajnovog stvorenja, takođe, postepeno i oprezno dovodi do identifikacije sa "podzemnim svetom našeg života". U njenoj priči, monstuoznost, onako kako je ona određuje mnogo je opasnija od Hakslijevog sveta naučnih činjenica. Ona obuhvata i lične strahove i krivicu o kojima nema pomena u Hakslijevoj raspravi koja za svoj cilj ima samo da čoveku pokaže njegovo pravo mesto u prirodnom poretku. Delimično svoju vitalnost roman *Frankenštajn* duguje upravo onom šoku koji čitalac doživi kada u tom monstuoznom Frankenštajnovom stvorenju prepozna biće slično sebi. Haksli, takođe, ističe da je "pokušaj da se podvuče psihička razlika" između ljudi i čovekolikih majmuna "bezuspešna", isto onoliko koliko i pokušaj da se povuče "strukturalna linija razgraničenja".¹² I ovo se tvrđenje može prepoznati u *Frankenštajnu*. Psihička barijera koju Viktor Frankenštajn gradi srušena je istog časa kada čudovište progovori o svojim egzistencijalnim jadima.

¹² Ibid.,p. 322

I Meri Šeli i Haksli čitaoca navode da se suoče "licem u lice" sa nepoznatim i nakaznim likovima, koje će morati da prepoznaju kao sopstvene, pre nego što im se dopusti da se ponovo vrate u svoje predeterminisane likove muškarca i žene. Baš kao što čitalac Konradovog *Srce tame* mora da u Kurcovom "užasu" vidi odraz svog sopstvenog užasa, tako i čitalac gotske fantastične priče *Frankenštajn* i Hakslijeve naučne rasprave mora da prihvati svoje daleko poreklo ili barem srodnost sa prvobitnim silama, koje leže izvan prepoznatljivih civilizacijskih okvira. Haksli završava svoju raspravu retorskim pitanjem: "Gde, dakle, treba potražiti prvobitnog čoveka?". Fosilni ostaci čoveka, predvideo je Haksli, pretstavljaju kariku koja nedostaje "ostatke ljudskog bića na pola puta od majmuna do čoveka".¹³ U mitskom svetu *Frankenštajna*, taj medijator koga Haksli traži da bi dovršio započetu potragu već je pronađen. Za razliku od karike koja nedostaje, Frankenštajnovno čudovište je metafora. Njegovi se ostatci ne nalaze na nekom ledniku Severnog pola, već u svesti svakog čitaoca koji se našao licem u lice sa svojom egzistencijalnom teskobom i ljutnjom. On poručuje da prvobitnog čoveka treba potražiti u nama samima.

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¹³ Ibid., p.324

LICEM U LICE

O *Frankenštajnu*, praistorijskom čoveku, androidu i čitaocima

Rezime

Likovima čudovišnih stvorenja u takozvanoj gotskoj orijentaciji književnosti dvadesetog veka, čovek je zapravo omeđio granice svoga tela i duha. Imaginativnim projektovanjem prošlosti i budućnosti, a preko istorije i nauke, kao dominantnih ideologija i mitologija zapadnog sveta, on je stvorio likove androida, odnosno, praistorijskog, "divljeg" čoveka. Na taj način je stekao simbole koji imaju težak zadatak da mu pomognu u otkrivanju smisla njegovog postojanja i tokova njegove sudbine.

Presudnu ulogu u formiranju ovog umetničkog prosedea odigrao je roman sa početka 19. veka, *Frankenštajn* Meri Šeli. Od tada datira suštinsko razgraničenje među pomenutim likovima, kao oličenjima dve krajnosti evolucije: jedna pretstavlja prošlost i poreklo čoveka, a druga budućnost i kataklizmu. Istovremeno, zajednička im je podređenost društvenom i ideološkom razvoju. Psihoanalitičko stanovište u njima prepoznaje projekcije intimnih, ljudskih strahova od tajanstvenog "drugog", koje ne postoji izvan čoveka i društva, već je imanentno, mada potisnuto, u dubini ljudske psihe. Kao književno otelotvorenje, to "drugo" može biti rezultat različitih psiholoških i drugih pobuda - recimo, može biti "tajni predmet" mržnje i negacije - ali u suštini, ono je verni odraz čovekove ličnosti.

NATURALIZAM U SAVREMENOM AMERIČKOM ROMANU

LJUBOMIR RADULOVIĆ

NI MRTVI NISU RAVNOPRAVNI

Raspravljanje o mržnji i ljubavi bilo bi nepotpuno ako bismo motiv rasnih odnosa u literaturi ostavili izvan sadržaja ovoga istraživanja. Pitanje rasnih odnosa je široko raspravljano u istoriji, religiji, politici, sociologiji, antropologiji, sportu i drugim oblastima. Međutim, ovdje ćemo ukazati samo na neke osobenosti rasne mržnje; ljubav i njezina ljepota je zanemarljiva ili, bolje rečeno, naturalizovana, uglavnom obesmislena u djelima "Američka tragedija" T. Drajzera, "Sartoris" V. Foknera i naročito u "Parovima" Dž. Apdajka. Što se u romanima: "Američkoj tragediji", "Sartorisu" i "Parovima" pojavljuje u raznim formama mržnja kao i ljubav to ne znači da su njihovi autori o tim fenomenima i lično mislili onako kako su pisali o njima, bilo bi pogrešno, nego samo to da su majstorski slikali burni život američkog društva upravo onakvim kakav je i stvarno bio onda a i sada. Sadržaji navedenih i drugih njihovih djela su dragocjen izvor saznanja o mržnji i ljubavi. Istaknimo, književna umjetnost dublje, potpunije i vjernije odražava stvarnost, od svakodnevnog žurnalistike ili, pak filma. Treba istaći još odmah, mnogo toga u kategorijama mržnje i ljubavi i na tlu Amerike ima što je samo pojavno isto tj. kao i na evropskom kontinentu, međutim, suštinski je različito. Iako korijeni američke civilizacije i kulture najviše potiču iz Evrope, nijesu nebitne i one njezine klice iz Azije i Afrike. U književnoj umjetnosti nijedan sociološki fenomen karakterističan za američko društvo, pa i mržnja i ljubav, kao naturalizam, nijesu zanemareni. Naprotiv, našli su zavidno mjesto, prije svega u pragmatičkom životu i politici, naročito u filozofiji i književnosti najrazvijenijeg savremenog društva. Korijene rasne mržnje koja potresa i danas moderno američko građansko društvo, neizostavno treba vezati za grozničavu filozofiju likvidacije Indijanaca sa bogatih nalazišta srebra, zlata i plodnog zemljišta, na kojima su i robovi iz Afrike, Crnci, izgubili

nebrojeno mnogo života. Da se bijeli osvajači bogatih i plodnih američkih prostranstava nijesu ustručavali ni od najsvirepijih djela pljačkanja i istrebljivanja, samo ako su iz njih mogli izvući neku korist, svjedoči filozofija interesa, sile i nepravde skoncentrisana u rješenju zakonodavne skupštine (ASSEMBLY) kolonijalne Amerike iz 1703. godine u kojem se kaže da će svaki bijelac dobiti: "premiju od 40 f. st. za svaki indijanski skalp (koža oguljena s tjemena ubijenog Indijanca) i svakog uhvaćenog crvenokošca, a 1720. godine 100 f. st. za svaki skalp. A 1744. godine Masačusest - Bej udario je slijedeće cijene: za svakog muškarca iznad 12 godina 100 f. st. nove valute, za uhvaćene muškarce 105 f. st., za zarobljene žene i djecu po 55 f. st., za **skalpove žena i djece** (podvukao L.J. R.)¹ .Sjajan obrazac zvjerske mržnje. Mržnja i zločin su zakonom sankcionisani. Američki kolonijalizam je bio brutalan i naturalan. Njegovi korifeji su postali nacionalni heroji, njihova djela su našla zavidno mjesto u književnoj i filmskoj umjetnosti. Genocid dobija značenje trijumfa civilizacije nad primitivizmom. I pored toga što je uglavnom američka filozofija 18. i 19. vijeka vukla korjne iz francuskog prosvjetiteljstva i engleske filozofije prirode i koju su zastupali napredni mislioci T. Džeferson, S. Džonson, B. Franklin i T. Pen, ipak američko društvo pored pljačke i fizičkog istrebljivanja crvenokožaca nije moglo izbjeći rasni i vjerski fanatizam koji je kasnije samo formalno bio zabranjen, nego je do krajnjih granica razčovječavao crne..., trgujući s njima kao s "živom robom", zakopavajući ih u rudnike.Čak se tamo još ni danas carstvo moći i sile praćeno mržnjom i nepravdom nije povuklo pred sudom razuma. Uvjerili su nas nebrojeni primjeri zla koji su postali sadržaj mnogih knjiga znamenitih književnika i filozofa. Koliko je još uvijek prisutan fenomen rasne averzije i mržnje na tlu Amerike neka nam pokažu istraživanja rasnih stavova djece u Čikagu. Na pitanje istraživača: "Da li će ti (izvjesnoj djevojčici) biti žao kada se isele (tobože) crnci iz tvog kvarta?" ispitanica neuglednog lica odgovorila je potvrdno s primjetnim osjećanjem neprijatnosti. Uporni istraživač je pitao: "A zašto želiš odlazak Crnaca?" uslijedio je brižan dječji odgovor: "Pa, kada Crnci odu, ja ni od koga neću biti ljepša." Izvjesno je, da je kod bijelih i onda kada su fizički i duhovno inferiorniji uvijek u latentnom stanju osjećanje

¹ Istorija filozofije, Beograd, 1949, str. 454.

superiornosti nad crnim duboko i čvrsto ukorijenjeno od početka ropstva obojenih u Americi. I ružan bijelac mora biti ljepši od najljepšeg Crnca! Rašireno je kod bijelih shvatanje da je priroda crne izdašno obdarila fizičkom snagom radi manuelnih zanimanja, a uskratila im snagu intelekta. Ta nezavidna uloga crnih u Americi našla je primjetno mjesto na mnogim stranicama literature koja govori o razvoju američkog društva. To dobro ilustruje Fokner u "Sartorisu" govoreći o jednoj ličnosti istoimenog romana da se obrela na Jugu u ono doba kada se: "...za vrećicu bombona moglo kupiti parče zemlje i grupa Crnaca...". Koliko je bila duboko usađena mržnja bijelih prema crnim Fokner nam o tome priča da je penzionisani oficir Sartoris s indignacijom odbio savjet prijatelja, da što prije hirurški kod čuvenog specijaliste skine s kože neku ružnu izraslinu (bubuljicu), koja je mirisala na maligno oboljenje, odgovorivši mu prkosno da tako nešto taj hirurg može uraditi "... životinji i Crncu...", a ne njemu, naravno, bijelcu. U tom stilu Fokner nam otkriva socijalnu bijedu Crnaca, njihovu poniženost, kazujući kako je grupa bijelih umornih lovaca u traganju za zvijerima nabasala u preriji na usamljenu i ubogu kuću nekog starijeg Crnca. Već umorni i gladni, izvadiše iz lovačkih torbi hranu i staviše je na sto. Kad su to primjetila gladna djeca ljubaznog domaćina, kaže Fokner "... djeca su gmizala oko (njihovih) nogu kao životinje koje su nanjušile hranu..." kakva slika mrzosti u kojoj autor komparativno otkriva nepremostive razlike između bijelih imućnih i crnih bijednih. Imućni bijelci su bahati, nadmeni, naoružani i skupocjenim lovačkim puškama i drugim priborom, snabdjeveni viskijem i stručno spravljenom izobilnom hranom. Dok su bijeli gurmanski uživali u hrani od koje se po kući širio miris, crna djeca su **gmizala**; riječ, termin kojim se označava kretanje beskičmenjaka; nemoćnih najnižih bića, pa **nanjušili**, riječ kojom se označava instinktivno kretanje životinja prema izvoru draži od koje im zavisi egzistencija, najkraće o bijelim kitnjasto, o crnim samo kao o životinjama. Dakle, iz premisa koje se isključuju slijedi sofizam; kao što se životinje održavaju pomoću gmizanja i njuškanja, analogno tome u Americi postoji shvatanje da je u mentalitetu Crnca takođe razvijen instinkt, nagon za održavanjem makar i u poniženju i bijedi, u gmizanju i njušenju. Najkraće, i u umjetničkoj, poetskoj literaturi o crnima kao o antropoidima. Inače, rašireno je mišljenje da su Crnci u ratu strašljivci, nedisciplinovani, u radu aljkavi i lijeni. Ne samo da je crni

čovjek ponižen, nego još i tome sljedstveno obespravljen. Svjesna mržnja bijelih prema crnim, dobro se vidi iz njihovog uvjerenja da je crni čovjek dobar samo onda kada je ponizno i vjerno poslušan ili mrtav. Uz to crnom čovjeku je uskraćeno i mrtvom pravo na zajedničko groblje. Fokner nas u istoimenom romanu obavještava da u Americi postoji "... groblje za Crnce, groblje za bijele...". Najčešće crne sahranjuju, diskretno na nekom "neplodnom i bezimenom" mjestu izvan granica vidnog polja, bez uobičajenog ceremonijala, bez počasti, na nadgrobnom spomeniku nema kitnjastih natpisa koji izražavaju tugu za pokojnikom. Iako je segregacija zakonom zabranjena, mnoge društvene pojave nepobitno dokazuju da je konstantno u latentnom stanju nepremostiv jaz između bijelih i crnih.

Sad se s razlogom pitajmo o kakvoj se ustavom zagaranovanoj jednakosti radi u Americi. Tamo čak ni ista stvar, smrt nije jednaka, jer kod nejednakih ljudi i smrt postaje nejednaka. Ni najljepše udešen ustav o slobodi i pravim čovjeka ne može premostiti kanjon mržnje koja se na beskonačno mnogo načina vješto prikriva, a ostvaruje najdrastičnije, represijama. Amerika je zemlja u kojoj i između mrtvih postoji mržnja. Tamo bijeli i crni ne mogu biti ravnopravni i jednaki. Antilogično je očekivati da budu ravnopravni na onom svijetu, pred Bogom, kada to nisu bili živi. Bijeli čovjek u Americi ima stečen i usađen kompleks inferiornosti koji se manifestuje kao snažna emocija straha od prirodne, fizičke superiornosti crnih. Inače, američki čovjek pati od hroničnog straha izazvanog utakmicom s visokom tehnologijom. Na podlozi straha koji se stiče od opravdanih pretpostavki da se neće do kraja izdržati u utakmici na beskonačnoj traci, u jednoličnim i monotonim operacijama, za kompjuterima, upravljačima na kopnu, nebu, moru i drugdje, javlja se sumnja i mržnja prema svemu što do krajnjih granica šematizuje svakodnevni život američkog čovjeka koji sve više postaje dodatak, privjesak ili što je najčešće, sluga mašine. Umjesto da čovječno uživa blagodeti svog prinudnog rada, on se iscrpljuje do krajnjih granica od samog rođenja u vremenski strogo, precizno programiranim i šematizovanim obavezama. Najkraće, to je čovjek, čija se filozofija može svesti na beskompromisnu borbu protiv svega i svačega u ostvarivanju ličnih i državnih interesa. Na vrhu hijerarhijske ljestvice filozofskih vrijednosti američkog čovjeka neprikosnoveno stoji kategorija - interes. Interes ostvaruje tako što je stvorio moć i vještinu prisvajanja tuđih

dobara. Filozofija pragmatizma upućuje na sticanje i na učestvovanje u stvaranju. Ko posjeduje novac vlasnik je svega što se uživa: zdravlja, snage, ljepote, mudrosti i dr.

Filozofija interesa se svodi na posjedovanje, sticanje, imati, biti superiorniji, podrediti, dominirati, osvojiti, nadmašiti, upravljati i sl. najkraće uložiti malo, dobiti mnogo. U teoriji joj je humanizam prvo, u praksi posljednje. Prikažimo to sljedećim redovima.

Da su mnogi znameniti američki građani samo zbog toga što nijesu pripadali bijeloj rasi bili žrtve mržnje čak i u novijoj istoriji najbolje potvrđuje smrt M. Eversa, Martina Kinga Lutera, zatim šikaniranje vjerovatno najdarovitijeg sportiste boksera svih vremena, Kasiusa Kleja (Muhamed Alija). Američka administracija mu je birokratski oduzela titulu apsolutnog prvaka svijeta svih kategorija u boksu, samo zato što se, ne iz straha od smrti, nego ljudski solidarisao s pravednom borbom za slobodu vijetnamskog naroda. Neustrašivi nokauter, pristao je da siđe sa najvećeg sportskog trona, svjestan teških posljedica, koje ga kasnije, nikada nijesu napuštale. Međutim, mnoge poznate kulturne ličnosti američkog društva filmske zvijezde i pjevači (Doris Dej) i dobitnik Nobelove nagrade za književnost Džon Štajnbek su rado odlazili u Vijetnam gdje su svojim prisustvom podsticali američke vojnike na mržnju i ubijanje obojenih, a nedužnih civila i boraca za slobodu i nezavisnost svoje domovine.

Rasna i klasna mržnja je zaraza, kuga, koju i danas podstiče i širi finansijska oligarhija na svim meridijanima zemljine kugle u čemu, naravno prednjači Amerika. Ujedinjuje čovječanstvo nasiljem, pomoću mača i krvi, titra se emocijama rasa i naroda, hvata ih na "demokratski mamac" (!) kome su dodali prevaru, laž, podmuklost, fanatizam i zločine. Nekada su jezuiti u ime Hrista ateistima stavljali nož pod grlo, sada to u ime bezakonja, samovolje i "demokratije" prevarenom i uplašenom čovječanstvu čini najmoćnija sila svijeta.

RASPOJASANE STRASTI OBOGALJENI INTELEKT

Tako je s mržnjom, a kako je s emocijom ljubavi pokazaće nam Drajzer i Apdajk. Ono što je kod Drajzera u "Američkoj tragediji" još

prikriveno, stidljivo, nerazgolićeno, u latentnom stanju, kod Apdajka je u "Parovima" javno, beskrupulozno i slobodno i bez ikakvih ograničenja, nagonsko. Junaci "Američke tragedije" su neiskusni, u početku pokazuju znakove čovječnosti u ljubavnim odnosima, njihova tragedija je rezultat zle sudbine, mladalačkog zanosa, slučajnosti i donekle neobuzdane i bezazlene želje za učešćem u životu, bez napora. Međutim, Apdajkovi tipovi u "Parovima" su već bračno iskusni, čulno raspojasani, ravnodušni prema normama javnog morala. Njihov cilj više nije duhovna ljubav, prijateljstvo, nego nagon za promjenom partnera, parenje, blud, pornografija, kuće i imanja u što živopisnijim mjestima; posjeduju novac kojim se obezbjeđuje lagodna rekreacija i čulna, erotska, genitalna naslada. Dok su Drajzerovi junaci neoženjeni i neudati, Apdajkovi su bračni parovi. Prve veže ljubav, druge u početku diskretno, a kasnije i javno saglasna preljuba. Slobodan izbor i razmjena partnera u zatvorenom krugu prijatelja koje vežu samo interesi i što potpunijem, totalnom seksualnom uživanju, piću, jelu, muzici, plesu, rekreaciji, modi, u životnoj računici. Dakle, ne duhovna ljubav, nego čulne naslade, ne ono što čovjeka uzdiže, vodi naprijed, nego ono što je najniže, radikalno naturalno, nečovječno, nagonsko, sladostrašće, razvrat. Junaci "Američke tragedije" se u mnogo čemu razlikuju od onih u "Parovima". Mladi su, tek pred vratima, na pragu burnog američkog života, na početku socijalno i materijalno u jedva snošljivim situacijama, zavise od svojih bogatih rođaka (Klajd Griftis) ili imaju izgleda da naslijede neku zaostavštinu. Drugi, oni u "Parovima" su predstavnici gornjeg sloja srednje američke klase - imućni su. Posjeduju dovoljno sredstava za bezbrižno vođenje svog načina života, totalno vulgarnu ljubav kojoj su podredili djecu, brak, porodicu; bitno je ne biti u sukobu sa zakonom.

Slični su po tome što su i jedni i drugi izabrali za životni cilj što prije, uz male napore doći do potpunijeg, nezavisnog i bezopasnijeg uživanja. Za junake "Američke tragedije" postoji bilo kakva makar u početnim danima zajedničkog života, duhovna ljubav. Međutim, junaci "Parova" ne cijene dušu, nego, naravno, tijelo. Za njih su snaga i obline tijela ili samo jedan dio tijela sreća, osnovni elemenat ljubavi, jer samo tijelo, piće, jelo, muzika, obezbjeđuju ljubavne užitke. Prvi su netragične, nego unesrećene ličnosti, želje su im nesrazmjerno veće od mogućnosti, nada ih pokreće da hrle za ugodnim, za onim što nijesu, a hoće da dožive, sladunjavu ljubav.

Počinju od malog ili ničega u nadi da će stvoriti, doživjeti ljepše. Ali, avaj, stazama ljubavi ne raste samo cvijeće, nego neuporedivo više trnje. Umjesto sunca, mirisnog cvijeća, umilnog cvrkuta ptica i blagih vjetrića, čežnje i uzdrhtalih treptaja zaljubljenih srca, bezdušno se ispriječila gruba i neumoljiva stvarnost, koja i najljepše nade i želje baca u sjenku vulgarne životne računice, u avanturu, u kriminal, iza rešetaka i konačno na električnu stolicu.

Sada se, makar i kratko, bavimo konkretnije pravom analizom sudbine junaka "Američke tragedije", a zatim i onih u "Parovima". Dražer nam u "Američkoj tragediji" priča o istinitom životu mladih na početku dvadesetog vijeka. Uzrok tragedije Klajda Griftisa, Roberte Alden i drugih, nije u njima samima, nego u snažnom dejstvu sila iznad njih, koje ih dovode u slučajno bezizlazne i poražavajuće situacije. Pa i pored užasnih, jezivih situacija, kroz koje prolaze mladi u nadi da će ostvariti ljubav i druga životna zadovoljstva, umjesto uspjeha, postižu poraze koji su po Dražeru više obilježje američkog društva, nego lična tragedija njegovih junaka: (Hortenze Brigs, Sondre Finidžli, Rite Dikerman). Uzrok i način njihovog održavanja neprestano je vezan za teško, djelimično slučajno premostive teškoće. I pored toga što je ljubav lajtmotiv njihove egzistencije, oni tako neizbježno doživljavaju padove i razočarenja i to baš onda kada im se čini da su na pravom putu sreće i na dohvat životne radosti. Upravo im se baš u trenucima sreće događa ono što su najmanje očekivali i željeli, teški udesi na drumu i na vodi. Da se zaista ljubav Dražerovih junaka ne zasniva na iskrenosti, vjernosti i požrtvovanju, bitnim znacima svake prave ljubavi, pokazao je junak "Američke tragedije" Klajd Griftis. U trenutku kada mu se, njegovom "slučajnom" nesmotrenošću partnerka, gospođica Alden našla (ozlijeđena u glavu fotografskim aparatom) u talasima jezera i davila se u neposrednoj blizini čamca iz kojeg je, "nenamjerno" ispala (prisilno izbačena), a on, "zaljubljeni" osvajač njezinog srca daleko otplivao, domogavši se kopna, ostavio je u talasima jezera i slušao njezine samrtničke i posljednje vapaje za životom. Utvrdio je istražitelj da je nesreća iscenirana i da je zaljubljeni bjegunac, s malo prisebnosti, mogao bez mnogo napora spasiti zavedenu djevojku, koja je ludovala za njim, samo da je htio lagano gurnuti nekoliko metara čamac prema gravidnoj davljenici za koji bi se ona uhvatila i spasila od smrti.

Da to nije bila ljubav, nego razuzdano uživanje i samoljublje uvjerljivo govore riječi prijekora koje je "hrabrom" bjeguncu s mjesta nesreće, u momentu istrage, uputio vještak istražitelj: "...od interesa zavisi (Vaša) brzina i sporost - sporo mislite kada je u Vašu korist da budete spori, brzo kada je u Vašu korist da budete brzi...". Da Griftis nije neuporedivo više držao do tijela i bogatstva, nego do duševne ljubavi, on ne bi iznevjerio svoju djevojku kada se u talasima jezera borila za život, nego bi se žrtvovao, uzeo je u zaštitu, istrkao je iz zagrljaja smrti pa makar pri pokušaju samoprijegora i sam stradao. Iskrena, duboka ljudska ljubav nema cijenu, jer je nemjerljiva, nije vezana ni za jedan materijalni interes, oslobođena je pojavnog, nagonskog. Samoljublje i egoizam junaka "Američke tragedije" potisnuli su u drugi plan spremnost na samopožrtvovanje, a ostali zarobljenici erotskih zabluda koje zasljepljuju i zamagljuju misaonu oštrinu, najkraće pomračuju svijest i uzrokuju moralno posrtanje. Drajer je vizionarski anticipirao neslavni rekord svoje zemlje, koja danas iza rešetaka drži mnogo više maloljetnih i mladih prestupnika nego bilo koja druga ili sve zemlje svijeta zajedno. Izvjesno je da je visoki tehnologizovani način života kategoriju ljubavi bez interesa neutralizovao, ogolio, sasušio i učinio izlišnom. Kada je Hemon našao Antigonu mrtvu, zabo je sebi mač između rebara; Romeo je ispio otrov misleći da je Đulijeta mrtva, a kada se ona iz omamljujućeg sna probudila, vidjevši Romea mrtvoga odlučno oduze život sebi njegovim mačem.

Tragedija Drajerovih junaka nije u njihovim očiglednim nesrećama, nego u tome što su nadređivali nagonsko, požude i čulnost, duhovnom, plemenitom, razumskom. Hemon i Romeo vrše samoubistva, odriču se života ostajući vjerni u ljubavi, Klajd inscenira smrt svojoj djevojci, nedoživljava grižu savjesti, u trenucima krize, okreće leđa, brine se samo o svojoj koži. To je daleko od istinske tragedije, to je moralni pad društva u kojem mladi aktivno i neodgovorno učestvuju u negativnim podvizima, ulaze iz jednih u druge delikte zbog kojih se išlo na električnu stolicu, a pri svemu ostajali samo uplašeni, začuđeni, iznenađeni ili ravnodušni.

Mlade izgrednike, učesnike društvene drame ne konsternira nesreća koju su i sami svojim neodgovornim lakomislenim postupcima u težnji za zadovoljenjem hedonističkih prohtjeva ubrzavali i bili njezini vinovnici. Griža savjesti nije njihova karakterna osobina oni i ne stavljaju navagu

odgovornosti svoje postupke. Da je to stvarno tako vidi se i po tom što i danas širom zemljine kugle američki mladići nepogrješivo, tačno kao najsavršeniji roboti lišavaju slobode i života sasvim nepoznate i nedužne ljude i narode koji ih nikada nijesu, niti imaju namjeru da ih ugroze niti to mogu pa čak i kada bi htjeli. Njihova tragika je u toliko veća što oni nijesu svjesni, ne znaju, jer nisu vaspitavani da etičko kritički ocjenjuju vlastite postupke. Njihovo kritičko mišljenje je zakrčljalo a volja za otkrivanjem ideja i najraznovrsnijih nasilja raspojasana do nezajažljivih razmjera. Mladi i moćni žive u uvjerenju da su oslobođeni svake nebeske i zemaljske odgovornosti samo zato što su Amerikanci. Dakle ne ljubav, nego egoizam i čulne naslade koje ih pokreću na razuzdanost. Intelekt im služi samo kao sredstvo koje omogućuje lakši i ugodniji izbor zadovoljstva. Ljubav Drajzerovih junaka nije intelektualna nego erotska, animalna. Primaran je čulni svijet, razum u ljubavi je za njih smetnja nešto što ih sputava u ispoljavanju slobodne volje. Samo animalnost, i što radikalniji individualni naturalizam mogu biti pravi put do njihove sreće kojoj je Drajzer i nominalno dao istinito a tužno simboličko ime "Američka tragedija".

Sasvim je vidljivo i lako prepoznatljivo da junake Drajzerovog romana "Američka tragedija" ne krasi osobine onih iz klasičnih tragedija Eskila, Sofokle i Šekspira upravo su sušta suprotnost, prema njihovim stradanjima čitalac ostaje ravnodušan, pa zbog toga i ako djelo nosi naziv "Tragedija" treba ga samo uslovno uzeti tako. Bez tragične ljubavi i tragične smrti nema stvarne tragedije s kojom čitaoci ili gledaoci drame istinski i duboko saosjećaju. Tragični su samo oni junaci koji nevini stradaju ili se svjesno žrtvuju za dobro drugih, što nije slučaj ni jedno ni drugo sa sudbinama aktera "Američke tragedije"; "Parovi" Apdajkovi su najveći stepen otuđenja savremenog čovjeka koje se kao kuga širi svijetom. Gdje se ta moderna sociološka enigma kolektivno parenje začelo, nije toliko bitno. Za književnost je značajno što je Džon Apdajk uvjerljivo, do najsitnijih detalja, maltene minuciozno razgolitio seksualnu revoluciju, način i stepen do kojega obogaljena ljubav američkog čovjeka seže. Roman "Parovi" dublje i potpunije, objektivno osvjetljava jednu stranu života srednje imućnog savremenog američkog čovjeka. To što nam je Apdajk ispričao poetskim jezikom o ljubavnim zgodama i nezgodama svojih junaka vjernija je slika razorenog braka u Americi od

bilo kojeg naučnog, filmskog, pozorišnog ili žurnalističkog izvora saznanja. Najkraće, slobodno se može reći da je to obrazac savremenog porodičnog konkubinata sa svim karakteristikama bluda i razvrata. Apdajk vrlo uvjerljivo priča o bludu koji ne podliježe nikakvim nebeskim ni zemaljskim moralnim ni pravnim normama. Bračni parovi su se dobrovoljno odrekli utvrđenih tradicionalnih ljubavnih "okova" i u zatvorenom krugu stekli pravo da se, ne tajno (bilo je tako u početku) nego, slobodno bez ograničenja svak svakome dopada, tj. da svaka žena ima pravo na bilo kojeg muškarca i obrnuto, muškarac na žene. Pa i tu u društvu bestidnih postoji neki unaprijed utvrđeni red, poslije večere, pića, muzike i plesa (oslobođeni smetnji od svoje djece za koju u hotelu postoji namjenski karantin) odlaze na spavanje u sobe, ali po pravilu tako da obavezno niko ne uđe na jedna vrata sa vjenčanim supružnikom.

Moralno je pokazati velikodušnost, odreći se supruge ili supruga, ljubazno, otmeno, elegantno, visoko kulturno pokloniti draži svojeg bračnog druga bilo kome iz kruga "Parova", dokaz je slobode i velikodušnosti. što su učesnici u sladostrašću raznovrsniji, promjene češće, fizički i psihički, ljubav i doživljaji su potpuniji. Da nije u pitanju ljubav, nego orgijanje i razvrat, pokazuje jedna od učesnica seanse, opominje ispred zore, požuruje partnera na ljubavne obaveze, prekorijevajući ga zbog tromosti "...brže!brže!...sad će doći one...sitne krvopije...", naravno, djeca. Očito je da su parovima užici i strasti važnije čak i od rođene djece. Djeca se roditeljima pokazuju kao sporedne obaveze, životne prepreke, do kojih su došli prije nego što su "otkrili" ljepotu ljubavi u konkubinatu u "Parovima", inače se ne bi pojavljivale na svijetu te male krvopije, velike smetnje roditeljima u slobodi volje. Načelo etike "Parova" skoncentrisano je u krilatici: bolje je znati, a biti pravedan, nego ne znati a biti nasamaren, iz čega slijedi imperativ: treba svjesno pristajati, odobravati i podsticati slobodu bračnih drugova da uživaju u ljubavi s kim god hoće tj. da zavode supruge jedan drugom i da se razmjenjuju. Sve je u ljubavi lakše podnositi od saznanja gorke istine, biti prevaren, slijedi izokrenuta logika svi su jednaki u bljutavosti; iako je antilogično, nevjernost u braku za junake "Parova" nije amoralna pod uslovom da je javna. Sloboda ličnosti je zakonom sankcionisana: što zakonom nije zabranjeno moralno je dozvoljeno. Kada ljubav prestane, vjernost se pokazuje izlišna. Vjernost postaje smetnja slobodnom

ispoljavanju i zadovoljavanju čulnih nagona i interesa. Interes postaje lajtmotiv svih postupaka i primarna vrijednost Apdajkovih junaka.

O kakvim se ličnostima radi u "Parovima" najpotpunije bi njihove portrete prikazala verbalna komunikacija između njih samih u časovima sreće tj. sladostrašća. Njihov krajnje banalan i vulgaran jezik, govori više da su u pitanju antropoidi ili što je gore papkari, kopitari, više drugo sve, ljudi najmanje. Verbalna komunikacija sladostrasnika u "Parovima" može biti, od posebnog interesa za lingvopatologiju, defektologiju i delikvenciju, zbog čega na stranicama ovog istraživanja ne može naći mjesto. Kod neupućenih čitalaca ponekad jezik "Parova" formira lažno uvjerenje zbog krasnorječivosti natopljene više erotikom nego ljubavnom rasom. Dakle, ne radi se o prefinjenim i humanim odnosima među akterima nego o niskim erotskim nagonima. Međutim, može se sa sigurnošću kazati kakva erotska etika, takav i jezik. Banalni odnosi, blago je pravilno je reći bljutav, animalan, poživotinjeni jezik hedonista, razvratnika. Animu američke seksualne revolucije u "Parovima" reprezentuju: Fred Torn, Pit Hanema, Bea, Džen, Kerol, Endžel, njih sve veže džentlmenska velikodušnost da se razmjene za jednu noć. Glavna ličnost romana ostaje vulgarni naturalizam.

Apdajku posebna zasluga pripada što je otkrio i razgolitio i ono što savremenog čovjeka moralno potresa i konsternira a svijetu još nije poznato. Vrhunac tog hipokritskog morala bračne ljubavi odabranih, priča Apdajk, dostiže onda kad Žaklina, supruga američkog predsjednika Kenedija, već bijesna od nestrpljivog čekanja noću do sitnih sati, jetko upita: "Gdje si se zadržao toliko do sad?" - na što će on bez ustezanja odgovoriti da je cijelu noć vodio žučnu polemiku s Hruščovim (predsjednikom SSSR) oko prednosti kapitalizma nad socijalizmom, zaboravljajući pri tom da se dobro vidio svjež ruž s ženskih usana na okovratniku njegove bijele košulje. Avanturistički izlet iz luke bračne ljubavi nije nevjerstvo nego, kako ističe Apdajk "podvig", kojeg je kritički filozofija građanskog morala odredila kao "svijetlu mrlju" očitim ponosom junaka "Parova" a i onih iz "Američke tragedije". Od čega se razumni, čestiti stide, Dražzerovi i Apdajkovi junaci se tim ponose. Njihova ljubav je prelivena alkoholom i poduprta iluzijama. Kad seks, ne ljubav, postane pojam sreće, onda to nije afirmacija nego negacije svega

što je čovječno. Seksualna revolucija obogaljuje intelekt, raspojasava čulnost. Naturalizam neutrališe humanizam.

NATURALIZAM U SAVREMENOM AMERIČKOM ROMANU

Rezime

Raspojasane strasti, čulnost i hedonizam su neprijatelji u latentnom stanju svih generacija, pa i savremenog američkog društva. Perom majstora umjetničke poetske riječi Drajzera, Foknera i Apdajka našla su zavidno mjesto u **Američkoj tragediji**, **Sartorisu** i **Parovima**. Izlaganje će biti ograničeno u okviru ova tri naslova. Kada iracionalno potisne racionalno onda nagoni zagospodare čovjekom i njegovim integralnim psihološkim bićem. U navedenim romanima se jasno i očigledno vidi radikalni individualizam i njegovo utapanje u hedonizam. Umjesto jezika koji uzvisuje čovjeka i njegovo biće, naročito u **Parovima**, dolazi do izražaja verbalna komunikacija nesvojstvena tako velikom i opštesvjetskom jeziku kakav je jezik kojim govore Amerikanci, Englezi i mnogi ljudi od kulture i nauke širom svijeta.

**THE USE OF LANGUAGE IN NTOZAKE
SHANGE'S PLAY *FOR COLORED GIRLS
WHO HAVE CONSIDERED SUICIDE / WHEN
THE RAINBOW IS ENUF***

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The deliberate deviation in writing from the standard spelling patterns, from the standard use of punctuation marks, of capital letters, etc. is called "the eye dialect". The eye dialect makes up for the impossibility to convey the differences in pronunciation and punctuation on the page. Moreover, by using the eye dialect the authors convey their intended meaning in the most obvious way. The aim is to produce associations in the reader's consciousness, especially when the larger context (e.g., feminist, Afro-American) is known.

Ntozake Shange's written language in her play *for colored girls...* can be studied from the point of view of both feminine and Afro-American writing. Due to the rhythmic elaboration of language in the black world, language acquires a plurality of meaning and becomes a creative process. Words are not simply mechanisms of discourse which bring about cognitive enlightenment. They lead to spiritual revelation because rhythm and music which they are usually accompanied by convey more than what is visible. They correspond to the metaphysical world which is the source of the plurality of meanings. In their musical form words become the illuminations of hidden impulses. To use feminist terminology words are the expression of the semiotic which is described as "a play of unconscious drives in the text which threatens to split apart received social meanings".¹ The further explanation of the *semiotic* is concentrated around the idea that it is fluid and plural, with the power to destroy relatively stable social meanings.

¹ Mary Eagleton, ed., *Feminist Literary Theory: A Reader*, Basil Blackwell, New York, 1986, p. 214.

In order to express the *semiotic* Shange takes to irregular spellings and closely connected with this the use of contractions, the use of the lower case alphabet, the use of slashes and ampersand instead of traditional punctuation marks.

By deciding to remain faithful to Black English Ntozake Shange expresses her concern with her ethnicity and Afro-American roots. As an African American she writes the way black people talk relating thus her words to the body. The very fact that her writing is based on the spoken word is common both to Black English and female writing. As a representative of female writing, she tries to convey Kristeva's semiotic which Mary Jacobus in her essay "The Difference of view" describes as "the pre-Oedipal phase of rhythmic, onomatopoeic babble which precedes the Symbolic but remains inscribed in those pleasurable and rupturing aspects of language identified particularly as *avant-garde* literary practice". Describing her use of language in the play, Shange says:

"The spellings result from the way I talk or the way the character talks, or the way I heard something said. Basically, the spellings reflect language as I hear it. I don't write because words come out of my brain. I write this way because I hear the words."²

No matter how much her spelling differs from the standard one, it is not without a system. There are at least four basic characteristics of the spelling system in the play:

1. the dropping of the final "g" in the gerund, or in phonetic terms the substitution of the phoneme /n/ for the phoneme /ŋ/.

E.g.: debasin, bein, waitin, etc.

2. the deletion of the unstressed first syllable.

E.g.: bout=about, cept= except, tween= between

3. modification of the phoneme /ð/ in the final position, or sometimes the loss of the same phoneme in the initial position.

E.g.: wid, wit= with; em= them

4. simplification of consonant clusters.

E.g.: quik=quick, lil=little, ol=old

² Claudia Tate, ed., *Black women Writers at Work*, Harpenden Herts, Oldcastle Books, 1985, p. 163.

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Most of the contractions occur within the auxiliary (modal) verbs – shd, cd, wdnt. The contractions occur between the following parts of speech: prepositions and pronouns (witchu= with you), the two verbs (cda=could have), verbs and prepositions (usedta=used to), verbs and the indefinite article (hadda= had a), prepositional phrase and the indefinite article (alla= all of a). According to Gabriele Griffin the contractions are the result of the speed of verbal delivery and are closely associated with the female body and its reproductive, creative cycle. I also suggest that the contractions within the lexical items wks=weeks, abt=about – the first one indicating a period of time; the meaning of the second one closely associated with the circle, cycle –contribute to the idea of reproduction and creativity as well.

Ntozake Shange claims a new form of language which will be closer to woman's lived experience at the center of which is the Body. Her heroines: the woman in red, the woman in blue, the woman in brown, the woman in purple, the woman in green, the woman in yellow, the woman in orange convey the pain and suffering of the body. In other words, they express the oppression and the mutilation of their bodies the relation to which they achieve through music and dance in order to give the final meaning to their experience and to the search of the self.

Throughout the play the authoress uses the lower case 'i'. The 'i' of the poem reveals the very self, the essence of these women's beings. A black woman is considered to be inferior by male characters whose presence in the play is mostly anticipated through black women's wounds and agonies. At the beginning of the play seven black women are seen in mad pursuit of a way in which to utter their experience. Only after the freeing of repressed frustrations through words, music, dance, can the heroines determine the self:

i found god in myself
&i loved her/ i loved her fiercely.

Even at the end of the play when the self is found Shange retains the small letter 'i'. Although she promotes the love of the self as well as the idea that God can be found in one's self, she equalizes the self and God by using the written form 'i'. There is no change to the upper case 'I' because it is the essence that matters and not the form. While some critics say that the lower case indicates a particular status of the young black

woman, I think that the form ‘i’ also serves the purpose of opposing the hierarchical power structure. At the same time by avoiding capitalization the authoress shows that the greatness of nefertiti, sechita, detroit, st. louis, etc., is irrelevant when compared to the painful experiences described in the play.

Another striking characteristic of Shange’s text is the use of slashes and ampersand. In that way Ntozake moves further in her rejection of authority. The slashes in the choreopoem cut the string of words into unequal syntactic units so that, in some cases, the syntactic unit between the two slashes surpasses the meaning of one normal sentence or sometimes there is only an isolated word or phrase between two slashes.

i’ve lost it
touch wit reality/ i dont know who’s doin it
i thot i waz but i waz so stupid i waz able to be hurt
& that’s not real/ not anymore/ i shd be immune/if
i’m still alive & that’s what i waz discussin/

The function of slashes is to emphasize. The meaning of a smaller-than- a- sentence syntactic unit between two slashes:

.....here
is what i have/ poems/ big thighs/ lil tits/ & so much
love/

is more prominent when it is isolated so that the reader quickly gets the point. However, whenever a heroine talks about her past experience there is no interruption by slashes. The narration is fluid and the experiences string out.

In addition to Gabriele Griffin’s suggestion that the ampersand defies the authority of the written word, I would refer to its literal meaning – *and per se and*, or by itself (is) and. The meaning suggests the strength to face the self alone as well as the continuity of the self ad infinitum. Connected with the theme of the play, it means that the rupture in the women’s lives caused by pain is only temporary as well as that the rebirth of the self is possible.

The lady in purple and the lady in blue express their separate attempt to be loved. The lady in purple wants to be loved the way she is. She offers everything she has: her poems, her love..., for little attention and

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tenderness. In a similar way, the lady in blue realizes that it is difficult to be loved, especially if one is colored and full of emotions. It is easier to be white, to abstract everything from emotions:

we deal with emotion too much
so why dont we go on ahead & be white then/
& make everything dry abstract with no rhythm & no
reelin for sheer sensual pleasure/yes let's
go on & be
white/...

Actually, what is suggested is that racial whiteness is synonymous with emotional dryness, while black is the color of fullness, of feelings and sensuality and is always fertile. The black women in the play are ready to love although their love presupposes suffering. They do not shy away from feelings and pain the way the whites do. Above all they want to be human beings with all their imperfections and colorfulness.

Perhaps more than any of the others the lady in green speaks for Ntozake Shange herself who pleads for her stolen things, for her real self that is alienated from her:

i want my stuff back / my rhythms & my voice /
open my mouth
... / i want my arm wit the hot iron scar / & my
leg wit the flea bite / i want my calloused feet & quik
language back in my mouth/ ...

She wants to be what she is and to carry on her destiny no matter what it is. The lady wants her real original self with all its imperfections. Obviously, she is maimed and wounded by the world she lives in, which caused the loss of contact with her real self.

One of the ways to release and ease terrible agony and anguish is through music and dance, Ntozake Shange suggests. Music and dance also strengthen the bond with the *semiotic* where the real self dwells.

lady in yellow
we gotta dance to keep from cryin
lady in brown
we gotta dance to keep from dyin

For Ntozake Shange her poems are a recovery of selfworth from her frustrations, but her characters:

... wanna sing make you dance
like the bata dance scream
twitch hips wit me cuz
i done forgot all abt words
aint got no definitions
i wanna whirl
with you

Ntozake Shange's words are limiting definitions. Words like *twitch*, *whirl* cease being denotative and become simply expressive like melodies. Frenzy, loud music, opium-like states are best for their pent-up emotions and numb bodies. Ntozake Shange herself said:

"... with dance I discovered my body more intimately than I had imagined possible. With the acceptance of the ethnicity of my thighs & backside, came a clearer understanding of my voice as a woman & as a poet. The freedom to move in space, to demand of my own sweat a perfection that could continually be approached, though never known, waz poem to me, my body and mind ellipsing, probably for the first time in my life."³

The choreopoem abounds in repetitions which are associated with the Afro-American world as its cultural phenomenon. The repetitions indicate the Afro-American cyclical view of experience. The lives of Shange's heroines do not stop at the moment of agony. The characters transcend their pain and suffering and are reborn into reality. Repetitions intensify the rhythm and enliven the experience with the sense of renewal because rhythm functions as "... the pure expression of the life force. Rhythm is the vibratory shock, the force which, through our senses, grips us at the root of our being."⁴

A kind of discrepancy occurs between her heroines' dreams and reality. Since reality is unbearable, the heroines try to live up to the idea

³ Paul Carter Harrison, ed., *Totem Voices*, Grove Press, New York, 1989, p. 226.

⁴ *Ibid.*, p. xxv

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of how things might be. In the play a young girl imagines her ideal male companion, Toussaint L'Ouverture, and for a while lives in a dream. But realizing that the dream which is not based on the reality of things can not last into the day, she turns to Toussaint Jones, a black boy from her real life. Another character, a young woman, strives for the ideal: to be the most desired woman who enjoys life. When she is all of a sudden awakened to a not at all pleasant reality by her vulgar lover, she abandons the world of ideals and turns towards her ordinary self. If the ideal can not be realized, then another dream, that of facing and accepting the true self, can be put into reality.

Protesting against her Western roots Ntozake Shange changed her name from Paulette Williams to the Zulu names *ntozake* – she who comes with her own things – and *shange* – she who walks like a lion. The change in name indicates her tendency for independence and the desire to be what she really is – a woman and an African American. Similarly, her characters are not differentiated by names but by the color of dress. Not naming her characters is a way to reject the symbolic order. Her acceptance of the Zulu names is a way to make the word as close to the reality of things as possible.

Thus through her very mode of writing, Ntozake Shange in her text strives to practice what she preaches by subverting the syntax, the semantics, spellings, etc. The main premise of most of the feminists is that the global subversion of the Logos can be achieved through the subversion of language. Language is considered to be the product of the male symbolic order, and as such should be deconstructed in order to fit the feminine purpose. Such an experimental use of language is meant to indicate the difference from the conventional use of language, that is, to emphasize the difference between the male and female principle. However, the emphasis on being different does not promote the feminist idea because a status of inferiority is bound to a status of difference. "In the present context, since oppression is not over to demand the right to Difference without analyzing its social character it is to give back to the enemy an effective weapon."⁵

⁵ "Variations on Common Themes" EDITORIAL COLLECTIVE OF QUESTIONES FEMINISTES, Mary Eagleton, ed., *Feminist Literary Theory, A Reader*, Basil Blackwell, New York, 1986, p. 234.

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**THE USE OF LANGUAGE IN NTOZAKE SHANGE'S PLAY
FOR COLORED GIRL WHO HAVE CONSIDERED
SUICIDE/WHEN THE RAINBOW IS ENUF**

Summary

Ntozake Shange's play/chorepoem *for colored girls...* exemplified what the French theoreticians call *écriture féminine* - expressing the female body in women's writing. This paper briefly discusses the way Ntozake Shange uses language to convey the theme of the search for black woman's self. The unconventionality of language manifested through spellings, the use of contractions, the use of the lower class alphabet and slashes, the lack of traditional punctuation marks, etc., as well as the musical form of the play bespeak Kristeva's *semiotic*. Such a use of language deconstructs literary conventions in order to emphasize "the body", emotions and the unconscious. Ntozake Shange correlates the

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relationship between the signifier and the signified in language to the relationship between her heroines' dreams and reality. Since her heroines cannot realize the ideas of how things might be, they turn to reality - their ordinary, real self. Another point of using the unfamiliar forms of this kind is to force the reader into active participation.

STOJAN NOVAKOVIĆ I AMERIČKA KNJIŽEVNOST

TIHOMIR VUČKOVIĆ

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"Omladinsko doba" - šezdesete godine, potom i sedamdesete, i osamdesete, obeležene su, kod Srba, naglim porastom interesovanja za Englesku i njenu kulturu. U Engleskoj je, posle Dositeja, boravio, recimo, Ljuba Nenadović, zatim, od "omladinaca", M. Kujundžić, Vladimir Jovanović, Čedomilj Mijatović, da pomenemo neke od znatnijih medju njima. To interesovanje je dobijalo čak razmere "male anglomanije", koja nikako nije mimoišla književnost.¹ Najava te "male anglomanije" uočljiva je već i u uredničkoj politici časopisa *Vile*, "otrežnjenog" Novakovića, kako bi rekao P. Popović.

Vila (1865-1868), "list za zabavu, književnost i nauku" - omladinski književni list (mada ne i organ Ujedinjene omladine srpske) - izdaje, u Beogradu, i uredjuje, profesor gimnazije i redovan član Srpskog učenog društva Stojan Novaković. Medju saradnicima časopisa su i brojna vidjena imena srpske književnosti i nauke, profesori gimnazija, Velike škole, pisci: J. i S. Bošković, G. Geršić, Dj. Jakšić, M. Jovanović, S. Kažanski, Kujundžić, M. Dj. Milićević, Lj. Nenadović, I. Ruvarac, itd.

Novaković je znatan prostor svoga časopisa izdvajao za strane književnosti. *Vila*, objavljuje, u kontinuitetu, i prevode, s raznih jezika. Medju prevodima iz stranih književnosti, u društvu Balzaka, Bjernsona, Gogolja, Dikensa, Igoa, Puškina, Šekspira, Turgenjeva itd., na stranicama *Vile* pojavice se, tako, i prevodi iz (danas) klasične, engleske, kao i iz američke književnosti. Neosporne zasluge za to imaju Čedomilj Mijatović i, naročito, njegova supruga, Engleskinja Elodi.

Elodi Loton (Lawton) Mijatović (1835-1908), koja je, za boravka u SAD, u prvim godinama Gradjanskog rata, u Bostonu, sudelovala u abolicionističkom pokretu i sopstvenim pesmama protiv ropstva, imala je priliku da američku književnost upozna na izvoru. Budućeg supruga, Čedomilja (1842-1932), kome će biti duhovni mentor (on će joj i docnije biti zahvalan "što je uzela u svoje ruke moje lično obrazovanje"),² srešće

¹ Popović: "Engleska i srpska književnost", 3.

² Nav. prema Kabiljo-Šutić, Simha: *Posrednici dveju kultura. Studije o srpsko-engleskim književnim i kulturnim vezama*, Beograd, 1989, 26.

za bavljenja u Lajpcigu (1862), gde će oboje raditi za izdavača Brokhauza. Po dolasku u Srbiju, 1864, ona će, zajedno sa suprugom, Čedomiljom Mijatovićem, razviti bogatu, spisateljsku i prevodnu delatnost, čiji počeci su nerazdvojni od Novakovića i njegove *Vile*; - delatnost koja ih svrstava među naše najzaslužnije posrednike dveju kultura - engleske i srpske. Elodi - prvenstveno prevodima s engleskog na srpskohrvatski: božićnih pripovedaka Č. Dikensa ("Borba u životu" i "šta je jedno dete snivalo o zvezdi jednoj"), Elizabet Gaskel (pripovetke "Liza Lijeva"), kao i knjigama prevoda na engleski naših narodnih pripovedaka *Serbian Folklore. Popular Tales* (1874) i epskih pesama kosovskoga ciklusa *Kosovo. An Attempt to Bring Serbian National Songs About the Fall of of the Serbian Empire at the Battle of Kossovo into One Poem* (1874). Čedomilj - ponajpre prevodima na srpskohrvatski putopisa A. P. Irbi i G. M. Makenzi *Putovanje po slovenskim zemljama Turske u Evropi* (1868), istorijskog dela H. T. Bakla *Istorija civilizacije u Engleskoj* (1871) i alegorije Pola Banjana *Putovanje poklonikovo* (1879).³

Istovremeno, Mijatovići, postaju i naši najraniji, i zadugo najpouzdaniji, prevodioci i američke književnosti. Već u prvoj godini izlačenja - 1865, dakle jednu godinu dana posle smrti Nataniijela Hotorna (1804-1864), *Vila* donosi prevod njegove pripovetke "Guja u srcu" ("Egotism; or the Bosom Serpent"). U poslednjoj godini izlačenja - 1868, objaviće i prevod jednog od remekdela klasične američke pripovetke - Hotornove "Rapaćinijeva kćeri" ("Rappaccini's Daughter"). Ove, prve naše prevode američke klasične proze s originala, potpisuje Elodi. Osim prevoda Hotorna, iz prevodilačko-spisateljske radionice Mijatovićevih izaći će, nešto docnije (1900), i Čedomiljev prevod najranijeg američkog klasika - *Autobiografije* Bendžamina Franklina (1901).⁴

Fabula alegorične "Rapaćinijeva kćeri" je prepoznatljivo romantičarska. Mladi Djovani Gvaskonti dolazi u Padovu da studira medicinu. Nastanjuje se u prvom susedstvu naučnika, doktora Djakoma Rapaćinija. Na prvi pogled se zaljubi u prelepu doktorovu kći Beatrice, koja mu neobično liči na cveće u Rapaćinijevom vrtu. Porodični prijatelj

³ O Mijatovićevom prevodu Banjana v. Kićović-Pejaković, 134-140.

⁴ "Guja u srcu", *Vila*, 1865, 7, 88-91; 8, 99-103; "Rapaćinijeva kći", *Vila*, 1868, 19, 434-441; 20, 458-464; 21, [481]-486; 22, [505]-511. - O E. Mijatović v.: Kabiljo-Šutić, Kabiljo: *Posrednici dveju kultura*, 9-48; 121-122; 133-243.

Gvaskontijevih, profesor Baljoni, uzalud upozorava Djovanija da je Rapaćinija fanatična odanost naučnom eksperimentu odvela onkraj ljudskih, osećajnih i moralnih obzira, da je i Beatrice "žrtva očeve bolesne strasti prema nauci". Napitak koji je Baljoni dao mladiću da bi sprečio nesreću samo ubrzava dejstvo otrova što ga je devojka udisala negujućim otrovno cveće, i ona umire.

Prevod je, ako se izuzmu neznatna skraćivanja originala, potpun, i tačan i tečan. Muška imena su blago "posrbljena" - adaptirana su prema našim imenima (Djovanija, Rapaćinija, Baljonija). Retko, veoma retko, Mijatovići kalkiraju prema engleskom ("failed to see" prevodi "propustio da opazi", mesto "nije opazio"; "for life" - "za život", mesto "ni za živu glavu", "ni po koju cenu", ili slično; "modes and forms" - kao "mode i običaji", mesto "načini i običaji", ili slično; "spicy perfumes" - kao "začinski mirisi", mesto "oštri mirisi", "prorodni mirisi", ili slično, itd.).

No, u prevodu ima i nekoliko ozbiljnijih odstupanja od originala koja bitno utiču na tematski sloj priče. Jedno srećemo u sižejno prekretnom trenutku - kad stari porodični prijatelj, znameniti padovanski lekar Baljoni upozori studenta da ima posla s "trovačem... i njegovom otrovnom kćeri", da je "zamorče" Rapaćinijevo eksperimenta Beatrice, ali i on -Djovani, da je Rapaćini "a vile empiric... in his practice". "Empiric" je - da se poslužimo pouzdanim rečničkim odredjenjem - i "Član drevne sekte lekara koji su odbacivali svako teorijsko izučavanje i svoja saznanja zasnivali samo na iskustvu".⁵ Drugim rečima, Rapaćini, nastoji (i uspeva) da uzgoji otrovno cveće, a, poveravajući kćeri da nadgleda napredovanje cveća, zapravo je postepeno truje otrovnim mirisima i obraća u "otrovnicu". Zaljubljeni student će se domalo uveriti da je dah Beatrice otrovan, a da je i on sam izložen opasnosti - kad primeti da je kita cveća što je poneo devojci uvenula od njegovog (otrovnog) daha. Prevodilac, međutim, bira jednako neadekvatno značenje reči "empiric" - "šarlatan", pa u prevodu čitamo:

"kad leči pravi je nadri-lekar".

⁵ V.: Neilson, W. A., et alia, eds.: *Webster's New International Dictionary of the English Language, Second Edition Unabridged*, Springfield, 1951, 839.

Drugo odstupanje tiče se transfera čitave kultureme. Naime, domalo čitamo, u originalu rečenicu:

"Let us to church and dip our fingers in *the holy water at the portal!*"

U prevodu se ovaj iskaz transformiše u

"Hajd'mo u crkvu *da celivamo ikone!*"

Tako dolazi do temeljnog pomeranja značenja teksta, do njegovog potiskivanja prema našem kulturnom podneblju. Da nije reč o slučajnosti već o smišljenom prevodilačkom izboru potvrđuje i prevod sledeće rečenice, koja glasi:

"*They that come after us will perish as by a pestilence!*"

U prevodu dobijamo istu (podrazumevanu) supstituciju, odnosno isto pomeranje proširenjem:

"*Oni što dodju iza nas da ih celivaju, pomreće kao kugom pomoreni!*" (Kurziv T. V.)

Nešto dalje, kad reč "picture" ("slika") - iako je sasvim "svetovno" obeležena, i u originalu se javlja u kontekstu koji s verskim obredom nema neposredne veze - dobija rešenje "ikona", belodano je da imamo posla s hotenom doslednošću prevodilaca. Naime, taj deo rečenice u originalu glasi:

"... as might an artist who should spend his life in achieving *a picture* or a group of statuary..."

U prevodu čitamo:

"... kao što bi... veštak koji bi proveo ceo svoj život radeći *ikonu* ili kakvu grupu statuja..."

Svojom odlukom prevodioci ne samo da, nastojeći da pronadju "funkcionalnu ekvivalenciju", narušavaju opšti kulturni kontekst originala, već "dopisuju" nešto što je u duhovnom horizontu originala, najblaže kazano, sporedno. Okvire tog horizonta autor jasno definiše u završnici pripovetke - tvrdnjom da Beatriče strada usled "čovečije umešnosti i prisiljavanja prirode, i nesreće, koja očekuje sve take pokušaje izopačene mudrosti" uopšte. Biće da je, i ovoga puta, u radu Mijatovićevid, njihova verska revnost odnela prevagu nad kriterijumom "verodostojnosti prevoda", inače uzorno sprovedenim u prevodu. Revnost koja će, docnije, navesti Mijatovića da u svom, propovednom predgovoru prevoda Banjanove alegorije, nezazorno obelodani da je Banjana preveo nadajući se da može ponovo da se "razgori oganj vere u Boga, oganj hrišćanskog milosrdja i ljubavi".⁶

Pavle Popović će, nekoliko decenija docnije, sećajući se dana u koje se, čitajući prevod Mijatovićevid, prvi put sreo s Hotornom, odati priznanje Mijatovićima, a i Novakoviću i njegovoj *Vili* :

"Ja sam tada mislio da je Hotorn samo dečja lektira a ne neki poznati i ugledni pisac."⁷

A i Novaković je prevodio s engleskog jezika. Naime, godine 1870. srpski srednjoškcolci su dobili čitanku, prvu u novijoj istoriji srpske didaktičke književnosti te vrste - Novakovićevu *čitanku*, koja će, posle prvog izdanja, doduše modifikovana, do kraja devetnaestoga veka biti objavljena više puta. Bila je to *Srpska čitanka za niže gimnazije i realke*, a sadržala je i Novakovićeve prevode, ili, tačnije, posrbe tri kratka, poučna teksta - "Nema sreće bez nauke", "Još jedan put!" (oba "po ingleskom"), i "Ne valja biti sebičan" ("s ingleskog"), čije izvore tek treba identifikovati.⁸ Štaviše, Novaković je prevodio i američku književnost.

Prevodima dva teksta Vošingtona Ervinga (1783-1859), rodonačelnika američke kratke priče i klasika američkog eseja, on je prvi predstavio našim čitaocima američki esej i hronološki najraniji sloj novije

⁶ *Putovanje poklonikovo s ovog sveta na onaj drugi u prilici jednog sna*, 1879.

⁷ "Jedan stari književni list. (*Vila*, 1865-1868)" [1921], *Rasprave i članci*, Beograd, 1939, 312.

⁸ *Srpska čitanka za niže gimnazije i realke[.] knjiga prva[.] Sastavio Stojan Novaković.*

Pregledala i odobrila Školska komisija. Beograd, 1870· - "Nema sreće bez nauke", 231-235. - "Ne valja biti sebičan", 242-247. - "Još jedan put!", 283-293.

američke kratke priče. Prevođe je, u godini u kojoj je objavljena *čitanka*, 1870. godine, objavila *Matica*: prvi prevod - kratke Ervingove priče, ili crtice, "žena" - u dva; drugi - eseja "Nepostojanstvo književnosti" - u tri nastavka. Autora prevoda identifikuju inicijali kojima potpisuje nastavak prvog, i trećeg (završnog) nastavka drugog eseja - "St. Nov.". Uz oba prevoda je naveden i naslov izvornika - *The Sketch book /sic/ of Washington Irving*. Izvorni naslovi prevedenih tekstova - "The Wife", odnosno "The Mutability of Literature" - nisu dati.⁹

U oba prevoda ima dosta ispuštanja, od kojih su ona zamašnija - delova teksta: motoa - upadljiva. Prevođeći esej "Žena" (u kome "Leslie" postaje "Lezlija", a "George" - "Djoka"), Novaković ne prevodi segmente "parateksta" - šest Miltonovih stihova koje je Erving uzeo za moto. Ne prevodi ni podnaslov drugog eseja "The Mutability of Literature" - "Razgovor u Vestminsterskoj opatiji" ("The Colloquy in Westminster Abbey"), kao ni sedam stihova Dramonda od Hotorndena iz motoa eseja. U prevodu ovoga eseja nema ni Ervingovih fusnota: citata iz Čoserovog "Testamenta ljubavi" ("Testament of Love") citata iz Holinšedove *Hronike* (The Chronicle), jednog iz dela Harveja Pirsra "Preplaćivanje" ("Supererogation"), dvanaest stihova iz Tomasa Greja "Elegije na seoskom groblju" ("Elegy in a Country Churchyard").

Već ova ispuštanja kao da upućuju ka zaključku da namera prevodioca nije ni bila da predstavi celovite tekstove, već nešto drugo: da poučnu "crticu" o bračnoj odanosti ("Žena"), odnosno dijaloško-pripovednu pohvalu trajnoj vrednosti književnosti - "vernom prikazivaču prirode, čije odlike su uvek iste i uvek zanimljive" ("Nepostojanstvo književnosti") - ponudi kao štiva koja će, rasterećena rogobatne esejističke opreme svojstvene Ervingovom pisanju, biti dostupna i običnom pismenom čitaocu. Jamačno, izbor Ervingovih tekstova Novaković je izvršio i "po afinitetu". On je dotle, u svome tekstu "šta je književnost?" (1869), već bio oglasio da na književnost gleda kao na delo

⁹ "Žena, *Matica*, 1870, I, 10-13; II, 2, 32-35; "Nepostojanstvo književnosti" I, *Matica*, 10, 237-238; II, 11, 257-260; III, 12, 284-287. Sasvim je moguće da je izvornik lajpciško - Tauhnicovo izdanje, u seriji "Collection of British Authors", 33. sveska (*The Sketch-book*, 1843).

¹⁰ Više o ovome videti u: Pejović, B.: "Kulturnoistorijski pravac u srpskoj istoriji književnosti", Pejović, B, ed.: *Stojan Novaković i "filološka kritika"*, 1974, 16-18.

"fotografa i filozofa vremena svoga" i suštinu života.¹⁰ U Ervingovom "Nepostojanstvu književnosti" prepoznajemo gotovo istovetne formulacije, koji Novakoviću kanda služe i kao svedena overa sopstvenog, novog "vjeruju", kojim bi da se otisne sa sprudova hladne filologije.

U prilog ovoj pretpostavci govori i vid sažimanja "glavnog teksta" originala "Nepostojanstva književnosti" (takvih ispuštanja, na osam štampanih stranica eseja, u *Vili*, i nema previše, mada mogu biti simptomatična): Novaković se, osim pomenutih segmenata "parateksta", naime, lišava i većeg broja imena engleskih pisaca kojim Erving ilustruje svoju fabulizovanu raspravicu između pripovedača i knjiga u biblioteci Vestminsterske opatije.

Tekstovi Ervingovi su, inače, korektno prevedeni, mada u oba prevoda nalazimo i dosta neprecizno ili netačno prevedenih reči, izraza. U prevodu "Nepostojanstvo književnosti" ima i netačnosti koje su posledica i prevodiočevog skromnog poznavanja nekih podrobnosti engleske književne istorije (džandrljiva knjižica, tako - suprotstavljajući se autorovom veličanju Šekspira - ovoga u jednome trenutku naprosto naziva "a vagabond deer-slayer", a Novaković to prevodi "skitnica jedna"). U istome prevodu, ima i rešenja, reči i izraza svojstvenih našem svakodnevnom govoru (Novaković "superseded" prevodi "istisli iz sedla"; "tripping forth" - "kao na krilima"; "stream" - "potočuljak", itd.). Tu i tamo, homonimija ili zvukovna bliskost engleskih reči kumuje pogrešnom prevodu (na pr.: "dugačko bogatstvo" za originalno "the long reach of literary history"; "zametena divljač" za "a tangled wilderness", "napinjalo vazduh" za "filling the ear", itd.). U ba U prevoda, međjutim, ima i takvih netačnosti koje ne možemo drukčije protumačiti do li kao plod svesnog prevodiočevog izbora.

Tako, Novaković "my own native tongue" ("maternji jezik") prevodi "narodni jezik", "literature" je kod njega "književno blago". Od ovakvih Novakovićevih izlaženja iz uloge prevodioca i približavanja ulozi tumača, dva mogu biti posebno zanimljiva. Na jednom mestu, hvaleći velike pesnike, autor kazuje svojoj sagovornici knjizi:

"The setting may occasionally be antiquated and require now and then to be renewed..."

Novaković to prevodi ovako:

"Okvir može ostarjeti i može potrebat **da se popravi i promijeni.**"
(kurziv T. V.)

Drugo, zanimljivije izlačenje Novakovića iz uloge prevodioca je negde oko sredine eseja o književnosti, tamo gde autor - vajkajući se da, otkad su pronađeni hartija i štamparija, toliko ljudi piše, da to dovodi u opasnost prave književne vrednosti - kaže: "*Criticism may do much.*" - dakle, neutralno: "*Kritika može [da pomogne] mnogo.*" Novaković, pak, kao da kazuje svoje stanovište o potrebama naše književnosti, jer ovu rečenicu originala prevodi emfatičnije - "**Valjaće češća kritika.**" I: valjala je!!!

I kao prevodilac s *nemačkog* jezika, Novaković, otprilike u vreme svoga rada na Ervingu, posreduje znanja o književnostima na engleskom jeziku - engleskoj i američkoj. To čini svojim prevodom Šerove *Opšte istorije* - prvim tako obuhvatnim književnoistorijskim delom prevedenim na naš jezik.

Joahim Šer je bio, oko sredine prošloga veka, ne samo izvanredno popularan u Evropi, već i autor koji je, kako je zaključio Ivo Tartalja, ispoljavao "naučnu strogost", koja je morala biti po ukusu mladome Novakoviću. To je bilo delo s kojim, kako je pisao Novaković, predlažući je prosvetnim vlastima za objavljivanje, "najbolje" za potrebe naše književnosti i mladih (tada je - 1871-1873, Novaković bio profesor filologije na Velikoj školi), "odavno drugujem".¹¹ A drugovanje, sa Šerom u prevodu, od 1872 (kad mu je objavljen prvi tom), odnosno od 1874 (tada mu je objavljen treći tom), i to decenijama, hiljade radoznalih čitalaca (prevod je objavljen u tiražu koji zapanjuje i danas: u 3.000 primeraka!).

Prevod Šerove knjige (s četvrtog izdanja - 1854) sadrži ne samo prvi istorijski pregled engleske i američke književnosti na našem jeziku snabdeven i bibliografskom aparaturom (istorije engleske i američke književnosti, uključujući i monografije o pojedinim, krupnijim piscima,

¹¹ Šer, Dr Jov.: *Opšta istorija književnosti*. S četvrtog nemačkog izdanja preveo Stojan Novaković, I-III, Beograd, I, 1872; II, 1874; III, 1874.- Navod je iz Novakovićevog pisma. - Nav. prema Tartalja, 105.

antologije, te ažuran popis internacionalnih bibliografskih izvora). Popis engleske bibliografije, tako, obuhvata i Tenovu *Histoire de la littérature anglaise*. I trotomni prevod Šera, iako, u celini, nije bez propusta, grešaka, ali nije i bez vrlina¹², potvrđuje da je Novaković i u svojstvu prevodioca - istoričar književnosti i kritičar koji vazda na oku drži našu književnost. Tako, na primer, rečenicu kojom Šer otpisuje popularnost, sredinom veka popularan u Engleskoj romana tajanstva, Novaković prevodi:

"... Samo što su pomenute engleske noveliste bolji tehničari i stiliste, nego pomenuti nemački Vidakovići." (181)

U fusnatama prevoda zatičemo i - Novakovićev - prvi popis prevoda na srpskohrvatski s jezika obuhvaćenih književnosti sveta, te i engleske. Tu je, u rudimentima, i kritika prevoda iz Novakovićeva pera. Na. pr. -kad govori o "englesko-skotskim" narodnim baladama, Šerovoj fusnoti dopisuje: "U poslednjim godinama *Danice* i u *Matici* nešto je od poezije i na srpski prevodjeno." (15); uz Šekspira, u fusu posle Šerove napomene unosi podatke o postojećim srpskim prevodima, zaključujući: "Kao što se vidi, naše pozorište i naša književnost slabo se usudjuje Šekspira." (41); opet uz Šekspira, o prevodjenju Šekspirove *Venere i Adonisa*, dodaje svoju fusnotu: "Srpski, ali rdjav s prevoda prevod od Ace Popovića, Beč 1861." (49)

Osim toga, Novaković, opet u fusnotama, nudi i pravu antologiju svojih prevoda (poezije, proze, aforizama, citata) iz obuhvaćenih književnosti. Iz engleske književnosti medju ovima su, pored ostalih, i sledeći, do danas nezabeleženi i neistraženi, prvi prevodi na naš jezik. Navodimo ih redosledom u kome ih zatičemo u knjizi:

pisac	tekst	dužina prevoda
Ben Džonson	"Commendatory Verses" posvećeni Šekspiru, iz 1623	30 stihova
Milton	"Our Sweetest Shakespeare..."	3 stiha
T. B. Mekoli	o Miltonu (citat)	5 redova
J. Draiden	"Three poets, in three distant ages born..."	6 stihova

¹² Tartalja, 106-107.

Language and Literature at the End of XX Century

T. B. Mekoli	<i>History of England</i> (odlomak)	38 redova
A. Poup	"Heloise and Abelard" (odlomak)	4 reda
T. Karlajl	o Bernzu (odlomak)	20 redova
V. Skot	pesma o lepotama škotske	10 redova
V. Verdsvort	"The Excursion" (odlomak iz <i>The Recluse</i>)	9 stihova
	"She dwelt among the untrodden ways..." ("Lucy")	12 stihova
T. Mur	"Feramorzove priče" (odlomak)	8 stihova
Dž. G. Bajron	"The Island" (odlomak)	67 stihova
	neidentifikovani stihovi o ljubavi	10 stihova
B. Šeli	"Adonais"	30 stihova
T. B. Mekoli	"The Nosebay" (odlomak "puritanske bojne pesme")	60 stihova

Naravno, presek "amerikanske" književnosti Šer daje u odeljku o engleskoj književnosti. Američka književnost je za njega "severno-amerikanska *engleska* književnost." Pa opet, malo posle:

"Počinjući od 18-og veka Anglosasi iz združenih država udelovali su u razvijanju *engleske* književnosti..." (191 - podvukao T. V.).

Naime, kriterijum za ovakvo svrstavanje je engleski jezik, ali i, kako drži Šer, američka književnost je samo ogranak književnosti "materinske domovine" - Engleske. Ovo će, kod nas, medju Srbima, zadugo, i kad "estetička kritika" bude prevladala, ostati, makar po inerciji, terminološka konvencija.

Medju izvorima za upoznavanje s američkom književnošću (u odeljku posvećenom engleskoj književnosti), Šer, te i njegov prevodilac Novaković, preporučuje onda standardne izvore (Duyckink: *Cyclopaedia of American Literature*, 1856; Griswold: *The Poets and Poetry of America*, 1857; Griswold: *The Female Poets of America*, 1859; Talvj: *Versuch eines Charakteristik der Volkslieder germanischer Nationen*, 1844; Herrig: *Handbuch des englischen Literatur* (1854); antologije: Frajligrat, F.: *Thistle and and Shamrock. Selection of English Poetry, Chiefly Modern*).

Šerov kratak pregled (10-ak str.) američke književnosti je *prvi takav tekst o američkoj književnosti* na vukovskom jeziku, pa zaslužuje da se na

njemu zadržimo. Prilaz Šerov je kulturnoistorijski i žanrovski. Ocene su mu škrte, najčešće od rečenice-dve. B. Franklina obradjuje s engleskim piscima osamnaestoga veka. Dž. F. Kupera (u odeljku o engleskom romanu devetnaestog veka, kao sledbenika V. Skota), kao i V. Ervinga (pisca koga "Amerikanci poštuju kao najveći nakit svoje književnosti", 179) - naporedo s Č. Lembom, potom Litonom i Č. Dikensom.

Šer praktično američkoj poeziji posredno priznaje status poezije, čak i "lep polet", tek u devetnaestom veku. Od svih pesnika ovoga doba izdvaja danas zaboravljenog R. Henri Dejnu ("umetnik u tužnom crtanju prirode" - 191). Ipak, Pou, V. K. Brajantu i H. V. Longfelouu posvećuje najviše prostora (193-194), pa onda V. Vitmenu (194-5) - uvodeći ih tako prvi u naš duhovni prostor. Longfeloua ("pesnička narav vrlo fina i nežno organizana" - 191) ocenjuje ponajpre kao lirsko-didaktičkog pesnika na tragu Engleza Greja i Janga, ali oslonjenog na "čisto američki ton, tako osobit, da su ga po pravdi prozvali prvim originalnim pesnikom njegove postojbine"; beleži njegov "optimizam koji uživa u prirodi" (191-2).

Medjutim, "po bogatstvu mašte", u Šerovoj projekciji - prvoj književnoistorijskoj projekciji o ovome pesniku - prednost ima E. A. Po - "pravi romantik medju američkim pesnicima".

A onda, u fusnoti, Šer nastavlja, "na" Novakovićeva usta:

"Po svemu je opominjao na nemačke *Kraftgeies* 18-og veka. On je zaista bio genijalan čovek."

I dalje:

"U njegovim pesničkim delima, medju kojima se osim romanaca ["Annabel Lee", "Ulalume", "The Raven"] i rapsodija odlikuju i novele (*Arthur Gordon Pym: The Facts in the case of M. Valdemar*, *The Descent into the Maelström*) svedoče originalnost, kakve nije bilo ni u jednoga američkog pesnika osim njega, van jedinog Longfelo-a u njegovoj *Hijavati*. Maločas pomenuta romanca "The Raven" ("Gavran")... bavi se uplivom noćne strane prirode na čoveka."

Onda naši Šer i Novaković prevode prvu strofu "Gavrana" (192)

"Jedan put u neveselo po noći, kad sam slab i umoran razmišljao o gdekojim tankim i zagonetnim kiticama zaboravljene učenosti, kad sam već klimao glavom polu dremljiv, začu se nešto, zakuca neko polako, kao da kuca na vratima moje sobe."

Zatim Šer, za njime Novaković, parafraziraju ostatak pesme.

"A to je bio gavran, koji je svojim krilima lupao o prozore njegove. On mu po tom upravlja pitanja, i gavran mu na njih odgovara. Vrlo tužno deluje na svakoga ova pesma istinski pisana krvlju srca pesnikova." (192-3)

To je prvi pokušaj kod nas da se prevede, s nemačkog, doduše u prozi, i kako-tako bar parafrazira, čuvena pesma. (Sledeći prevod - Nike Grujića-Ognjana, biće objavljen tek četiri godine docnije (1878), pod naslovom "Crni gavran", u *Javoru*.¹³

Longfelou se, po Šeru, "napojio nemačkom obrazovanošću", pa, biće, zato, "i blaži..., i zreliji, i umetniji nego Po". (193) Longfelou je i u lirici, i u romanu u stihovima, i u prozi, i u "dramskoj rapsodiji", kaže Šer

"nalik na predeo pun idilskoga mira, kroz koji teče mirna lagana reka, kroz koji se proteče lanac šumom obraslih brežuljaka, na kojima se po gdegde vide razvaline kakva gradića ili manastira, obasjane rumenilom večernjega sunca." (193)

Najvišu ocenu ipak Šer daje Longfelouovom spevu *The Song of Hiawatha (Pesma o Hijavati)* -

"epskome spevu koji zaslužuje da se zove indijanskom Edom, i bez sumnje je najoriginalnije pesničko delo, što je u Americi do sad izradjeno." (193)

Netenijela Hotorna Šer apsolvira jednom rečenicom: "Fantastično-humoristični novelist N. Hotorn... naslanja se na Poa." (193)

¹³ *Javor*, 1878, 18, 543-548.

Obradjujući poeziju američkog "mladjeg pesničkog naraštaja", Šer govori samo o "svakojakima modifikacijama opisne, lirske i elegijske poezije, koju su [u američkoj poeziji] započeli Brajant i Longfelou" (193-4), i potom nabraja imena desetak pesnika toga naraštaja. Ovaj popis minornih pesničkih imena (izuzev Dž. R. Louela), međjutim, makar zbog jednog od njih, ipak zavredjuje da se o ovom odeljku *Opšte istorije* kaže i više: na kraju popisa je - Volt Vitmen: ovo je prvi pomen Vitmena kod nas.¹⁴ Velikog pesnika Šer uvodi naoko neutralnom konstatacijom: za Vitmena, veli

"jedna polovina njegovih zemljaka misli da je veliki pesnik, a druga da je velika budala." (194)

U fusnoti čitamo dodatnu ocenu Vitmena, koja očitno ne potiče iz ranijih izdanja već iz izdanja iz vremena sasvim bliskog vremenu Novakovićevog rada na prevodu:¹⁵

"Hvitman kao da misli, da je osnova svakoj pravoj poeziji preziranje zakona, pravila i oblika. Njegovi *Struci trave (Leaves of Grass)* i *Dobovanje (Drums's Taps)* kao što je on nazvao svoje zbirke pesama, pisani su preko mere neurednim stihovima, koji se često bez ikakva ritma valjaju i gomilaju. Ko pogleda malo njegove *Strukove trave* i donekle poslušna njegovo *Dobovanje*, biće mu dosta. *Dobovanje* je plod velikoga američkoga građanskog rata. [...](194)

Da uvedem zaključak dvama citatima...

Ima jedna rečenica u Ervingovom eseju o književnosti koja glasi:

"He is said to have written nearly two hundred volumes."

¹⁴ O docnijejoj recepciji Vitmena kod nas v.: Babić, Ljiljana: *Walt Whitman in Yugoslavia*, Ljubljana University, Ljubljana, 1976. 58pp.

¹⁵ Jedna naznaka koju nalazimo u prevodu (193) završnog dela ocene Longfeloua - da je *Hijavata* "najoriginalnije pesničko delo, što je u Americi *do sad (1872)* izradjeno" podvukao T. V.) - upućuje da je Novaković makar poslednji tom Šerove knjige prevodio s izdanja iz 1872. godine.

Novaković tu rečenicu "prevodi" ovako:

"Kažu da je on *kukavac* napisao blizu dvije stotine svezaka."
(Podvukao T. V.)

"Po *ličnom* ukusu u ono vreme biran je i prevodjen najveći deo prevoda u našoj književnosti."

- pisao je već vremešni Novaković jednome prijatelju.

"Mi smo tek u najnovije vreme počeli tražiti literarnu istoriju ili kritiku kao putovodju u biranju dela za prevodjenje."¹⁶

Da lični ukus može da bude i te kako relevantan u poslovima koje prečesto nazivamo estetičkim, pa i u pitanjima prevodjenja, uverava nas i Novaković i naš "kukavac" Novaković, koji je iza sebe ostavio šezdesetak tomova samo knjiga. Za njega "lični ukus" nije bio nekakva konstantna datost, već je bio sistematski negovan. Zato je Novaković i mogao i zasigurno jeste doprineo pomeranju horizonta naših i čitalaca i pisaca, pribrajajući našoj književnosti i noviju američku kratku prozu, njenim izborom i kvalitetom prevoda joj praktično širom otvarajući vrata. Kao što će joj, otprilike u isto vreme, pribrojati i prvi naš prevod jedne savremene drame iz engleskog govornog područja. (To je bila petočinska drama Engleza Edvarda Bulvera Litona *The Lady of Lyons*; postavljena je na pozornici beogradskog Narodnog pozorištu pod naslovom "*Lionska lepotica*" ili "*Ljubav i nadutost*", 1871, a biće igrana još jedared - 1899).¹⁷ Kao što će joj pribrojati i prvi savremen prevod jednog savremenog književnoistorijskog preseka "opšte književnosti", a, unutar njega i naš prvi, doduše fragmentarni prevod Poa...

¹⁶ Popović, nav. delo, 35.

¹⁷ Novakovićev prevod Litonove drame pominje P. Popović ("Novaković i njegov rad na lepoj književnosti", *Spomenica*). - O *Lionskoj lepotici* v.: "Srpske novine", 1899, 204. - Kićović-Pejaković, 279.

FROM GEORGE WHELER TO CHRISTOPHER HOPE British Travellers Through Montenegro

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It is not only in modern times that the attention of the British has been engaged by the Balkan peninsula and the eastern shores of the Adriatic. The wild, exotic and mysterious Balkans have always attracted western world travellers and explorers. British travellers, who have been visiting this region for over four centuries, were the first to make these countries, and the monuments of art which they contain known to the western Europeans.

Although we find the first description of the Montenegrin coast and the town of Herceg Novi in a book by George Wheler Esq.,¹ published in London in 1682., for a long time Montenegro remained an almost completely unknown part of the Balkans to the British. In fact, it was not until the last century that the British took an interest in that region, but their visits were still rare due to the terror the Montenegrins spread among the peaceable inhabitants of the neighbouring countries, with their reputation of having 'savage characters and lawless ferocity of manners'. The reputation they once acquired has stuck to them, and it took long for the British to recognize the fact that Montenegro is as safe a country in which to travel as any other in Europe.

Nevertheless, among the first British visitors and explorers of Montenegro were the most eminent politicians and scientists Sir Austen Henry Layard, Admiral Lord Clarence Edward Paget, Sir John Gardner Wilkinson, Andrew Archibald Paton, Sir Arthur John Evans, to be later followed by the famous authors George Bernard Shaw, Joyce Cary, and others; the latest being Christopher Hope, a contemporary poet, novelist and short story writer².

Those British who ventured to travel through Montenegro did it for political, scientific, business or private reasons. There were also many

¹ George Wheler visited Dalmatia in 1675. He has left the earliest description of the ruins of Diocletian's palace.

² Christopher Hope visited Montenegro in 1992.

adventurous souls who were drawn there by mere curiosity. Most of them left interesting records on Montenegro.

In the last century only there were over 250 books and articles published in Britain on various aspects of life in Montenegro³. Most of them were the accounts of the experience from the visits to our country.

Sir John Gardner Wilkinson in 1848 published his excellent account of Dalmatia, Montenegro and part of Herzegovina; Andrew Archibald Paton in his books described 'Highlands and Islands of the Adriatic'; Professor Edward A. Freeman published some brief sketches of the earlier architecture; while the well-known researches of Arthur Evans have introduced the British and the world to a part of Europe till then unknown. Sir Thomas Graham Jackson, an architect from Oxford, has also endeavoured to give a description of the architectural monuments of importance and the extent and beauty of the art treasures, which, even today, may be of interest to the students of arts and architecture.⁴ Rev. William Denton⁵, Edward Freeman⁶, Major Percy E. Henderson⁷, Alexander Devine⁸, and others, followed with their books and articles. Particularly after the Congress of Berlin (1878), when Montenegro's statehood was officially recognized, reports on the country were very frequent in the British press.

These 'travel chronicles' are of great importance, often being the only source of information about some periods in history. In earlier times continuous warfare and general economic backwardness meant that the

³ See: Bojka Đukanović, **Bibliography of Montenegro in English 1593-1993**. Cetinje: National Library of Montenegro "Đurđe Crnojević", 1993.

⁴ He gave detailed history and description with illustrations of the Duomo, dedicated to St. Triphon (Sveti Tripun), the imposing cathedral of the city of Kotor, la Collegiata, or the church of Sta. Maria Infunara, the Franciscan church of Sta. Chiara, St. Nikola, the cathedral of the orthodox Greek Church, and others

⁵ The Rev. William Denton, **Montenegro: Its People and Their History**. London: Daldy, Isbister & Co., 1877

⁶ Edward A. Freeman, *Montenegro*. Macmillan's Magazine 33, London, January 1876., p.275-288

⁷ Percy Edward Henderson, **A British Officer in the Balkans**. London: Seely & Co., Limited, 1909.

⁸ Alexander Devine: **Montenegro in History, Politics and War**. London: T. Fisher Unwin, Ltd., 1918.

Montenegrins had neither the time nor the basic conditions to record their history, which is mostly contained in oral traditions and fragmentary manuscripts. But the heroic exploits of this small nation, their original way of life and magnificent scenery prompted many others to write about them. Dr John Mason Neale has supplied some very brief but interesting notices⁹. Lady Strangford's sketch is slight and thin, but with ample power of observation¹⁰. Miss Muir MacKenzie and Miss Paulina Irby have probably made the most valuable contribution extant in English to the knowledge of 'the South Slavonic Provinces of Turkey'¹¹.

We are all well acquainted with the facts that at the time of the Congress of Berlin, Britain had a crucial role in helping Montenegro to gain its independence. William Ewart Gladstone's speeches and his pleading in favour of Montenegro's freedom are expressed in the famous tract on Montenegro, where he has pointed out resemblances between the characteristic features of Montenegro and of Homeric or Achaian Greece:

"The most romantic and stirring passages of other histories may be said to grow pale, if not by the side of the ordinary life of Tsernagora, at least when brought into comparison with that life at the critical emergencies, which were of very constant recurrence"¹².

Also, at the same time and for the same reason, Gladstone's close friend, poet laureate Alfred Tennyson wrote a memorable sonnet on a "rough rock-throne of freedom", on Montenegro:

"They kept their faith, their freedom, on the height,
Chaste, frugal, savage, armed by day and night".

While reading those lines we are not aware that either Gladstone or Tennyson have never been to Montenegro. Those were the two famous

⁹ Rev. John Mason Neale, **Montenegro**. London 1846

¹⁰ Emily Anne Beaufort Smythe Viscountess Stangford, **The Eastern Shores of the Adriatic in 1863 With a Visit to Montenegro**. London: Richard Bentley, 1863.

¹¹ G. Muir MacKenzie & Paulina A. Irby, *Christmas in Montenegro*. In: Vacation Tourists and Notes of Travel in 1861. Cambridge and London: Macmillan and Co., 1862., p.357-418; **Notes on the South Slavonic Countries in Austria and Turkey in Europe**. Edinburgh and London: William Blackwood and Sons, 1865; **The Turks, The Greeks, and the Slavons. Travels in the Slavonic Provinces of the Turkey-in-Europe**. London and New York: Alexander Strahan, 1866.

¹² W.E.Gladstone, *Montenegro*. A Sketch. The Nineteenth Century, London, May 1977., no.III p.365

lady travellers, Miss Muir G. MacKenzie and Miss Paulina A. Irby who familiarized the Prime Minister and the poet with Montenegro.

Numerous are the brief sketches of the history of Montenegro¹³ gathered from a variety of sources. In many cases they are derived from unpublished records often containing valuable extracts from original documents.

As a rule, they described Montenegro as a sacred soil, for every rock, every stone, had its tale of heroism. Nikšić, Spuž, Podgorica - each the scene of many a desperate conflict; the glorious battlefields of Carev Laz and Grahovo; Žabljak, the citadel of Ivan the Black; the shrine of St. Basil at Ostrog, which the vojvoda Mirko held with two dozen men against two thousand - all alike appealed to the historic imagination; not less interesting were Obod, whence the famous printing press sent out the gospel to the Slavonic world; Dioclea, the ancient Roman capital, and the birthplace of Diocletian; Lake Scutari with its island fortresses; Mount Lovćen, on whose majestic summit Petar II., the greatest of the Vladikas - "priest, law-giver, and war-lord of his people - was laid to rest, that his spirit might survey the land he loved so well".¹⁴

Also, the most interesting are the first accounts presented to the British public, containing the striking images based on the first impressions of Montenegro, above all the impression made by the very first sight of it.

The trip to Kotor, i.e. *Cattaro* in most English sources, which was the way to reach Montenegro, was usually made in a steamer. The vast majority of passengers would only come to see the Bay of Kotor, and would go back on the same boat. Those who intended to go on to Montenegro usually made arrangements to have a horse, later in time a carriage, waiting for them at Kotor, to start off at once, so as to do six or seven hours' ride or drive in time to arrive at Cetinje for dinner.

¹³ See: Rev. John Mason Neale, **Montenegro**. London, 1846; *Montenegro*. Chamber's Edinburgh Journal, Edinburgh, 1849 p.115-118; W.E.Gladstone, *Montenegro*. A Sketch. The Nineteenth Century, London, May 1877., no.III p.361-379; William Carr, **Montenegro**. Oxford:James Thornton, 1884; etc.

¹⁴ James David Bouchier, *Montenegro and Her Prince*. Fortnightly Review, London, December 1898., p.927.

The only way from Kotor to Cetinje was up the bridle-path known as the "Montenegrin ladder", a steep and toilsome trail which was till 1881 the only road to Montenegro.

No visitor omitted to describe the ascent:

"At the end of this climb we were on the great mountain wall overhanging Cattaro, from which we were distant only a few hundred yards horizontally, though many hundred feet vertically, and the town seemed so nearly below us that we might have thrown a stone into it. The airy castle, which seen from Cattaro seems to be up in the clouds, was now far below us; outstretched in glassy smoothness lay all the bocche entangled among the mountains; while farther still the Adriatic shimmered in the sun".¹⁵

Having passed "the stern gloomy defile which forms the entrance to the historic stronghold of freedom in the Balkans" they would experience a sort of 'geographical shock':

"The contrast was amazing. Behind all was tranquillity and repose, before was a wild, turbulent, ocean of limestone, rising and sinking in angry grey waves flecked with white, which seemed to leap and rage and battle together ... Stones, rocks, and crags - nothing else; not a tree, not a blade of grass, scarcely even a tuft of brushwood to relieve the dreary scene of desolation....And this is the land for which, through five centuries, generations of heroes have fought and bled; 'whose traditions'- to quote one of Gladstone's last utterances - 'exceed in glory those of Marathon and Thermopylae and all the war traditions of the world".¹⁶

Curiously enough, as Percy Edward Henderson noted, the first shock over, they would experience a sense of exhilaration instead of depression, for the air felt like champagne.¹⁷

There was no custom-house, no guard-house or police office, and nothing to mark the frontier but a line of stones laid obliquely across the road.

¹⁵ Sir T.G.Jackson, **Dalmatia, the Quarnero and Istria, With Cettigne in Montenegro and the Island of Grado**. Oxford: Clarendon Press, 1887., p.55

¹⁶ James David Bouchier, *Montenegro and Her Prince*. Fortnightly Review, London, December 1898., p.911

¹⁷ Percy Edward Henderson, **A British Officer in the Balkans**. London: Seely and Co., Limited, 1909., p.51

Leaving Njeguši, the road pursues its serpentine course through a wilderness of rocks and stones, and we shall continue with the description by another visitor:

"Beyond Niegosh the road ascends again by another mountain pass, and this time, the day being overcast, we ascended actually into the clouds. Surmounting this pass and getting clear of the clouds we had a view across the principality. The eye wandered over the vast sea of tossing ridges and crags of white limestone with very little vegetation, and in the distance to the right appeared the great lake of Scutari set in blue mountains. A more bleak inhospitable fatherland has never inspired its sons to shed their blood in its defence".¹⁸

Yet, afterwards, most of them found a singular charm in "the fierce gloomy mountain ridges, their savage grandeur relieved here and there by forests and pleasant valleys".¹⁹

The themes in the travel books generally comprise historical events, geographical features of the country, its people, their culture, customs and standard of living. The travellers have often given us the earliest descriptions of places, the very first maps, many details we do not find in the general history books. Those are the encounters with legendary personalities, the descriptions of moral and physical characteristics of people, position of women, national costumes, home life, etc., and very often the notes on language and literature, that make these publications more vivid and colourful than histories.

Thirty five years after the death of Peter I Petrović Njegoš for instance, when Miss MacKenzie and Miss Irby visited the country, they found still living some of those who had lived under St. Peter; and thus they gave the report of him which they received:

"There are still with us men who lived under St. Peter's rule, heard his words and saw his life. 'For fifty years he governed us; and fought and negotiated for us; and walked before us in pureness and uprightness from day to day. He gave us good laws, and put an end to the disorderly state of the country. He enlarged our frontier, and drove away our enemies.

¹⁸ Sir T.G.Jackson, **Dalmatia, the Quarnero and Istria, with Cettigne in Montenegro and the Island of Grado**. Oxford: Clarendon Press, 1887., p.57

¹⁹ James David Bouchier, *Montenegro and Her Prince*. Fortnightly Review, London, December 1898., p.927.

Even on his deathbed he spoke words to our elders, which have kept peace among us since he has gone. While he yet lived, we swear by his name. We felt his smile a blessing, and his anger a curse. We do so still'.²⁰ Gladstone pointed out that the voice of his people declared him a saint.²¹ Rev. John Mason Neale gave an amusing account of his canonization, too.²²

It is also very interesting to read that Sir Gardner Wilkinson tried to interfere with one of the Montenegrin customs. Namely, the Montenegrins used to bring home Turkish heads from their raids over the frontier, and stick them on poles round *Tablja* an old tower on the hill above the monastery in Cetinje. Sir Gardner Wilkinson has made a sketch of them.

Njegoš, who succeeded in establishing order and security within his own domains, and even in introducing capital punishment in order to put a stop to the vendetta, was anxious also to give up the practice of exposing Turkish heads on the tower at Cetinje. Sir Gardner Wilkinson exerted himself both with the Vladika and the Pasha of Herzegovina to induce them to put an end to the practice of exposing their enemies' heads, but he found each side reluctant to begin for fear of the concession being misconstrued as weakness, and provoking an immediate invasion from the other side. As Njegoš explained to Sir Gardner Wilkinson he was afraid the Turks would presume on this reform if he were the first to begin it, and would interpret it as a sign of timidity.

The sight of Njegoš himself always impressed. Sir John Gardner Wilkinson wrote: "His appearance...of about six feet eight inches, may well command the respect of a primitive and warlike race. He is also handsome, and well proportioned to his height. He has a small beard, and his long dark hair flows over the back of his neck, his head being covered with a red Fez cap. His eyebrow is arched; and the expression of his countenance is mild and amiable.

²⁰ G.Muir MacKenzie & A.P.Irby, **Travels in the Slavonic Provinces of Turkey-in-Europe**. London: Bell and Daldy, 1867., p.628

²¹ W.E.Gladstone, *Montenegro*. The Nineteenth Century 1, London, May 1877., p.370

²² Rev. John Mason Neale, **Notes Ecclesiological and Picturesque on Dalmatia, Croatia, Istria, Illyria, with a Visit to Montenegro**. London: J.T.Hayes, 1861.

His general costume is military, like that of the country, though richer, and covered with a scarlet pelisse, bordered with fur. He wears the full short blue trousers of the Montenegrins, with white stockings, and black shoes; and two rather singular additions to his dress are a black silk cravat, and black kid gloves.

His pontifical robes are very different; but these he seldom wears. They consist of a long robe open in front, over another of the same length, girded by a sash round the waist; and his head is covered with the black round upright cap, usually worn by Greek priests; from which a black veil falls over his shoulders.

His manners are particularly prepossessing, and his conversation is sensible, and agreeable. His observation on history, and politics, and on the many subjects he delights in discussing, show great discernment, and an excellent memory; and his enthusiasm for his country cannot fail to command admiration and esteem".²³

James David Bouchier wrote about king Nikola I and his time.²⁴ He also saw the 'Prince and Gospodar of free Tzrnagora and the Berda', as the most picturesque and remarkable figure in the South Slavonic world²⁵.

Very often in the travel reports we have the first translations into English from our epic poetry, or the major works of prince-bishop Njegoš, king Nikola I, and others.

Besides the descriptions of interesting personalities and places, numerous are the subtle perceptions which add to the colour of life presented.

The visitors have noticed that the Montenegrins "have no walled towns or forts, or at least had none before the Treaty of Berlin; Cettigne and the other places are open straggling villages, which have always fallen a pray to the invader and been burned in every campaign".²⁶

²³ Sir John Gardner Wilkinson, **Dalmatia and Montenegro**. London: John Murray, 1848. ,vol.I, p.473-474

²⁴ James David Bouchier, *Montenegro and Her Prince*. Fortnightly Review, London, December 1898., p.911-927

²⁵ Ibid. p.918

²⁶ Sir T.G.Jackson, **Dalmaita, the Quarnero and Istria, With Cettigne in Montenegro and the Island of Grado**. Oxford: Claredon Press, 1887., p.66.

The ancient monastery of Cetinje is described as 'the centre of Montenegrin history' - 'the venerated sanctuary and last stronghold of Montenegrin faith and freedom'. But there is also a mention that "close by is the historic plane-tree, beneath which, on a fine summer afternoon, the Prince may be seen, judging his people, accepting their petitions, and settling their disputes - a scene which is in itself a poem".²⁷

"The community is not divided into social classes as in other countries", notices Sir Thomas Jackson. "'There is the Prince's family', said a gentleman of Cettigne to me, 'and after that we are all equal'".²⁸

The British found something peculiarly attractive in the frank manliness and inbred courtesy of the people; their modesty and quietness of manner were remarkable.

No doubt the striking costumes they wore added much to their natural attractiveness: a red embroidered waistcoat, a white coat, baggy black or dark blue trousers down to the knee with white leggings below, the cap with red embroidered crown surrounded by an upturned black silk border which serves the wearer for purse and pocket, and struka on his shoulder.²⁹ The sash and leathern girdle round their waist is rarely without yataghan and a brace of revolvers, and if a peasant walks beyond the bounds of his own village he has usually a long rifle swinging behind him. The arms assumed in boyhood are never laid aside.³⁰

Lady Strangford testified that she saw various patches of ground in cultivation, which were less than three feet square, and it seemed that handfuls of soils were put together even where a single root would grow. More than this, over the great ladder-road between Cetinje and Kotor, she saw the women carrying such parcels, bound together, which, being over ten pounds in weight, were too heavy for the post.

Miss Mackenzie and Miss Irby inform us that in a year the goal, had but two prisoners. But the crimes, or sins, which have reference to women, are, whether in their viler or their milder forms, almost unknown.

²⁷ James David Bouchier, *Montenegro and Her Prince*. Fortnightly Review, London, December 1898., p.913

²⁸ Sir T.G.Jackson, **Dalmatia, the Quarnero and Istria, With Cettigne in Montenegro and the Island of Grado**. Oxford:Claredon Press, 1887., p.65

²⁹ Ibid.p.59

³⁰ William Denton, **Montenegro: Its People and Their History**. London: Daldy, Isbister, and Co., 1877., p.108

William Denton details the experience of the Montenegrin cottage life. He compares it with a picture Sir Walter Scott has left of a Highland cottage of the eighteenth century:

"After the meal the evening rest commences. All the family gather around the hearth.....After ... warlike recollections, which are always listened to with profound interest, those who have been at the market in Cattaro tell the news which they had heard there, and especially of anything that is taking place in Western Europe which promises to have an influence upon their own destinies. In the course of the evening neighbour after neighbour drop in and join the friendly circle, and the *gusle* is then brought out, and lays of the ancient days of Servia, of Bosnia, of Ivan Beg, of Milosh Obilic, and of the glories of the reign of Stephen Dushan, are droned out from that monotonous but national lyre. And when enough of these have been recited, songs of domestic love, of the deeds of the Hayduks, or weird lays of the Vila of the Mountains, fill up the evening".³¹

The travellers have also witnessed Montenegro rapidly lose her old barbarism. James David Bouchier has observed that the accession of territory obtained under the Berlin Treaty has already begun to alter the character of the country. The area of the Principality has been almost doubled, and fertile valleys, tracts of rich woodland and a strip of sea-coast have been added to the realm of Prince Nikola. "Montenegro is now something more than the rocky eyrie of a warlike clan, and the problem of its commercial development constantly occupies the mind of its ruler".³² In that sense we may finish with a quotation by the same author:

"Ignorance is at the root of whatever prejudice still lingers amongst us with regard to Montenegro. The land and the race which inspired the enthusiasm of Tennyson and Gladstone should not be regarded with indifference by Englishmen, who, beyond all others, prize those qualities of courage, resolution, and endurance, which have defended this mountain stronghold in the past, and will hold it against all comers in the future".³³

³¹ Ibid. p.116-117

³² James David Bouchier, *Montenegro and Her Prince*. Fortnightly Review, London, December 1898., p.913

³³ Ibid.p.927