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# UVODNA REČ

Časopis *Philologia* već šesti put objedinjuje raznovrsne filološke i nefilološke teme, savremenih i tradicionalnih naučnih pristupa i pogleda na svet. Nastojali smo da i sada časopis *Philologia* radoznom čitaocu zainteresovanom za jezik, književnost i kulturu pobudi pažnju današnjeg profesionalnog filologa.

Sveska koja je pred Vama donosi bezmalo 30 brižljivo odabranih priloga, zbog čega smo osobito zadovoljni. Osnovna ideja koja prožima priloge u ovom broju časopisa jeste osvetljavanje i popularizacija kod nas manje zastupljenih oblasti, čije vreme, kako se ističe, tek dolazi. U tom smislu, profesorka Mišel Gadpaj sa Univerziteta u Mariboru, renomirani stručnjak za kanadske studije, otvara ovogodišnji tom časopisa rubrikom *Emerita*, pružajući jednu inovativnu, zanimljivu i sveobuhvatnu analizu dela Margaret Atvud, o kome govori u svetlu savremenih feminističkih teorija. Pored promocije kanadskih studija kod nas, ovaj broj časopisa *Philologia* nudi i priloge iz skandinavskih, škotskih i arabističkih studija, ali i kod nas uhodanih slavističkih, germanističkih i angloameričkih. Trudili smo se da u ovaj tom uključimo kompetentne analize što većeg broja jezika i književnosti, ali i stare i nove naučne metode, koje su svoje mesto zaslužile ili zadržale čak i u trećem milenijumu, kada nauka neumitno napreduje i krči nove naučno-istraživačke filološke puteve. Sinhroni i dijahroni planovi vešto se prepliću u prilozima koji su pred Vama, klasična dela sučeljavaju se sa postmodernističkim pravicima, dajući poseban pečat časopisu kao celini.

U svom prepoznatljivom maniru internacionalnosti i globalizma, *Philologia* neguje tradiciju višestrukog recenziranja. Posebno se ponosi sada već pozamašnim timom domaćih i stranih recenzenata, koji su uvek spremni da izađu u susret molbama Uređivačkog odbora, što je za nas, kao jedan relativno nov časopis, od ogromne važnosti.

Udruženje *Philologia* podržava i Ministarstvo za nauku Republike Srbije omogućujući nam da ovaj časopis integrišemo u naučne tokove u Srbiji i inostranstvu. Zbog toga im se iskreno zahvaljujemo.

Redakcija časopisa *Philologia* želi i nadalje da naučnoj javnosti predstavlja istraživanja različitih usmerenja i zato poziva na saradnju sve kolege koji su zainteresovani za nauke koje ovaj časopis neguje. Rok za predaju radova za naredni, sedmi broj je 1. februar 2009. godine. Svoje priloge možete slati od 1. januara 2009. godine na imejl-adresu Uredništva: [casopis@philologia.org.rs](mailto:casopis@philologia.org.rs). Sva dodatna obaveštenja, kao i elektronske verzije svih prethodnih brojeva časopisa, možete pronaći na našem veb sajtu na adresi [www.philologia.org.rs](http://www.philologia.org.rs).

Glavni i odgovorni urednik  
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# 4 A WORD

## FROM THE EDITORIAL

*Philologia* is a peer-reviewed academic journal whose primary objective is to promote, cherish and advance research in the humanities and social science. The journal comes out annually, both in print and electronic edition. *Philologia* publishes articles, critical essays, book reviews, conference reports and translations grouped into the following sections: *Emeritus*, Language Science, Language Teaching Methodology, Literary Studies, Cultural Studies, Translation Studies, Reviews and Reports. The journal also includes information on the most recent publications in the scientific fields it promotes as well as conference calls for papers.

This sixth issue of the *Philologia* journal proudly offers to its readership nearly 30 contributions submitted by the scholars from all over the world on a wide range of topics. Both synchronic and diachronic philological viewpoints on languages, literatures and cultural matters are expressed. Various innovative philological and non-philological theory-based and practical perspectives come from Algeria, Montenegro, Morocco, Slovakia, Slovenia, Spain, and Serbia.

The *Emerita* Section presents an article on Margaret Atwood's literary work, as seen by the distinguished Canadian scholar, Michelle Gadpaille of University of Maribor. Prof. Gadpaille's paper merges gender studies and cultural studies with the literary science in order to expound narrative techniques Atwood employs to incorporate the female body into cultural and political discourse. The Editorial thanks Dr. Gadpaille for her efficiency, her eagerness to contribute and all support she showed during our co-operation.

We are also much obliged to both international and Serbian reviewers for their insightful comments, constant effort and constructive criticism, without whose help this issue of the *Philologia* journal could not have been presented to the readership in this form. Special thanks go to the Serbian Ministry of Science for providing continual financial assistance.

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## AKTIVNOSTI UDRUŽENJA

Tokom akademske godine koja je za nama Udruženje *Philologia* bavilo se uobičajenim aktivnostima, osim što je njihov redosled bio malo izmenjen. Jubilarni peti broj naučno-stručnog časopisa *Philologia* neformalno je predstavljen široj javnosti na oktobarskom međunarodnom Sajmu knjiga na štandu izdavačke kuće *Cambridge University Press*, a velika svečana promocija održana je 6.12.2007. godine u Narodnoj zadužbini Ilije M. Kolarca. Tom prilikom, u ime Redakcije publici se obratila doc. dr Biljana Čubrović, glavni i odgovorni urednik časopisa, koja je detaljno opisala poslednji broj, ali i predstavila sve dosadašnje aktivnosti Redakcije u vezi sa indeksacijom i katalogizacijom časopisa. U ime recenzentskog tima strogo postupak recenziranja radova publici je opisala doc. dr Biljana Dojčinović-Nešić, jedan od stalnih recenzentata našeg časopisa, a iz perspektive saradnika časopisa je govorio dr Tomaž Onič, jedan od autora čiji je članak objavljen u poslednjem broju.

Broj međunarodnih časopisa sa kojima je Redakcija uspostavila razmenu prešao je dvadeset. Tokom prethodne godine potpisana je saradnja sa *Middle Ground, Journal of Literary and Cultural Encounters*, koji izdaje Istraživački centar za kulturu i komunikaciju Univerziteta u Beni Melalu u Maroku, zatim sa časopisom *Zora*, koji izdaje Slavističko društvo iz Maribora i sa rumunskim časopisom *Cinematographic Art and Documentation*, koji izdaje Univerzitet za medije iz Bukurešta. U toku prethodne godine časopis je dobio signaturu u Britanskoj biblioteci u Londonu (ZF.9a.6362), tako da se može koristiti i u njenim čitaonicama. Autorka ovih redova je 28. 2. 2008. godine u emisiji *Pročitaj me* Naučno-obrazovnog programa RTCG predstavila časopis *Philologia* i sam rad Redakcije koja nastoji da kvalitet i izgled časopisa ispunjavaju međunarodne standarde naučnih publikacija.

Udruženje *Philologia* je školske 2007/08. godine po peti put organizovalo prevodilačku radionicu na engleskom jeziku za najbolje studente III i IV godine Grupe za engleski jezik i književnost. Kursevi su obuhvatili prevođenje naučnih i stručnih tekstova iz oblasti medicine, ekonomije, prava, geografije, istorije, tehnike, mašinstva, ekologije, aeronautike, savremene tehnologije, bankarstva i finansija, jezika EU, sudskog tumačenja. Predavači i rukovodioci Radionice bili su mr Sergej Macura, asistent na Odseku za anglistiku, mr Nenad Tomović i mr Mirjana Daničić, lektori na istom Odseku.

U decembru 2007. godine Udruženje je objavilo zbornik *Glas u jeziku, književnosti i kulturi*, u kojem je štampan odabir radova sa istoimene konferencije istraživača u oblastima humanističkih i društvenih nauka, održane u martu 2007.

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godine. Autori radova obradili su motiv *glasa* sa lingvističkog, kulturološkog i književno-naučnog stanovišta, koristeći raznovrsne teorijske i primenjene okvire dominantne u naukama kojima se bave.

Tokom 2008. godine uspostavljena je saradnja sa Univerzitetom u Tbingenu na međunarodnom projektu *Foreign Language Movies – between Dubbing and Subtitling*, čiji su rukovodioci prof. Jochen Raecke i dr Biljana Golubović. Poziv na učešće svim članovima Udruženja nalazi se na našoj internet prezentaciji [www.philologia.org.rs](http://www.philologia.org.rs).

I ove godine Udruženje je uspešno sarađivalo sa Ministarstvom za nauku Republike Srbije učestvujući na konkursima za 2008. godinu, te koristimo priliku da se zahvalimo na stalnoj podršci i razumevanju Ministarstva. Pozivamo sve mlade kolege da nam se pridruže i svojim idejama obogate naše aktivnosti.

mr Mirjana Daničić  
Predsednik UO UG *Philologia*



# ATWOOD'S BODY POLITIC: A TAXONOMY OF GENDER REPRESENTATION

In the 1980s and 90s a gap appeared in the rank of feminist literary theorists. On one side were the essentialists, and on the other the constructivists, and between them lay a woman's body. Some French theorists maintained that woman's writing was a bodily experience, not divorced from the body as the post-enlightenment tradition would have it. "Write yourself. Your body must be heard," said Hélène Cixous (Cixous 2001: 2043). In contrast, there was Monique Wittig's non-essentialist stance, while Judith Butler gave the literary world gender as construction, even as performance.

Long before Butler's *Undoing Gender* (2004), *Bodies That Matter* (1993), and *Gender Trouble* (1990), Margaret Atwood had been deconstructing gender forms in her work. Starting with *The Edible Woman* in 1969, *Surfacing* (1972), *Cat's Eye* (1982), *Bluebeard's Egg* (1983) and *The Handmaid's Tale* (1985), and including the more recent works, *Moral Disorder* (2006) and *The Tent* (2006), Atwood's writing demonstrated that gender is, as Butler affirms, a cumulative performance communicated to society at large through a system of socially-constituted signs in behaviour, dress, and language, including the silent languages of the body. This paper will propose a taxonomy of gender performance as evident in a range of Atwood's fiction, particularly in the early fiction, where the social and political tussle over women's bodies is powerfully enacted.

Atwood's first-person narratives construct the world as a text read from the perspective of the body with a frankness that was refreshing for its time. Her narrators name unnameable body parts, while registering a 20th-century dissatisfaction with the body gaps of earlier literature. The protagonist of *Surfacing*, for example, challenges the flat constitution of the heroine's body in fairy tales:

The [fairy tales] never revealed the essential things about them [i.e. princesses], such as what they ate or whether their towers and dungeons had bathrooms. It was as though their bodies were pure air. It wasn't Peter Pan's ability to fly that made him incredible for me, it was the lack of an outhouse near his underground burrow. (Atwood 1994: 53-54)

Here the surprising redefinitions of what is "essential" establish a naïve, retrospective point of view. This is perceptual sophistication presented as obtuseness, or even social and literary retardation. Atwood's narrators have had

childhoods of perpetual puzzlement, unable to take anything for granted about language, literature or the body.

One might expect this to translate into biologically frank prose. In the vogue for confessional writing at the time (e.g. Mailer, Roth, Miller, Jong), the body played a starring role; as one critic says, “contemporary women protagonists are positively garrulous about their intimate personal histories. Everything must and can be told” (Coward 1997: 29). Women writers such as Erika Jong and Maxine Hong Kingston insisted on their access to a complete--if “unladylike”--language of the body (Showalter 1990: 572). The Jong type of body language is occasionally uttered by characters such as Anna in *Surfacing*. The heavily made-up friend of the protagonist is coy about four-letter words, and her usage is not condoned, but presented as part of her insecurity with her image and role. In Atwood, however, one sees an alien frankness when Marian from *The Edible Woman* visits her pregnant friend, Clara:

Clara’s body is so thin that her pregnancies are always bulgingly obvious, and now in her seventh month she looked like a boa-constrictor that has swallowed a watermelon. ... She lay back in her chair and closed her eyes, looking like a strange vegetable growth, a bulbous tuber that had sent out four thin white roots and a tiny pale-yellow flower. (Atwood 1978: 31)

This grotesque image of a pregnant woman left women readers suspecting that this might be misogynistic critique. Certainly, the mothering body recedes through these organic metaphors into the realms of irrationality and non-being that Cixous identifies among the categories to which the feminine is relegated by patriarchal discourse. However, placing Clara in the context of other maternal bodies in Atwood’s oeuvre (the pregnant older mother in “The Art of Cooking and Serving,” for example) adds nuance to the black humour of this picture.

This kind of metaphorical extravagance can be seen as a form of irreverence that counters the presentation of motherhood as sacred ritual in *The Handmaid’s Tale*, where the fundamentalist state of Gilead has made containers out of women’s bodies: “We are containers, it’s only the insides of our bodies that are important. The outside can become hard and wrinkled, for all they care, like the shell of a nut” (Atwood 1985: 107). Here Atwood criticises the fundamentalist rationalisation of biological destiny, which makes female bodies into sacral vessels which can be manipulated through taboos and sacrifices in the name of divine power. Atwood is careful, however, to balance this critique with an analysis of western culture’s objectivization of the female body. As Offred leafs through the women’s magazines in the Commander’s office, a link emerges between commodification through the discourses of fashion and the reproductive commodification of Gilead. 1980s North America interpellated women’s bodies in the name of health as well as fashion: breast feeding, for instance, became mandatory—failure to breast feed, a social crime. The Handmaids, as the plot clarifies, are merely the daughters of baby-boomers, their bodies co-opted for a different struggle.

Subject to an essentialist reading of the female body, Offred becomes repulsed by her own body: “I avoid looking down at my body, not so much because it’s shameful or immodest but because I don’t want to see it. I don’t want to look at



something that determines me so completely” (Ibid. 72-73). Boa-constrictor Clara is also determined by her body and its pregnant state, but she represents a parodic inversion of the maternal vessel. With these tropes, Atwood challenges a meta-narrative about the madonna role for women; wrapped in Marian’s metaphors, Clara may be Medusa or mangel-wurzel, but never madonna.

Further grotesque bodies appear through the naive perceptions of Elaine in *Cat’s Eye*. To her child’s eyes, women’s bodies are both foreign and repulsive: “I haven’t thought much about grown-up women’s bodies before. But now these bodies are revealed in their true, upsetting light: alien, and bizarre, hairy, squashy, monstrous” (Atwood 1990: 97). Atwood’s female body is not the synthetic product peddled by the media, but a complex, warty construct and is viewed by the girl characters of *Cat’s Eye* with double fear because it represents a metamorphosis that they will be expected to embrace. Joan, in *Lady Oracle*, hoards her similar knowledge of the body as “the secret that I alone know: my mother was a monster” (Atwood 1998: 67).

These early extravagant, seemingly misogynistic tropes signal a return to an almost child-like way of perceiving the adult body, from a position of difference, but not of complete otherness, since the child perceives the threat of mutation in its own future. At the same time, this grotesque body hovers close to the category of the abject—the physically and politically unspeakable realm for which Atwood begins to provide a discourse enabling projection as a body politic. That such monstrous construction begins in girlhood signals the near-impossibility of retrieving any essential, pre-cultural body for women, despite the trends of “naturalness” in fashion, diet and lifestyle that marked these decades.

An important part of Atwood’s body politic is linguistic. Twentieth century linguistics progressively revealed the sexist nature of language (e.g. Dale Spender’s *Man Made Language* 1980), and Atwood’s early prose challenges several key terms to expose the arbitrary nature of their signification. The word *lady* provides a useful example. Here is the protagonist from *Surfacing* seeking her self and her past in the family scrapbooks:

The next scrapbook was mine . . . but there were no drawings at all, just illustrations cut from magazines and pasted in. They were ladies, all kinds: holding up cans of cleanser, knitting, smiling, modelling toeless high heels and nylons with dark seams and pillbox hats and veils. A lady was what you . . . said at school when they asked you what you were going to be when you grew up, you said “A lady” or “A mother,” either one was safe; and it wasn’t a lie, I did want to be those things. On some of the pages were women’s dresses clipped from mail order catalogues, no bodies in them. (Atwood 1994: 90-91)

Having established a socially constituted image of the lady, Atwood demonstrates how a linguistic construct can signal derogation, as David accosts the protagonist irreverently: “Hey lady . . . what’re you doing in my bed? You a customer or something?” (Ibid. 91). The era in which *lady* meant what is represented in the clippings lies in the past. The word has become almost a term of abuse, which David uses sarcastically. His question suggests that the protagonist

10 may be looking for sex—that the lady is a tramp—and even connotes, in the phrase “or something,” that she might be selling it. Sixties slang has subverted the distinction between prostitute and lady, revealing that the distinction was based on a surface with little underneath, like a costumed body with no undergarments, or, more troublingly, no body at all. The bodiless garments from the sales catalogue assert the intrinsic emptiness of the ‘lady’ category—the body is irrelevant to such categorisation. “Lady” is a socially convenient construct, one that does not depend radically on the body. Ladyhood becomes a form of drag. Atwood thus presents a schema revealing the constructed nature of a defining gender word of the day.

*Surfacing*, then, is an early Atwood novel in which an extreme negation of the female body, almost an *abnegation*, marks the author’s reaction to previous cultural and political events in North America—for example, the advent of the contraceptive pill or *Roe vs. Wade*. Culture in the late twentieth century was reshaping the female body, moving it away from biological determinism but towards a precarious existence as a layered construct, almost a “chemical slot machine” (Atwood 1994:80). This constitutes one meaning behind the act of “surfacing” in Atwood’s title.

In performing a socially acceptable gender masquerade, Atwood’s female characters—particularly those from the pre-1985 novels—often exhibit split perceptions of the body and its relation to the self. These characters all experience a form of divorce from either their names, or their bodies, or the discourse of media femininity. The split in perception produces the contradictions we have established—that women’s bodies can be both fleshy and insubstantial, present and absent, named and unnameable.

In order to negotiate these contradictions constructively, I propose a taxonomy of textual strategies for representing the body in Atwood’s fiction. Starting from Cixous’s list of categories of relegation for the feminine—lack, negativity, absence of meaning, irrationality, chaos, darkness and non-being—I have isolated six roughly corresponding narrative techniques for representation, under-representation or non-representation of the female body.

The constructed nature of gender in these texts necessitates a range of techniques: metaphorical, metonymic, iconic and synecdoche-based. The first technique, camouflage, is a metonymical form of construction, where the body is represented by items linked to it by cultural convention. These are often clothes, as in the case of the protagonist of “Hurricane Hazel”:

The year . . . I . . . entered high school, . . . I took to sewing my own clothes, out of patterns I bought at Eaton’s. The clothes never came out looking like the pictures on the pattern envelopes; also they were too big. I must have been making them the size I wanted to be. (Atwood 1984: 38-39)

The technique is given its name by Ainsley, the anti-heroine of *The Edible Woman*: “Ainsley says I choose clothes as though they’re a camouflage or a protective colouration” (Atwood 1978: 6). The female body represents itself as female by donning a culturally-approved costume. Atwood also clarifies that bodily masquerade can be permanent, as in the case of Lesje in *Life Before Man*, who goes

clothes shopping: “She flips through the racks, looking for something that might become her, something she might become” (Atwood 1980: 18). In *Lady Oracle*, Joan acknowledges the camouflage value of hair: “[H]air in the female was regarded as more important than either talent or the lack of it. . . . They could trace my hair much more easily than they could trace me” (Atwood 1998: 11). At least this protagonist still asserts a “me” behind the camouflage of red hair.

Such typical protagonists reflect a prevailing sense that women are cultural constructions, continually engaged in impersonating themselves with the help of western commodities. Cross-dressing theorists such as Garber support this position, maintaining that “womanliness *is* mimicry, *is* masquerade” (Garber 1997: 166).

In contrast, the masquerade solidifies in the case of Anna in *Surfacing*, who gets up early to put on makeup before the others at the cottage are awake (Atwood 1994: 43-44). This incident points to another meaning of the word “surfacing”: not so much coming up from beneath, but putting a surface on the top. Being a “lady” meant a smooth, gendered act of surfacing. This is the performance of gender that most early Atwood heroines are not good at and eventually look beneath, seeking an essential body that becomes progressively less available. For those characters whose sense of self stretches cultural categories, the surface remains camouflage and being female a risky act performed in enemy territory.

There are various narrative techniques for lifting these carefully-crafted gender surfaces, usually achieved with Atwood’s metamorphic language. Elizabeth in *Life Before Man* provides clear examples of both surface camouflage and female interior: “I want a shell like a sequined dress, made of silver nickels and dimes and dollars overlapping like the scales of an armadillo. Impermeable;” and “Most people do imitations; she herself has been doing imitations for years” (Atwood 1980: 3; 199).

A second metonymic technique can be called erasure. Here is Atwood’s narrator describing the character Marylynn in “Bluebeard’s Egg”:

Marylynn is tall and elegant, and makes anything she is wearing seem fashionable. Her hair is prematurely grey and she leaves it that way. She goes in for loose blouses in cream-coloured silk, and eccentric scarves gathered from interesting shops and odd corners of the world, thrown carelessly around her neck and over one shoulder. (Atwood 1983:136)

Following a rapid glance at the physical body (two adjectives: *tall* and *grey*, two nouns, a bit of *neck* and one *shoulder*) the description detours through clothing, and manner. Marylynn is all constructed. Her body almost does not exist inside the cultural trappings. Thus the plot surprise when Ed is seen fondling Marylynn’s ass—the metonymically-constructed woman of that class and age shouldn’t have an ass, but a body missing in action, as in the paper cut-outs from the child’s scrapbook of *Surfacing*.

With the strategy of distortion, we move to a set of techniques based on metaphor. Atwood often has her heroines experience literal bodily change in shape or size. In a tone of calm absurdity reminiscent of *Alice in Wonderland*, the female body shrinks and grows in uncontrollable ways. The best example is the fat-to-thin

story in *Lady Oracle*: “There, staring me in the face, was my thigh. It was enormous, it was gross, it was like a diseased limb, the kind you see in pictures of jungle natives; it spread on forever, like a prairie photographed from a plane, the flesh not green but bluish-white, with veins meandering across it like rivers. It was the size of three ordinary thighs” (Atwood 1998: 126). Joan is caught in one of the abject, unlovable bodies that Butler theorizes at the level of the unarticulable. However, Atwood’s plot awards Joan an escape from the body, one that mirrors the kind of escape granted by the romance fiction that Joan reads and writes: “I knew all about escape, I was brought up on it” (Atwood 1998: 33). Only by embracing narrative techniques from both pre- and post-realist writing can the narrative successfully transcend the body, countering a gendered construct by the post-modern deconstruction of a parallel literary construct.

The grotesque, uncontrollable body intrudes, however, into the perceptions of even Atwood’s more realistic heroines, as with Marian from *The Edible Woman*:

Marian gazed down at the small silvery image reflected in the bowl of the spoon: herself upside down, with a huge torso narrowing to a pinhead at the handle end. She tilted the spoon and her forehead swelled, then receded. She felt serene. (Atwood 1978: 148)

Similar distortions occupy the field in children’s drawings— *Life before Man*, *Surfacing*— where naive graphic representations stand for perceptual distortion. A more sophisticated symbolic visual distortion occurs in *Cat’s Eye*, where the artist Elaine Risley paints Mrs. Smeath in a variety of monstrous guises that stand for visionary truths.<sup>1</sup>

A special form of distortion can be called dissolution, which occurs with sufficient frequency to merit a category of its own. Atwood links the motif to the world of current science, from which she draws many of her tropes:

All the molecular materials now present in the earth and its atmosphere were present at the creation of the earth itself. . . . These molecular materials have merely combined, disintegrated, recombined. Although a few molecules and atoms have escaped into space, nothing has been added.

Lesje contemplates this fact, which she finds soothing. She is only a pattern. She is not an immutable object. There are no immutable objects. Some day she will dissolve. (Atwood 1980: 153)

Significantly, Lesje’s meditation is triggered by a child’s drawing of a girl. The visual blobbiness and blurring of the child’s construct belong in the category of distortion, but morph into dissolution through the lens of adulthood.

Dissolution sometimes has a more domestic face: “Marian dreams that her feet are beginning to dissolve like melting jelly and that she has to put on rubber boots, only to find that the ends of her fingers are becoming transparent” (Atwood 1978: 39). Dissolution terminates in the unspooling of a life in the recent “Life Stories,” where a flippant narrative voice deliberately destroys the constructed album of life memories (Atwood 2006: 3-5). “Adolescence can be discarded too,

with its salty tanned skin, its fecklessness and bad romance and leakages of seasonal blood... I'm getting somewhere now, I'm feeling lighter, I'm coming unstuck from scrapbooks, from albums, from diaries and journals, from space, from time" (Ibid. 4-5).

The technique based on synecdoche is dismemberment. Atwood's female bodies tend to appear in pieces. Sometimes this is presented as a distortion of perception, as when Ainsley appears as a pair of naked legs in *The Edible Woman* (Atwood 1978: 117). The dismemberment motif reappears in the recent story "The Art of Cooking and Serving," where the baby's layette is knitted with significant parts and limbs missing (Atwood 2006: 15-16). The technique both captures psychological fears and mirrors cultural commodification of female body parts.

The sixth narrative technique is displacement, a trope that uses iconicity, where the body remains unrepresented while its image is displaced onto something else. Such iconic representation is most identifiable in items such as the Barbara Ann Scott doll from the protagonist's past in *Surfacing* "[W]hen I was ten I believed in glamour, it was a kind of religion and these were my icons" (Atwood 1994: 42). More grotesquely, there is the sponge-cake woman in *The Edible Woman*, which functions for the protagonist as a means of clarifying her reading of the consumer transaction of marriage.

These conceits proliferate in Atwood's early fiction, where, like other writers, she replicates familiar antithetical categories, what Terry Eagleton calls the "binary habit of thought" at which post-structuralism takes aim: flesh/mind; solid/mutable; proper/improper; norm/deviation; sane/mad, and authority/obedience (Eagleton 1983: 133). These narrative methods can be seen as symptoms of the ruling conventions of representation of the feminine. Woman is chaos, darkness and non-being—the figure that marks the margin and recedes into it (Moi 1997: 112). As such, Atwood's body politic appears conservative, merely the recognition of conventional ways of representing bodies and selves.

However, one can also see Atwood's body politic as a marker of changing cultural representation. Like the pathologies (hysteria, anorexia, agoraphobia) that Susan Bordo reads as women's strategies for inserting their bodies permissibly into public discourse (Bordo 1993: 2365), Atwood's six rhetorical techniques permit voice to the unspeakable—not in medical discourse, but in the space of literary play. In appropriating the language and concepts of science (molecules, boa-constrictors, protective coloration), Atwood re-examines the performance of femininity in response to the shifting cultural focus on bodies of all kinds.

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1 For a discussion of meaning in Risley's artwork, see Gadpaille, M. 1993. *Odalisques in Margaret Atwood's Cat's Eye. Metaphor and Symbolic Activity* 8, 221-226.

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## SUMMARY

### ATWOOD'S BODY POLITIC: A TAXONOMY OF GENDER REPRESENTATION

This article applies Butler's concepts of gender as construction and performance to a selection of fiction by Margaret Atwood. By using binary categories inspired by the theory of Eagleton and Cixous, the author proposes a taxonomy of narrative techniques employed by Atwood to embed the female body into cultural and political discourse.

**KEYWORDS:** Margaret Atwood, gender, female body in fiction.

## BRIEF CV

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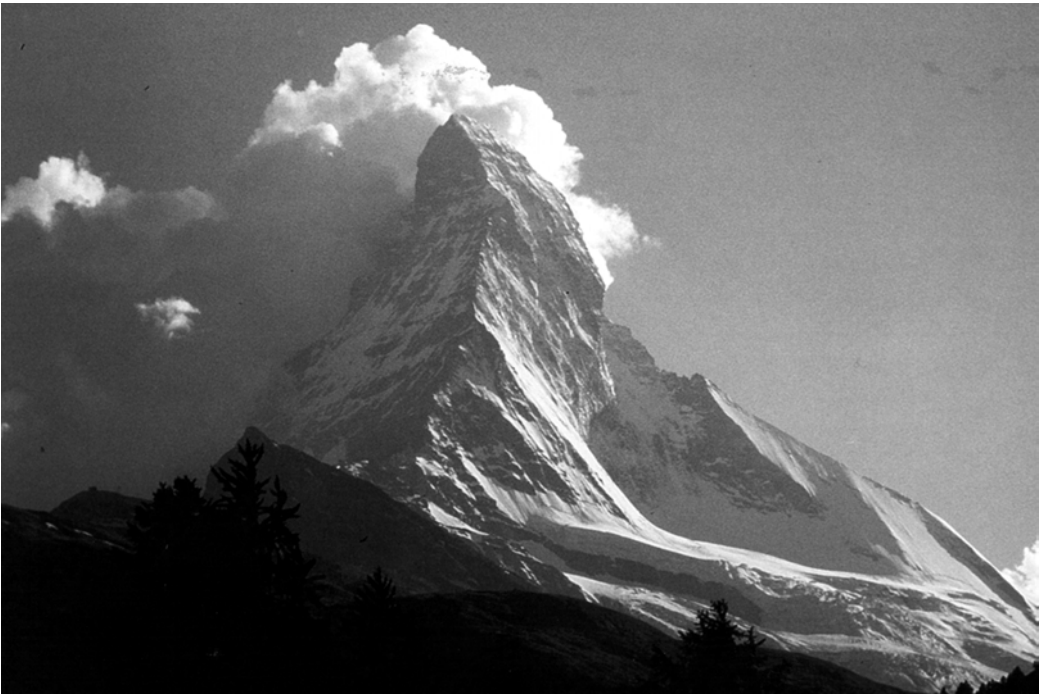
COURSES TAUGHT:

Canadian Short Story, University of Toronto  
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Renaissance Prose and Poetry, University of Toronto  
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15





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# TOWARDS A DIACHRONIC STUDY OF MODAL ADVERBS: A CASE STUDY OF *CERTAINLY*

## 1. INTRODUCTION

Modality is undoubtedly one of the most widely studied issues in English as illustrated by the extensive bibliography devoted to this topic and exemplified by already classical studies such as those published by Coates (1983), Perkins (1983), Palmer (1990), Westney (1995), Bybee and Fleischman (1995) or Papafragou (2000), as well as more recent compilations of works on the subject, such as Facchinetti, Krug and Palmer (2003), Facchinetti and Palmer (2004) and Marín Arrese (2004), among many others. The study of modality has concentrated not only on modal auxiliaries but also on other modal expressions such as modal adverbs. Furthermore, much more recent studies about modal adverbs such as those published by Hoyer (1997) or Downing's (2001) detailed work on *surely* illustrate the fact that these adverbs are still a matter of high interest among linguists and deserve further and deeper analysis. Nevertheless, these studies have mainly focused on synchronic aspects while for the most part neglecting the diachronic evolution of modal adverbs; i.e. the way in which modal adverbs have adopted new meanings or different nuances of meaning while others have been progressively abandoned.

The present paper is aimed at analysing a particular case within the group of modal adverbs: *certainly* and its diachronic evolution from the 19<sup>th</sup> century onwards. In doing so, we will be working within the well-established tradition of the study of modal adverbs while adopting a diachronic point of view. It should be pointed out, however, that this study presents a preliminary analysis which forms part of a more extensive project including both larger amounts of text and other modal adverbs<sup>1</sup>.

The paper is divided into four main sections. The following section focuses on the description of the corpus used for the analysis. Section three briefly revises the most important theoretical aspects concerning both modality and modal adverbs. Section four presents the analysis of the data as well as a suggested classification based on previous studies and on the data proper before reaching our concluding section.

## 2. CORPUS OF DATA

Taking Simpson and Weiner's 1991 edition of the *Oxford English Dictionary* (OED henceforth) as one of its points of departure, the present study is based on a corpus consisting of approximately 713,000 words and including six different novels from the 19<sup>th</sup> century onwards.<sup>2</sup> The corpus includes three 19<sup>th</sup> century novels, namely Jane Austen's *Pride and Prejudice* (1813), Emily Brontë's *Wuthering Heights* (1847) and Henry James' *Portrait of a Lady* (1882) and three contemporary novels, namely Michael Ondaatje's *The English Patient* (1993), Marian Keyes' *Sushi for Beginners* (2000) and Dan Brown's *The Da Vinci Code* (2003), which constitute a sample of present-day English. The selection of the novels has been mostly arbitrary and based on the availability of electronic copies.

It should be pointed out that although all the examples are to be found in written texts, a great deal appear in dialogues between the different characters. Although we are well aware that these dialogues may not exactly reflect naturally occurring spoken discourse, this should not affect the present analysis, since our aim is not to analyse the differences between written and spoken English or between the different varieties of English regarding the use of *certainly* but to observe its diachronic evolution while contrasting the examples from the 19<sup>th</sup> century with contemporary ones.

## 3. THEORETICAL FRAMEWORK

In general terms, the use of modal verbs and other expressions conveying modality, e.g. modal adverbs, is a powerful tool in English for addressers (speakers or writers) to modify their declarative clauses and thus include different nuances of meaning by conveying a particular attitude towards what is being communicated (Carretero *et al.* 2007). Modality can be quite an elusive concept to define as Palmer (1990) points out. The following definition by Downing and Locke, however, captures some of the features traditionally associated with modality "as a semantic category which covers such notions as possibility, probability, necessity, volition, obligation and permission" (1992: 382 and 2006: 380).

More concretely, it is possible to distinguish four main types of modality (Carretero *et al.* 2007):

- (i) "Epistemic modality concerning different degrees of probability."
- (ii) "Deontic modality: concerning different degrees of obligation."
- (iii) "Dynamic modality: concerning different degrees of predisposition (ability-tendency)."
- (iv) "Boulomaic modality: concerning different degrees of volition/wish."

Modal verbs are probably one of the most important ways to express modality in English, although non-factual verbs are frequent too, e.g. *I suppose*, *I believe* and especially *I think* (Kärkkäinen 2003). Modality can also be expressed by other means such as modal adjectives, e.g. *possible* or *likely*, modal nouns, e.g. *chance*, *likelihood* or *probability* and modal adverbs such as the one under analysis in the present paper: the epistemic adverb *certainly*.

With regard to the meaning of *certainly*, the *OED* (1991: vol. xvii, page 1052), which dates the first written record back to the year 1300, lists four main entries, namely<sup>3</sup>:

- (i) “in a manner that is certain; in a way that may be surely depended on, with certainty.”
- (ii) “without fail, unfailingly, infallibly.”
- (iii) “with subjective certitude, with assurance, surely.”
- (iv) “parenthetically, or as an assurance or admission of the truth of an assertion as a whole.”

In turn, the *Collins Cobuild English Language Dictionary* (1987: 222) also includes the prototypically epistemic meaning in its first entry: “something that is certainly true is true without any doubt” but it provides a more specific definition when considering other uses of the modal adverb, namely:

- (i) “to emphasize that you feel strongly about what you are saying.”
  - a. “to emphasize that you agree with a particular statement, idea or theory that has just been stated or discussed.”
  - b. “to say enthusiastically that you will do something you have been asked to do (i.e. it is a synonym of ‘of course’)”
- (ii) “when answering a question in a strong way. If used together with the negative ‘not’, then it can also express annoyance.”

In our study, the categorization of the different uses of *certainly* will prove to be more in the line of this latter classification as will be seen in the next section. This classification will be then followed by the analysis of its diachronic evolution by focusing on three main aspects:

- a. appearance of new uses (if any).
- b. disappearance of uses (if any).
- c. frequency of use in the different periods under analysis.

#### 4. ANALYSIS AND INTERPRETATION OF DATA

Although the number of works consulted so far makes any interpretation highly tentative, a number of patterns stand out which deserve our attention. We must start by pointing out the wide range of meanings of *certainly* identified among the 248 instances of the adverb found. This is not surprising since, as seen above, the literature on modality reflects the polysemous nature of modal elements in general and of *certainly* in particular. We start by showing, in table 1, the seven uses of *certainly* suggested by close examination of the data handled. The categorization of the different uses is based on aspects such as the co-text in which the examples appear, both at sentence and discourse level. As shown, those seven uses can be grouped under four larger categories – ultimately reducible to two, i.e. *epistemic proper* and *other epistemic* – which brings our classification closer to what is found

elsewhere in the literature. Thus, besides the prototypical<sup>4</sup> epistemic use of the adverb under consideration, the two meanings as response in adjacency pairs, for instance, remind of the *OED*'S claim that *certainly* "often...conveys a strong assent or affirmative reply, as in 'you were present?' 'Certainly.' 'Can you recommend him?' 'Certainly'" (1991: 1052). The difference is that here we make a further distinction between replying to a question or responding to a statement, in which case the adverb stands for a short answer of the kind *I do* or *it is*, and assenting to a request, where it is more similar to *of course*.

Uses: general classification	Uses: more delicate classification	Uses: most delicate classification	Examples
Epistemic proper			"Mr. Langdon," Fache said, „ <b>certainly</b> a man like yourself is aware that Leonardo da Vinci had a tendency toward the darker arts. (DV)
Other epistemic uses	Response in adjacency-pair	To requests	'Can I have a word?' 'Certainly' (SB)
		To questions or statements	'Do you call it an interest?' 'Certainly' (PL)
	Booster	Emphasis on commitment	'And I <b>certainly</b> never shall give it' (PP)
		Emphasis on truth-value	<i>Her sixty-year-old body did not awake as fast as it used to, although tonight's phone call had <b>certainly</b> roused her senses. (DV)</i>
	Agreement	Real	'It's a very fine country on the whole... I <b>certainly</b> feel more at home...' (PL)
		Concessive	'You ought <b>certainly</b> to forgive them as a Christian, but never to admit them in your sight.' (PP)

Table 1: Uses of *certainly* in our corpus<sup>5</sup>

Our corpus-based classification is also reminiscent of other works in the literature regarding *certainly* as a booster (after Holmes 1982: 18), where its uses to emphasize commitment on the part of the addresser as well as on truth value closely resemble the analyses by Hoye (1997: 121, 157, respectively). Finally, Wierzbicka makes the claim that *certainly* on occasions “is used to agree, or to partially agree, with what has been said before” (2006: 205). Our interpretation differs in that Wierzbicka identifies this use only in sentence-initial position, whereas our data show that this meaning may occur with clause-internal *certainly*. The use of the adverb to express concessive agreement in our classification corresponds with Hoye’s recognition of concessive *certainly* (1997: 191), typically followed by *but* (see also *OED* 1991: 1052; Downing 2001: 275).

Table 2 shows the frequency of the different uses of *certainly* in the six novels consulted. The data seem to point to a wider range of meanings exploited in the earlier works, i.e. *Wuthering Heights*, *Pride and Prejudice* and *The Portrait of a Lady*. In these, the adverb *certainly* is found in all of the uses specified in table 1, save for concessive meaning in *Wuthering Heights* and response to requests in *Pride and Prejudice*. Conversely, the three contemporary novels under scrutiny seem to disregard the use of *certainly* to express commitment, concessive meaning or as a response in an adjacency pair of either kind. Although the lack of concessive *certainly* in these novels has as a by-product that the structure *certainly...but* ceases to appear, there still seems to be a concessive flavour of sorts in example (1), from *Sushi for Beginners*, although we take the adverb in this example to have a primarily emphatic meaning. This, incidentally, points to a pervasive phenomenon in the use of *certainly*: it often is hard to ascertain to which of the categories from table 1 it corresponds; different shades of meaning may intertwine to result in a complex category. This is particularly true regarding agreement and emphasis, as shown in (2) and (3), where both features appear to be present simultaneously; *certainly* in these examples seems to emphasize the truth-value not only of the elements next to it but also of preceding discourse.

- (1) While Ashling *certainly* had bitchy thoughts, she rarely gave vent to them (SB).
- (2) It *certainly* went a long way toward explaining the captain’s suspicions about devil worship (DV).
- (3) ‘I hope you have destroyed the letter’[...] ‘The letter shall *certainly* be burnt, if you believe it essential to the preservation of my regard’ (PP).

Novel	Tokens	Ratio*	Epistemic proper	After requests	After questions / statements	Emphasis commitment	Emphasis truth-value	Agreement	Concessive
WH	16	1/4981	4	1	1	2	4	4	0
PP	72	1/1718	20	0	5	10	10	17	10
PL	114	1/1971	31	4	5	11	24	22	17
EP	1	1/83117	0	0	0	0	1	0	0
SB	7	1/6758	0	1	0	0	5	1	0
DV	38	1/4060	26	0	0	0	6	6	0

Table 2: Types and tokens of *certainly* in our corpus (\*the ratio column indicates the total number of words per each occurrence of *certainly*; the higher the number after the slash, the lower the frequency of *certainly*).

## 5. CONCLUSIONS AND POINTERS TO THE FUTURE

Although the number and dialectal heterogeneity of the works so far inspected do not invite the elaboration of solid claims at this early stage, they do seem to hint at some tendencies that will be corroborated by the addition of other texts to our corpus, on which we are working at present.<sup>6</sup> Notably, the data handled in this first approximation reveals that, among the seven meanings of *certainly*, three of them are the most constant across time, namely the prototypical epistemic meaning – the most abundant overall albeit not pervasive – and the uses of the adverb to show agreement or emphasis, when not both at the same time.

To conclude we can advance an interpretation of the results obtained: the most constant meanings of *certainly* – i.e. epistemic proper, emphasis on truth-value and agreement – are precisely the less dependent on turn-taking. Agreement is the most susceptible of the three to depend on a previous turn but it is often the case that the agreement is with something within the same turn, as in the example illustrating agreement in table 1. The other four meanings – i.e. emphasis on commitment, concession and the responses in the two types of adjacency pairs – are to be expected in conversation rather than in monologue; in fact they tend to appear in dialogical fragments of the novels studied. The fact that these meanings of the adverb occur mostly in the earlier novels may allow us to draw the conclusion that *certainly* has undergone some sort of specialization, its use having more of an intra-clausal than a discursive value, save for conversational agreement, i.e. agreement with a previous turn.

We will have to check in future work whether the scarcity of instances of *certainly* in the only Canadian novel, *The English Patient*, is symptomatic of a dialectal trait or simply of personal choice. In turn, the almost exclusive use of

*certainly* by Marian Keyes, author of *Sushi for Beginners*, as an emphaser of truth-value points to an idiosyncratic, rather than dialectal, use.

We should remind the reader at this point, though, that different meanings of *certainly* are often combined in a single use of the adverb, which allows for the epistemic meaning to be felt to a greater or a lesser degree on most occasions. We have to disagree with Wierzbicka (2006: 205), then, when she claims that when *certainly* is conversational it is not an epistemic adverb at all: borrowing the idea of prototype from Cognitive Linguistics, we can say that *certainly* has more or less prototypical epistemic uses, but the effect of its focal meaning –i.e. epistemic proper – is always felt. Figure 1 illustrates this point and serves as a wrap-up.

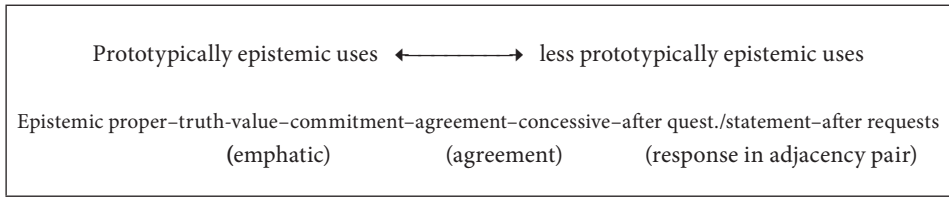


Figure 1: Degrees of epistemic meaning in the uses of *certainly*

- 1 We would like to thank our project colleagues Angela Downing, Marta Carretero and Juan Rafael Zamorano for their kind and insightful suggestions. Responsibility for mistakes remains exclusively ours.
- 2 We are well aware that two centuries may be considered a short time for a diachronic study. Our study starts with this short time span so as to identify general tendencies that can be later on validated – or discarded – by looking at older texts.
- 3 Non-epistemic meanings of *certainly* such as *exactly* do not appear in our corpus. We have, therefore, not included them in the present study.
- 4 By “prototypical” use, we are referring to the theory of prototypes, according to which a prototype is the core example of a category since it has all the defining features of this category. Less prototypical examples, therefore, are those that have just some of the features that define the category to which they belong.
- 5 The abbreviations in table 1 and elsewhere stand for the following titles: DV (*The Da Vinci Code*), SB (*Sushi for Beginners*), PL (*The Portrait of a Lady*), PP (*Pride and Prejudice*), WH (*Wuthering Heights*) and EP (*The English Patient*).
- 6 Pending quantification, we can anticipate that the data collected for the extension of our corpus seem to point in the same direction as those here presented.

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#### SUMMARY

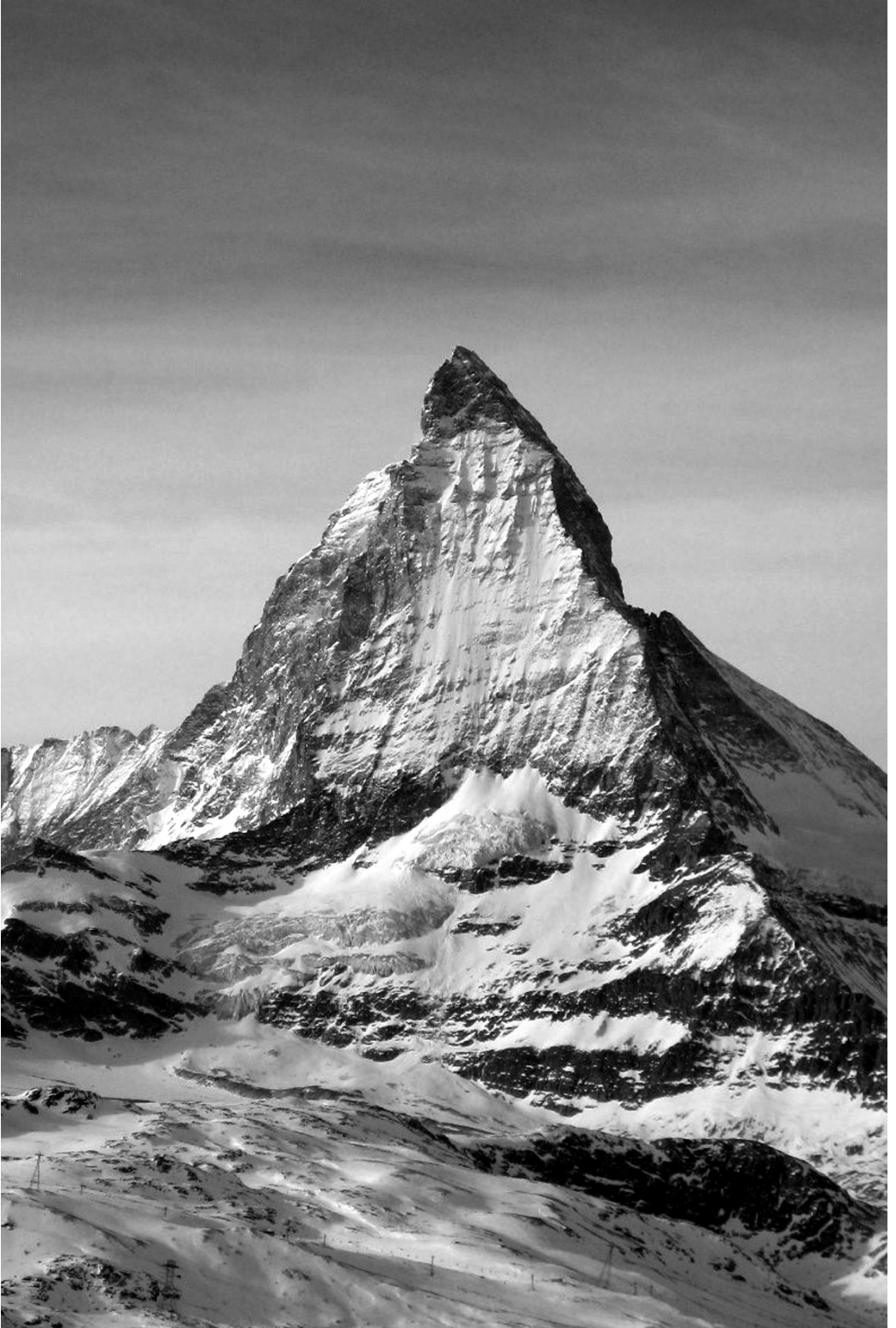
##### TOWARDS A DIACHRONIC STUDY OF MODAL ADVERBS: A CASE STUDY OF *CERTAINLY*

There is extensive bibliography devoted to the topic of modality (Coates 1983; Palmer 1990; Kärkkäinen 2003 among others), including the study of modal adverbs illustrated by more recent studies such as Hoye (1997) or Downing (2002). The majority of these studies feature a synchronic rather than diachronic approach. To fill that gap, the current paper analyses the evolution of *certainly* from the 19<sup>th</sup> century to present-day English. The results presented in this study are but a preliminary stage of a more extensive project currently being carried out at the Universidad Complutense



de Madrid. As the analysis will show, there has been a progressive specialization of *certainly*, its use having more of an intra-clausal than a discursive value, save for conversational agreement, i.e. agreement with a previous turn.

**KEYWORDS:** modality, modal adverbs, diachronic analysis, *certainly*.



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27

# O KOLOKACIJAMA – ILI ZAŠTO SNAŽNA KAFA IPAK NIJE DOVOLJNO JAKA?

Učenje gramatičkih pravila i struktura koje je decenijama činilo okosnicu učenja stranih jezika oličeno u gramatičko-prevodilačkom metodu sve se više povlači pred leksičkim pristupom i lingvistikom korpusa. Rečenica se više ne smatra centralnim nivoom učenja i podučavanja stranog jezika, već se u fokus stavlja reč u okruženju – diskurs – koji joj i obezbeđuje pridavanje pravog značenja povezanog sa datom situacijom. Na taj način leksička kompetencija postaje prevashodni cilj u učenju stranih jezika, pa i engleskog, naravno.

Gramatika je oduvek bila sistem čvrstih pravila koja su jasno definisana i čine konačan sistem. Međutim, ono što jezik čini skupom beskrajnih mogućnosti, nalazi se upravo u njegovom leksičkom delu – u vokabularu. I sam čin komunikacije, koji je jeziku imanentan, u prvom redu se oslanja na rečnik i leksičke jedinice jezika. Dugogodišnja pedagoška praksa učenja stranih jezika uz pomoć ličnih džepnih rečnika u koje su učenici upisivali „nepoznate“ / „nove“ reči, da bi potom njihovo znanje bilo proveravano putem prevodilačkih ekvivalenata, postepeno je napušтана u korist novih metoda učenja značenja reči na osnovu konteksta. Učenje izolovanih reči smanjuje mogućnost njihovog pamćenja na duži rok, a istovremeno se povećava i mogućnost njihove pogrešne primene u leksičkim frazama. Suština novih metoda svodi se na segmentaciju jezičkih struktura i učenje preko leksičkih frazeoloških celina (*chunks of language*). Najveći pomak očekivan je na strani nastavnika stranog jezika – trebalo je preći sa okoštalog ali jednostavnog poimanja jezika kao leksikalizovane gramatike na gramatikalizovani leksikon. Kako je i znanje koje posedujemo organizovano kroz uzajamno povezane obrasce na osnovu prethodnog iskustva, tako je realno očekivati da se upravo time rukovodimo i u svakom novom kontekstu ili komunikacionoj situaciji. Između gramatičkog i leksičkog znanja pri tom mora postojati kohezija, jer poznavanje gramatičkih pravila i obrazaca može biti od bitnog značaja kada treba doneti zaključak o značenju reči. Ipak, i sama kohezija između reči u okviru iste rečenice često može nagovestiti značenje neke nepoznate reči u njihovoj blizini. Ovde se može pomenuti i značaj tzv. „kolokacione kohezije“ što podrazumeva zajedničko pojavljivanje leksičkih jedinica koje se obično povezuju jedna s drugom, jer se pojavljuju u sličnom kontekstu. Kolokacija je, dakle, jedan vid leksičke kohezije u vezi sa odnosom između leksičkih jedinica koje se u jeziku pojavljuju zajedno (Halliday /Hasan 1976: 288).

Kolokacije se razlikuju prvenstveno po svojoj prirodi – osnovna je podela na gramatičke i leksičke kolokacije (Benson *et al.* 1990: VIII-XII). Kao primeri gramatičkih kolokacija u engleskom jeziku mogu se navesti kombinacije imenica, prideva ili glagola sa predlozima, infinitiv ili klauza kao npr: *cut into, by mistake, to be conscious that, preference for*. Leksičke kolokacije obuhvataju međusobne kombinacije imenica, prideva, glagola i priloga kao npr. *dreadful guilt, eternal love; hear aright, respect greatly; keep shape, leave footprint; factory makes/produces/opens, consumer needs/buys/spends* i sl. Prilikom tumačenja kolokacije najbolje je osloniti se na kontekst, jer poznavanje značenja izolovanih elemenata kolokacije ne može uvek biti od velike pomoći. Stepen produktivnosti, semantička transparentnost i zamenljivost elemenata kolokacije najveći su kod onih jednostavnijih kombinacija koje su često istovetne ili veoma slične u oba jezika (*strong coffee, applied geology, make mistake* i sl.), ali se postepeno smanjuju kako se udaljavamo od kombinacija sa većom slobodom kombinovanja do ustaljenih klišea (*one in a million, easier said than done, better late than never* i sl.) i još više kako se približavamo idiomima kao specifičnoj vrsti kolokacija čvrste strukture (*to sing small; The cat did it; It's all Greek to me;* i sl.).

Hil i Luis svrstavaju kolokacije u pet kategorija i to tako da se dobiju leksički skupovi koji odražavaju semantička polja. To su kombinacije pridev+imenica (*fatal accident*), glagol+imenica (*accept responsibility*), imenica+glagol (*the gap widened*), prilog+pridev (*potentially embarrassing*) i glagol+prilog (*discuss calmly*) koje su izdvojene na osnovu lingvističkog istraživanja korpusa (Hill/Lewis 1997: 6). Očigledna je sličnost sa Bensonovom kategorizacijom leksičkih kolokacija. Nešto kasnije Hil predlaže proširenu klasifikaciju dodajući kombinacije imenica+imenica (*a pocket calculator*), prilog+glagol (*half understand*), glagol+pridev+imenica (*learn a foreign language*) i glagol+predlog+imenica (*speak through an interpreter*) (Hill 2000: 52)

Prema jednoj novijoj kategorizaciji kolokacije su svrstane u četiri grupe: slobodne kombinacije, ograničene kolokacije, predvidljive i nepredvidljive idiome (Howarth 1998: 28). Slobodne kombinacije se značenjski izjednačavaju sa pojedinačnim značenjima svojih konstituenata (*blow a trumpet; under the table*), ograničene kolokacije imaju najmanje jednu komponentu u specifičnom kontekstu (*blow a fuse; under attack*), predvidljivi idiomi imaju metaforično značenje koje se može nazreti kroz njihovu interpretaciju (*blow your own trumpet; under the microscope*), a značenje nepredvidljivih idioma je u potpunosti nemoguće izvesti iz značenja njegovih komponentata (*blow the gaff; under the weather*). Primenjena kompjuterska lingvistika ističe da kolokacije, bez obzira na to kako su generalno definisane, moraju imati četiri karakteristike – one su specifične, imaju svoj domen pojavljivanja, ponavljaju se i čine povezane leksičke klastere (Smadja 1993: 146). Isti autor predlaže kategorizaciju koju čine tri grupe kolokacija: čvrste imenske fraze (*the gross national product, New York Stock Exchange*), predikatske relacije (*small retailer, stock fell, trade actively*) i frazeološki modeli (*The Dow Jones average of 30 industrials rose 26.28 points to 2,304.69*). Čvrste imenske fraze predstavljaju leksičke jedinice same za sebe – one se ne mogu razložiti na manje delove tako da se istovremeno ne promeni i njihovo značenje, a jednostavno pravilo za njihovo konstruisanje ne postoji. Predikatske relacije sastavljene su od dve reči koje se često

zajedno koriste u sličnom sintaksičkom odnosu i predstavljaju najfleksibilniji tip kolokacija. Frazeološki modeli vezuju se za određeni domen i imaju važnu ulogu u generisanju jezika.

Međutim, uprkos mogućim očekivanjima, postoje ograničenja u sinonimnoj supstituciji prilikom kreiranja kolokacija. Ova ograničenja postoje i u srpskom i u engleskom jeziku, pa tako dobijamo parove u kojima je samo jedna kombinacija ispravna:

jaka /*snažna kafa,	split /*divided personality
emocionalni teret /*tovar	hard /*strong currency
tanka /*vitka šnicla	lively /*vital children
prepraviti /*ispraviti odeću	the *newest / latest fashion
navući /*obučiti prehladu	bad /*evil food
gorući /*plamteći problem	final /*eventual wish
kreativna / *maštovita radionica	three years ago /*before

Zahvaljujući prednostima dostupnih leksičkih izvora, i to ne samo štampanih i elektronskih verzija najnovijih rečnika engleskog jezika (*OALD5*, *LDOCE3*, *COBUILD2*, *CIDE*) već i obimnih elektronskih baza (*WordNet*, *FrameNet* i sl.), moguće je primeniti najnovije tehnike pretraživanja i izdvojiti kolokacije na osnovu njihove usmerenosti i broja preferentnih veza. Tako se na osnovu kolokacione preferentnosti izdvaja jedna nova definicija dvočlane kolokacije koja nastaje onda kada jedan član pokazuje izrazitu sklonost ka onoj leksičkoj realizaciji pojma koja je predstavljena drugim članom u paru (Pearce 2001). Korišćenjem elektronskih baza i savremenih programa u lingvističkim istraživanjima moguće je mapiranjem izdvojiti kolokacije na osnovu sinonima za svako značenje reči. Bogata hijerarhijska struktura jedne elektronske baze time daje mogućnost uopštavanja od sinonimnosti do konceptualne sličnosti.

Neka novija istraživanja obuhvatila su vrednovanje stečenog znanja o kolokacijama u engleskom jeziku na osnovu uspešnosti na *cloze* testu, čime je posebno istaknut značaj podučavanja i učenja reči u njihovom kolokacionom okruženju, a ne izdvojeno (Keshavarz / Salimi 2007: 89). Jezik struke takođe podrazumeva usvajanje vokabulara u kontekstu, što znači da se tako predstavljene leksičke jedinice uspešnije usvajaju, pamte i primenjuju. Tada je potrebno znati i upotrebu reču u standardnom i formalnom jeziku. Engleski glagoli *buy* i *purchase* na srpskom znače isto – *kupiti* – ali je ono što čini razliku u prvom redu formalna upotreba glagola *purchase* i svakodnevna upotreba glagola *buy*. Ako dalje analiziramo njihovu upotrebu, uočićemo da samo glagol *buy* može biti primenjen po obrascu *buy+IO+DO*, a glagol *purchase* može se neposredno naći samo ispred direktnog objekta. Pored toga, ako istu radnju svedemo na analitičke izraze sastavljene od glagola i imenice, onda se suočavamo sa kolokacijskim varijantama glagola *do* i *make*: *do shopping* i *make purchase* i jedinstvenim – *obaviti kupovinu* u srpskom. Razlika između navedenih analitičkih izraza na engleskom jeziku ovde se mora naći u očekivanim kontekstima njihove upotrebe – *do shopping* u svakodnevnom životu, a *make purchase* u ekonomskoj oblasti.

Kako kontekst određuje kolokacijske varijante, onda se u okruženju neke reči – u istom semantičkom polju – mogu očekivati potpuno različite leksičke jedinice. Tako se imenica *production* može očekivano naći u kolokacijskim varijantama sa *large-scale*, *efficient*, *industrial*, glagolima *boost*, *cut*, *stop*, *speed up*, imenicama *method*, *capacity*, *team* u nekom tekstu ili govoru ekonomske tematike, ali i sa pridevima *professional*, *Broadway*, *stage*, glagolom *put on*, ili imenicama *film*, *news*, *TV* kada se govori ili piše o medijima. U srpskom jeziku anglicizmi su sve prisutniji, ali će se u ekonomskoj terminologiji gotovo uvek koristiti srpska reč *proizvodnja*, dok je anglicizam *produkcija* praktično nezamenljiv u filmskoj i muzičkoj industriji.

Učenje reči stranog jezika time dobija novu dimenziju – ono čime treba ovladati je zapravo razumevanje semantičkih osobina, pravilna upotreba registra i kolokacija. Sam proces učenja time postaje aktivniji i predstavlja veći izazov, a naročito kada se uzmu u obzir prevaziđene gramatičke vežbe zasnovane na beskrajnom ponavljanju iste gramatičke strukture, čime se učenje ograničava na okvir rečenice a širi kontekst – zanemaruje. Elektronski korpusi engleskog jezika (*The British National Corpus*, *The COBUILD Bank of English Corpus*, *The Cambridge International Corpus*, *The Longman Written American Corpus*, *CANCODE*) i novi kompjuterski programi omogućili su ne samo memorisanje velikog broja reči (pojedini korpusi sadrže i preko 300 miliona reči uključujući i obiman vokabular nauke i tehnike), već se mogu dobiti i informacije o njihovoj učestalosti, načinu korišćenja i mogućim značenjima u zavisnosti od kontekstualnog okruženja. Pri tom se ima na umu i razlika između reči i leksičke jedinice, a veća brojnost je na strani potonjih.

Potpuno ovladavanje leksikonom engleskog jezika je praktično nemoguće i to ne samo za strane govornike već i za one kojima je engleski jezik maternji. Ako prethodno navedena brojka od 300 miliona reči već sama po sebi deluje neverovatno, treba pomenuti i to da je utvrđeno da od 54.000 familija reči sadržanih u Websterovom rečniku prosečan univerzitetski obrazovan izvorni govornik engleskog jezika koristi tek 20.000 (Schmitt 2000: 3). Ali, rečnik se obogaćuje tokom čitavog života, a gramatička pravila se u najvećoj meri usvajaju već do desete godine života (Crystal 1987: 243). I sama priroda usvajanja jezika razlikuje se između izvornih govornika koji svoj maternji jezik uče kroz duže i složenije jezičke nizove, razlažući ih samo kada je to neophodno, i onih koji isti jezik uče kao strani započinjući svoje učenje od manjih jedinica koje se vremenom dograđuju.

Tokom prošlog veka vršena su brojna istraživanja kako bi se utvrdio minimalno potreban broj reči u govoru i pisanju ili tzv. osnovni vokabular. Jedan opšti zaključak je da 2.000 osnovnih reči čini taj osnovni vokabular. Učestalost njihove upotrebe i mogućnost razumevanja čitavog teksta na osnovu razumevanja njihovog značenja učinile su ih neophodnim sastavnim delom čak i najsvedenijih rečnika. Međutim, čak i letimičnim pogledom na ovu listu stiže se utisak da je veliki broj navedenih reči semantički „prazan“, počevši od najčešće korišćenih glagola *do*, *make* i *have*. Njihovo značenje u određenoj situaciji mora biti izvedeno iz konteksta kao što je slučaj i sa najčešće korišćenim predlozima. Takođe treba istaći da je upotreba reči u engleskom jeziku, kao i u svakom drugom, u vezi sa

funkcionalnim stilovima. Zato su najčešće korišćeni glagoli u svakodnevnoj komunikaciji izrazito retki u akademskom jeziku.

Na osnovu rečenog može se zaključiti da, bez obzira što se učenje svakog jezika u velikoj meri može smatrati ovladavanjem njegovim glagolskim oblicima (Palmer 1987: 1), najpogodnije za učenje kolokacija jesu – imenice. U učenju kolokacija engleskog jezika od velike koristi mogu biti udžbenici za samostalni rad u kojima su kolokacije grupisane prema ključnim rečima – imenicama koje se veoma često koriste, a koje nas prirodno vode do glagola i prideva sa kojima se kombinuju. Na taj način se uče čitavi izrazi, a ne samostalno izdvojene reči. Navodimo kao primer imenicu **freedom** koja se navodi u kolokacijama sa glagolima: *allow, fight for, restrict, enjoy, give up, value*, sa uobičajenim pridevima: *complete, greater, new-found, fundamental, hard-won, artistic*, drugim imenicama uz predloge: *taste of, land of, sense of, bid for, symbol of, struggle for*, predlozima uz imenice: *of choice, of the press, of movement, of speech, of the individual* (Woolard 2004: 63). Pošto se vladanje maternjim jezikom podrazumeva, onda neke prethodno usvojene kolokacione veze iz srpskog jezika mogu pomoći u ovom učenju, jer *sloboda* se i u srpskom može *ograničiti*, nje nas mogu *lišiti*, drugima je možemo *dopustiti*, za nju se možemo *boriti*, trebalo bi je *ceniti* i to stalno, a ne samo kada je izgubimo i shvatimo šta znači u slobodi *uživati*. Kolokacije se, međutim ne javljaju samo u svom osnovnom već i u prenesenom, metaforičnom, značenju, pa tako uz *high price, hit hard* ili *the days ahead*, a slično je i sa njihovim ekvivalentima u srpskom jeziku, možemo očekivati da uprkos *visokoj ceni* koja se mora platiti u *danima pred nama* možemo očekivati da bude manje *žestokih udaraca*. Ovakve metaforične kolokacije mogu prenositi i dodatnu vrstu informacije o emotivnom stanju (*take a deep breath*) i sl.

Učenje kolokacija omogućava da se u čitanju i slušanju razumevanje postiže prepoznavanjem dužih izraza, a ne izolovanih reči, što od pasivnijeg oblika učenja postepeno vodi do viših nivoa – pisanja i govora – i sticanja većeg samopouzdanja u jezičkoj kompetenciji. Čitanje može biti izrazito korisno u učenju kolokacija. Tekstovi koji su obično predviđeni kao materijal za čitanje u učenju stranog jezika prvenstveno se zasnivaju na određenom vokabularu u koji se ugrađuju i predviđene gramatičke strukture. Vežbanja koja obično prate takve tekstove najčešće se odnose na gramatiku. Dodatni oblik vežbanja uvek može biti priređen upravo uzimajući u obzir najčešće leksičke kolokacije iz teksta i na osnovu njih razvijati nove. Na ovaj način se, između ostalog postiže još jedan cilj – usmeravanje pažnje na tekst kao celinu i izvlačenje maksimalne koristi u razumevanju iz jednog takvog, holističkog pristupa.

Navika da se davno prevaziđeni prevodilački metodi i kruti gramatički obrasci koriste u učionicama u kojima se engleski izučava kao strani jezik moraće da ustukne pred potrebom da se on efikasnije koristi, što svakako podrazumeva aktivan i kreativan pristup. Preterano insistiranje na gramatici neminovno onemogućava dalje napredovanje u učenju engleskog jezika i zadržava one koji ga uče na (o)srednjem nivou. Naravno, prethodno pomenuto rano usvajanje gramatičkih struktura čini neophodan preduslov za uspešan leksički pristup u učenju jezika – kreativnost i stalno otkrivanje novih značenja i drugačijih upotreba reči.

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## S U M M A R Y

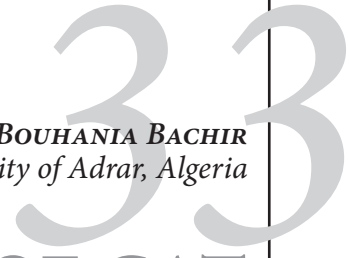
### ON COLLOCATIONS – OR WHY POWERFUL COFFEE IS NEVER STRONG ENOUGH?

Instead of supplying the meaning to a given form, or supplying the form to a given meaning, which makes the core of the grammatical approach to language learning, ESL educators are to endeavour to implement the lexical approach in their classrooms. Learning the number of words a native speaker knows is, however, an amazing feat. But, on the other hand, what language teaching and learning is about is making sense of words.

It seems that collocations have been found important but so far undervalued. Nevertheless, to move from passive to active learning and knowledge and from receptive to productive vocabulary, learners should master a wide variety of collocating words.

**KLJUČNE REČI:** kolokacija, kontekst, vokabular, leksički pristup.





# THE APPLICATION OF CAT AND SAT TO AN ARABIC DIGLOSSIC SITUATION: THE LOCAL RADIO OF ADRAR

## INTRODUCTION

With the inception of the 'Sociology of Language' at the beginning of the 1960's, 'Arabic' sociolinguistics emerged as an important discipline and field of study. However, variationist models, such as those proposed by William Labov (1966) are not completely verified in Arabic speech communities. Associations that exist between linguistic forms and their social correlates in the Western World are not the same in the Middle-East and North Africa.

Post-colonial Arab countries hastened the education of their countrymen through compulsory systems of education. Economic development, industrialisation, modernity, and urbanisation have also played a significant role in enhancing and accelerating change in the Arab world. With the shifts of demographics, new patterns of linguistic behaviour emerged, and new tendencies took place. These factors account for the fact that some models of sociolinguistic variation are not always applicable to the Arab world.

Arab speech communities are not only linguistically different from their European and American counterparts, but they also have their own social and cultural characteristics. The correlation that exists between Arab social categories and linguistic forms is evidence that Arabic sociolinguistics does not parallel with that of the rest of the world. Through speech, the Arabs set relations of distance and intimacy that go beyond the fact of setting interrelationships; they act as sociolinguistic rules of address and as social barriers.

## 1. METHODS AND SAMPLING

In the next sections, we apply and verify the hypotheses of Communication Accommodation Theory (CAT) (cf. Giles and Smith 1979) and Speech Accommodation theory (SAT) (cf. Giles, Taylor, and Bourhis 1973; Giles and Powesland 1975; Giles 1984) within an Arabic diglossic speech community: Adrar. We follow the field research methods of both A. Bell (1982a & b, 1983) and Al-Khatib (1995 and 2001). We consider the consonant phonemes /q/ and /g/ as phonological variants which have social correlates, i.e. 'educated' versus 'less-

educated/illiterate' styles of speech. The situation chosen to verify CAT and SAT models is Adrar local radio broadcasting system.

We use radio-tape recorded material from a number of programs. We split the recorded people into dyads made up of male and female participants; then we compare the scores obtained in each program/dyad to check whether the scores vary according to the sex/gender of speaker, or according to the topic.

Social status is also taken into consideration, for it is significant both on the sociological as well as the psychological level of each individual speaker (cf. Thakerar, Giles, and Cheshire 1982) Through the scores and results, we confirm Haeri's (1997a, 1997b, and 2000) hypothesis which says that Arab women are linguistically 'innovative' and more 'conservative' than men. On the other hand, we show that Labov's (1966: 210) model of variation, which asserts that men use more non-standard forms than women, is not well verified in an Arabic speaking community.

The recoded material consists of the following programs and people:

Program 1: "Agriculture Problems in the Wilaya of Adrar". The presenter is female and the participants are two males. The first is an Agriculture Engineer; the second is the Director of Agriculture Services of Adrar. The duration of the whole program is about one hour, and our recording lasts for 17.33 minutes.

Program 2: "The Charity Associations of Adrar". The presenter is a male and the participants are a man and a woman. The female participant is the General Secretary of a charity association in Adrar, and the male is a representative of the Red Crescent in Adrar and is also the Director of the Regional Office for Social Affairs. The duration of the program is one hour, while our recording takes about 10 minutes.

Program 3: "A Glimpse at the Social Community". The program is presented by a man. The first guest is the General Secretary of the local charity association of Program 2. The second guest, a male, is a representative of the Regional Office for Social Affairs. Three phone-in participants are also involved in the program: two women and an old man. The recording lasts for 18.36 minutes.

Program 4: "The Abandoned Children". The presenter of this program is a woman. Her guests are three male speakers. The first represents the local Health Services; the second is an agent of the local Regional Office for Social Affairs while the last one is the director of the Regional Office for Social Affairs of Program 2. The recording takes about 18.28 minutes.

### 3. THE LINGUISTIC VARIABLES

The variables considered are the phonemes /q/ and /g/, which are a clear manifestation of divergence/convergence processes (cf. Coupland 1981, 1984,

and 1988a & b; Giles and Coupland 1991) and of social and stylistic variation in a diglossic speech community (cf. Abdel-Jawad 1981: 238; Haeri 1991: 130). The participants either converge or diverge towards each others' speeches, particularly at the stylistic level. They converge/diverge for such reasons as identity, or identification with a group of speakers. They also converge/diverge for personal issues such as to show one's own social status and /or level of education or because of gender roles in the speech community.

The formality of the situation compels both presenters and participants to use the standard form of Arabic, i.e. /q/. However, the nature of the topics and the diversity of the audience are also causes which may oblige both presenters and participants to switch to informal styles. They make use of the velar /g/ instead of the uvular /q/ to lower their styles from formal to less formal ones.

#### 4. THE RESULTS

To verify the assumption that "in mixed-sex dyad, it appears that both genders adopted a linguistic style more like that of their out-group partner than they would have maintained with an in-group partner" (Mulac *et al.* 1988: 331), we split the participants into dyads and compare their scores. The results obtained tell us that if the presenters and the participants feel similar in the dyad, they converge; if they feel dissimilar, they diverge. The highest probability of convergence depends on such factors as the search for interlocutor's approval; need to gain familiarity or intimacy with a high social status addressee, or because of some interpersonal motives.

The General Secretary (a woman) and the Director of the Office for Social Affairs (a man) are recorded twice, i.e. on two different occasions and in two different programs. The man is recorded in Program2 (P2) and Program4 (P4), while the woman is recorded in P2 and P3. Their results are compared so as to see whether gender and status of speaker have any influence on the outcome (Gallois and Giles 1998) . We also look at any variation on the part of both speakers due to topic, or to addressee, or to sociolinguistic factors such as 'status', 'power', or 'solidarity'. (cf. Brown and Gilman 1972; Fairclough 1989).

The following figure summarises the results obtained from the radio programs:

Program	Dyads	Participants	Scores by participants	Scores by dyads	Scores by programs
P1	1	Presenter (Female) Engineer (Male)	10 29	25	18
	2	Presenter (F) Director (M)	15 16	77	
P2	3	Presenter (M) Secretary (F)	00 11.36	8.62	10
	4	Presenter (M) Director (M)	00 50	42	
	5	Presenter (M) Secretary (F)	00 00	00	
P3	6	Presenter (M) Secretary (F)	00 20	30	17.75
	7	Presenter (M) Phone-in caller (F)	00 08.33	5.88	
	8	Presenter (M) Phone-in caller (M)	00 68	65	
	9	Presenter (M) Secretary	00 20	27	
	10	Presenter (M) Representative (M)	00 04.54	4.08	
	11	Presenter (M) Phone-in caller (F)	00 37	23	
P4	12	Presenter (F) Representative (M)	00 00	00	02.96
	13	Presenter (F) Agent (M)	00 00	00	
	14	Presenter (F) Director (M)	00 06.45	5	

Figure 1: Overall scores of /q/ and /g/ by participants, dyads, and programs

#### 4.1. THE RADIO PRESENTERS' SCORES

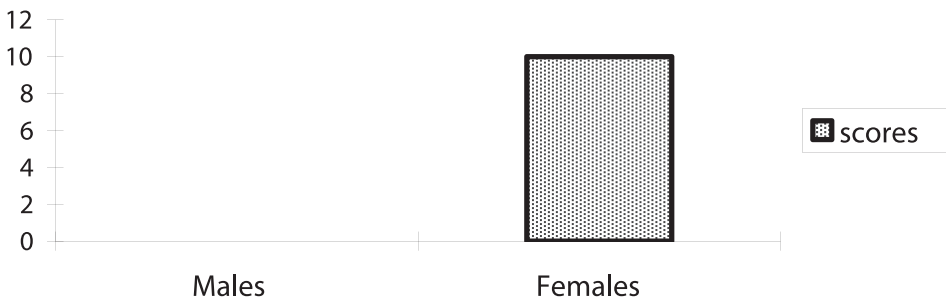
Concerning the use of both velar and uvular stops by male and female presenters, the results obtained from the four radio sessions show that:

1. The female presenters have the highest score of (q) = [g].
2. The female presenter of P1 scores higher than her colleague of P4, who does not have any score.

3. During both programs, the male presenters do not use any velar stops. They make use of the standard variable /q/ all throughout the meetings. Next figure and graph summarise the results of each presenter:

Presenters	Number of words containing /q/	Number of words containing /g/	Scores	Scores by sex of presenter
Female presenter1	30	6	16	10
Female presenter2	24	00	00	
Male presenter1	18	00	00	00
Male presenter2	31	00	00	

Figure 2: Numbers and percentages of use of /q/ and /g/ by male and female radio presenters



Graph 1: (q)=[g] scores, by sex of animators

These results are cross-checked with those of the Director of Regional Office for Social Affairs and the General Secretary of a charity association of Adrar.

#### 4.2. THE GENERAL SECRETARY'S SCORES

The next figure reports the General Secretary's individual scores of /q/ and /g/ during the two programs. They are compared to those of the dyad and to that of the whole program.

Programs	Individual score	Dyadic score	Program score
P2	11.36	8.62	10
	00	00	
P3	20	30	17.75
	20	27	

Figure 3: General Secretary's (q) = [g] scores by programs and dyads

The overall observation is that:

1. When the dyad's scores are low, those of the General Secretary are also low. When the dyads' scores are high, as in both dyads of P3, those of the Secretary are high.
2. The sessions' scores are not significant.
3. Out of these results, we conclude that the female participant, whose status is important in the community, makes use of local feature /g/. This may be due to her "solidarity" with the audience, or because of "deference" to her listeners (Ferguson 1994: 12). In general, she uses a significant number of words containing velar stop /g/, since her topic compels her to speak in a style which is understood by any listeners, whatever their level of education.

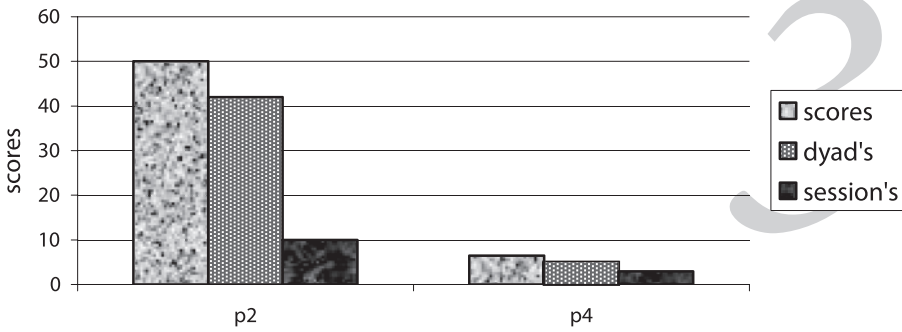
#### 4.3. THE DIRECTOR'S SCORES

The next figure reports the Director's individual scores. They are compared to those of the dyads and the sessions.

Programs	Individual score	Dyadic score	Program score
P2	50	42	10
P4	6.45	5	2.96

Figure 4: Director's (q) = [g] scores by programs and dyads

1. The Director's scores are high when those of the dyads are high, as in P2. They are low when those of the dyad are low, as in P4.
2. He uses more colloquial items than his female counterpart in P2. (cf. Figure 3)
3. The Director seems to have an unbalanced score of (q) = [g]. In one session, he scores high; in the other he scores low. In one situation, he respects the formality of the program; in the other he tends towards a low informal style of speech. The graph reports the Director's scores.



Graph 2: The Director's scores according to sessions and dyads

#### 4.4. COMPARING THE DIRECTOR AND SECRETARY'S SCORES

In the following figure, we compare the number of velar and uvular stops used by both the Director and the General Secretary during various sessions. We also report the general (q) = [g] scores of each participant so as to have a clear idea about the relationship between sex/gender of speaker and use of linguistic forms.

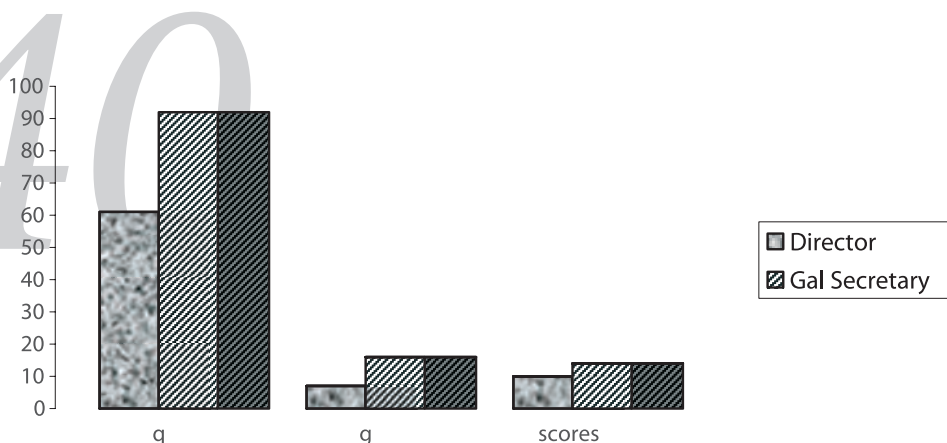
Participants/programs		N° of /q/	N° of /g/	Scores
Director	P2	03	03	50
	P4	58	4	6.45
	Total	61	7	10
General Secretary	P2	48	5	11.36
		00	00	00
	P3	12	3	20
		32	8	20
	Total	92	16	14

Figure 5: The Director and the General Secretary's numbers and scores of /q/ and /g/

From the figure, we deduce several points:

1. The Director and the General Secretary's overall scores are not significant.
2. The General Secretary scores higher than the Director.
3. The numbers and scores of use of velar /g/ give an explicit picture about the discrepancy that exists between sex/gender of the speakers as concerns their use of the local variant.

4. Whatever the variant is, the female speaker does always have a higher number of use than the male. The following graph illustrates and compares the results:



Graph 3: (q) = [g] scores of the Director and the General Secretary

Throughout the graph, the tendencies become obvious. The General Secretary does not respect the formality of the radio programs. As an ‘initiative’, she uses more colloquial words than her male counterpart, the Director.

The General Secretary’s results verify two hypotheses. The first is that Adrar’s educated women are “innovative” (Haeri 1997a, 1997b, and 2000), i.e. they persist in using colloquial forms in formal settings. The second is that women are more “conservative” than men, since they keep on using “standard” or “old variants”. This sociolinguistic phenomenon is clearly illustrated on graph 3 which concerns the use of informal velar /g/ and the standard form /q/ in a formal setting and situation.

The results do also verify those obtained from the speeches of male/female presenters. They confirm that the males, whether radio presenters or participants, do not have any propensity towards the use of the local informal variant. They rather make use of standard /q/ in this context, which proves that they perceive the ‘prestige’ (cf. Ibrahim 1986; Abu-Haidar 1989) which is linked to the use of ‘standard’ /q/.

These outcomes confirm also that women have an inclination towards the use of local variant /g/. This may be due to their deference to the audience, or due to their distance with their interlocutors, or because of their sense of solidarity with the listeners. It may also be caused by their involvement and their emotive reactions to the topics.

## CONCLUSION

The results obtained show that ‘Western’ sociolinguistic models of language variation and change are not verified in Arabic speaking communities. At the reverse of Labov’s hypothesis, Arab educated males use standard forms more than their female counterparts particularly in formal settings and situations.

Haeri’s hypothesis whereby educated women are ‘innovative’ in their use of linguistic forms is well attested in Adrar speech community. However, the innovation is not through the use of standard forms such as uvular /q/; it is done



with colloquial and vernacular linguistic features, such as velar /g/, which is used within a formal situation of speech: the radio.

On the other hand, we do also verify the conclusions of Bell (1984, 1986, 1992, 2001) that prove that, with respect to the topics and styles of speech, radio news-readers as well as presenters and animators do not always converge towards their respective audiences. However, and with respect to Al-Khatib's (1995, 2001) conclusions, we also find that some Adrar radio program animators, the females in particular, converge towards their audiences through the use of colloquial linguistic forms, while the males do not.

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## RÉSUMÉ

### APPLICATION DES MODELES DE CAT ET SAT A UNE SITUATION DE DIGLOSSIE ARABE: LA RADIO D'ADRAR

L'article présent vise à appliquer et à vérifier les modèles proposés par Communication Accommodation Theory (CAT) et Speech Accommodation Theory (SAT) à une communauté arabe du sud Algérien, nommément Adrar. Cette recherche se propose d'examiner si les résultats obtenus dans des communautés non diglossiques se retrouvent dans des communautés arabes diglossiques. Et pour ce faire, des enregistrements audio ont été faits à partir des programmes de la radio locale d'Adrar. Les variables linguistiques étudiées sont la vélaire /g/ et l'uvulaire /q/. Les participants à la recherche sont des animateurs radio et leurs invités respectifs. Quatre programmes ont été enregistrés, puis analysés sous forme de scores de (q) = [g].

D'un autre côté, cet article essaye de montrer que les conclusions de certaines hypothèses et modèles sociolinguistiques, tels que ceux de Labo (1966) et ceux de Haeri (1997a et b, et 2000) ne sont pas toujours vérifiables dans des communautés arabes diglossiques. Les résultats de Labo (1966) ne sont pas présents dans la communauté d'Adrar. Les résultats de Haeri sont diversement perçus. Par exemple, les femmes Adraries « innovent » et sont, en même temps, « conservatrices » ; elles emploient, par exemple, des formes vernaculaires dans des situations formelles.

**KEYWORDS:** sociolinguistics, communication accommodation theory, speech accommodation theory, Arabic, Adrar, Touat.

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### Zbornik "FOREIGN LANGUAGE MOVIES NOW – DUBBING VS. SUBTITLING"

Izdavači: Angelika Goldstein i Biljana Golubović

Tema planiranog zbornika je filmski prevod, tj. teorije, metode i rezultati istraživanja različitih aspekata prevoda stranih filmova, kao i primena filma u nastavi stranog jezika. Cilj je predstavljanje trenutnog stanja u naučnom istraživanju, inovativnih razvoja u oblasti nauke o prevođenju na primeru filmskog prevoda, kao i dokumentovanje praktičnih iskustava u ovoj oblasti kako bi se time omogućio transfer znanja i iskustva između naučnika, prevodilaca, filmskih radnika...

#### TEMATSKE OBLASTI

- A: Sinhronizacija ili titlovanje: prednosti i mane sinhronizacije/titlovanja, kriterijumi za odabir tipa prenosa filmskog prevoda (sinhronizacija, titlovanje, "Voice-Over"-model...), o tradiciji sinhronizacije/titlovanja u raznim zemljama (faktori koji utiču na tradicionalne izbore tipa prenosa filmskog prevoda)...
- B: Sinhronizacija: filmska cenzura pri sinhronizaciji, sinhronizacija kao društvena institucija (prilagođavanje društvenim sistemima vrednosti, društvene promene), tehnička ograničenja i problem prevođenja...
- C: Titlovanje: originalni audio-zapis kao kontrolna instanca titlovanog prevoda, tehnička ograničenja i problem prevođenja...
- D: Specifični aspekti: kulturni transfer (kulturne specifičnosti i prevodilačka kompetencija, audio-vizuelna mogućnost poimanja kulturnih specifičnosti...); lingvistički aspekti; politički aspekti...
- E: Teorijski aspekti: norme audio-vizuelnog prevođenja, interdisciplinarnost u multimedijalnom prevođenju...
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- 30.11.2008. obaveštenje o prihvatanju/odbijanju prijave
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# ZOONIMSKA METAFORIKA

## O MUŠKARCIMA I ŽENAMA

### 1. UVOD

Još od prvog velikog talasa istraživanja u oblasti jezika i pola tokom sedamdesetih godina prošlog veka, pa sve do danas, pažnja mnogih autora bila je posvećena izučavanju zoonimske metaforike koja se koristi kada je reč o ženama (Yaguello 1978; Hines 1994, 1996, 1999; Michard 2002; Baider/Gesuato 2003; Kieltyka 2005 i dr.). I pored značajnih razlika u vremenskim, teorijskim i metodološkim okvirima u kojima su radovi pisani, nameće se jedinstven opšti zaključak: jezik odražava inferiornu društvenu poziciju žene, koja je najčešće viđena kao seksualno biće, pasivni predmet želje muškarca ili kao neinteligentna, brbljiva i podmukla osoba. U izvesnom broju radova se kao dopuna ovakvim tvrdnjama mogu naći primeri zoonimske metaforizacije muškarca, koji po pravilu nose pozitivne konotacije ističući hrabrost i odlučnost muškarca, kao i njegovu aktivnu, delatnu ulogu u odnosu među polovima i društvu uopšte.

Cilj ovog rada je da ispita valjanost ovakvih navoda s obzirom na to da postojanje velikog broja metafora kojim se žena putem jezika diskriminiše ne isključuje i postojanje odgovarajućih metaforičkih izraza kad je reč o muškarcima. Koristeći teorijski okvir pojmovne metafore (Lakoff/Johnson 1980; Lakoff/Turner 1989; Kövecses 2002) na materijalu norveškog i srpskog jezika analiziraću glavne pravce metaforičkog preslikavanja između izvornog domena ŽIVOTINJE i ciljnih domena ŽENA i MUŠKARAC i pokušaću da utvrdim osnovne razlike u konceptualizaciji žene i muškarca u pojmovnim sistemima govornika ova dva jezika. Rezultate analize ću uporediti sa zaključcima drugih autora koji su slične analize vršili na materijalu drugih jezika i pokušati da utvrdim nivo poklapanja i razlika na međujezičkom planu.

### 2. TEORIJSKI OKVIR I SAKUPLJANJE GRAĐE

Teorija pojmovne metafore počiva na tezi da je apstraktno mišljenje uglavnom metaforičko. Metafora nam omogućava razumevanje novih, obično apstraktnih pojmova uz pomoć već poznatih, po pravilu konkretnih pojmova i definiše se kao sistematsko pojmovno preslikavanje elemenata iz izvornog,

konkretnog pojmovnog domena u ciljni, apstraktni domen. Pojmovna metafora je kategorija mišljenja, saznavni mehanizam pomoću kog shvatamo svet oko sebe, a njene jezičke manifestacije su moguće samo zato što odgovarajuće metafore već postoje u našem pojmovnom sistemu. Komunikacija među ljudima je zasnovana na istom pojmovnom sistemu koji koristimo kada razmišljamo ili nešto radimo, te je jezik veoma važan izvor podataka o prirodi tog sistema (Lakoff/Johnson 1980: 3). Analiza zoonima koji se koriste kad se govori o muškarcima i ženama može da nam pruži makar delimičan uvid u stavove koji vladaju o društvenim ulogama oba pola.

Građa se sastoji od primera iz srpskog i norveškog jezika i obuhvata zoonime koji u svom metaforičkom značenju označavaju muškarca ili ženu. Korpus primera za analizu (44 lekseme srpskog jezika i 24 lekseme norveškog jezika) sačinjen je na osnovu jednojezičnih rečnika srpskog i norveškog jezika, rečnika slenga oba jezika, kao i podataka dobijenih od informanata (maternih govornika i jednog i drugog jezika) i sa Interneta.

Korpus sadrži i neke lekseme koje u svojoj primarnoj semantičkoj realizaciji označavaju delove tela životinja:

srpski jezik: *papak, grlo, batak, pileći mozak*

norveški jezik: *hønsehode (pileća glava), hønsehjerne (pileći mozak).*

U ovim slučajevima konceptualizacija se ne vrši isključivo putem metafore, već je zasnovana na metonimiji DEO ZA CELINU (delom životinjskog tela se označava cela životinja), koja funkcioniše kao izvorni domen za metaforu LJUDI SU ŽIVOTINJE tj. ŽENE/MUŠKARCI SU ŽIVOTINJE. Iako se mehanizam konceptualizacije kod navedenih primera razlikuje od ostatka korpusa, uključeni su u građu jer ukazuju na karakteristike životinja koje se pripisuju muškarcima i ženama.

### 3. ANALIZA PODATAKA

#### 3.1. ORGANIZACIJA MATERIJALA

U radovima koji se bave pitanjima metaforizacije žena i muškaraca, a koji su meni bili dostupni, ishodište analize predstavlja raščlanjivanje izvornog domena ŽIVOTINJE na poddomene nižeg stepena opštosti, te se iz okvira opštije metafore ŽENE SU ŽIVOTINJE izdvajaju specifičnije metafore. Kejtlin Hajns tako navodi tri najzastupljenije metafore kad je reč o ženama: ŽENE SU MALE UMILJATE ŽIVOTINJE, ŽENE SU TEGLEĆE ŽIVOTINJE, ŽENE SU DIVLJAČ KOJU TREBA LOVITI (Hines 1996, 1999), dok Vejli i Antoneli (1983) identifikuju četiri izvorna domena iz kojih se vrši pojmovno preslikavanje na ciljni domen ŽENA: LJUBIMCI (npr. *mače*), ŠTETOČINE (npr. *kučka*), DOMAĆE ŽIVOTINJE/STOKA (npr. *krava*), DIVLJE ŽIVOTINJE (npr. *tigrice*) (The birds and the beasts – woman as animal, *Maledicta* 7: 219-229. citirano u Bejder i Gezuato 2003). S obzirom da je cilj ovog rada podjednako fokusiranje i na metafore o ženama i na metafore o muškarcima, nije dovoljno identifikovati uže metafore na osnovu kojih se vrši konceptualizacija pojmova „muškarac” i „žena”. Organizacija građe na osnovu izvornih domena ne omogućava jasno utvrđivanje razlika u metaforizaciji ljudskih

bića oba pola pošto se pojmovno preslikavanje u ciljne domene MUŠKARAC i ŽENA često vrši iz istih izvornih domena. Pojmovno preslikavanje, međutim, nikad nije potpuno. Isticanje pojedinih aspekata pojmova unutar jednog domena i skrivanje drugih predstavlja jednu od osnovnih karakteristika pojmovne metafore (Lakoff/Johnson 1980). Analiza korpusa je pokazala da je fokus u ciljnim domenima usmeren na određene attribute muškaraca i žena koji su grupisani u tri veće skupine: fizički izgled, seksualnost i duhovne osobine. Analiza građe organizovane po principu elemenata koji su istaknuti u ciljnim domenima daje jasniju sliku o sličnostima i razlikama u metaforizaciji žena i muškaraca.

### 3.2. FIZIČKI IZGLED

U ovu grupu su svrstane osobine koje se tiču opšteg fizičkog izgleda, starosti, čistoće i načina kretanja. Simetričnost metafora ŽENE SU ŽIVOTINJE i MUŠKARCI SU ŽIVOTINJE zapaža se samo pri metaforizaciji debelih i nesprenih ljudi, postoji gotovo podjednak broj primera i za muškarce i za žene i to sa negativnom konotacijom kad je reč o oba pola: DEBELE/NEZGRAPNE ŽENE SU VELIKE ŽIVOTINJE i DEBELI/NEZGRAPNI MUŠKARCI SU VELIKE ŽIVOTINJE

- debljina: srpski jezik: *slon(m)/slonica(ž), svinja(ž), prasac(m)/prastica(ž), krme(m), krmak(m), krmača(ž)*
- norveški jezik: *hval (kit)(ž), sugge (krmača)(ž), gris (svinja)(m/ž)*
- nezgrapnost: srpski jezik: *konj(m), kobila(ž), bedevija(ž), medved(m), mečka(ž), slon(m), slonica(ž)*

Krupno i snažno telo se može doživeti kao nešto pozitivno isključivo kad je reč o muškarcima, dok se isto smatra nepoželjnom osobinom kod žena. Zanimljivo je napomenuti da se ista životinja, medved, u norveškom jeziku koristi za snažnog muškarca (*bjørn, bamse*) i predstavlja kompliment, dok govornici srpskog jezika pri pomenu muškarca-medveda imaju mentalnu sliku krupne, ali nesprenne osobe. *Bik* i *vo* se takođe ne smatraju komplimentom za muškarce, iako ukazuju na fizičku snagu, pošto nose i informaciju o duhovnim osobinama koje se smatraju nepoželjnim (glupost, ograničenost). Norveški ekvivalenti, *okse* i *stut*, vrednuju se pozitivno pošto se odnose samo na snažnog, virilnog muškarca, bez dodatnih konotacija.

Ukoliko se svi zoonimi sa metaforičnim značenjem „žena” i „muškarac” kao nosiocima fizičkih osobina poređaju po vrednosnoj skali, zapaža se da se metaforizacija oba pola mnogo češće vrši na osnovu nepoželjnih nego na osnovu poželjnih osobina. Od poželjnih fizičkih osobina zastupljena je samo lepota i tu se uočava najveća asimetričnost u metaforizaciji žena i muškaraca. Zoonima kojima se označava lepa devojka ima mnogo:

- srpski jezik: *riba, mačka, maca, cica, ajkula, mače, batac, grlo, pile*
- norveški jezik: *rype* (alpska kokoš), *roy* (ženka tetreba)

dok onih koje označavaju privlačnog muškarca gotovo i nema. Rečnici slenga srpskog jezika navode samo jedan primer, *mačor*, međutim, informanti smatraju da je metaforično značenje ovog zoonima zastarelo i da je danas u upotrebi samo *macan*. Uočava se velika razlika u metaforizaciji zgodne devojke u srpskom i norveškom jeziku. U srpskom jeziku konceptualizacija se pre svega zasniva na metaforama LEPA ŽENA JE MAČKA i LEPA ŽENA JE RIBA, dok je u norveškom jeziku dominantna metafora LEPA ŽENA JE PTICA<sup>1</sup>.

Razlika u broju reči kojima se metaforizuje ženska i muška lepota ukazuje na kvalitete koje društvo zahteva od jednog i drugog pola. Žena mora da bude lepa, dok za muškarca to nije toliko bitno – kod njega se od svih fizičkih osobina najviše ceni snaga. Zanimljivo je to što je lepota, sudeći po zoonimskoj metaforici, osobina koja se uočava samo kod devojaka, tj. neudatih žena. Jedini primer kod kog se ističe lepota i privlačnost žene u zrelim godinama jeste *koka* u srpskom jeziku i *røy* (ženka tetreba) u norveškom, dok metaforičkih izraza za lepu devojkicu ima mnogo više. Ova pojava možda svedoči o tome da žena udajom preuzima novu ulogu u kojoj lepota više nije važna. Od nje se tada zahtevaju novi kvaliteti, da bude uzorna supruga i dobra majka. S druge strane, lepota se kod zrelih žena možda ne primećuje u tolikoj meri jednostavno zbog bioloških činilaca – mlađe osobe su uvek lepše od starih.

### 3.3. SEKSUALNOST

Seksualnost je centralna kategorija u svim studijama koje se bave pitanjima metaforizacije žena. Svi autori bez izuzetka smatraju da se zoonimskom metaforikom ističe samo jedan aspekt ženskog bića na uštrb svih ostalih: seksualnost. Značaj koji se u literaturi o odnosu jezika i pola pridaje ovoj kategoriji upravo je jedan od razloga izdvajanja seksualnosti u odnosu na preostale dve kategorije. Drugi razlog je što se na polju seksualnosti ukrštaju i fizičke i duhovne osobine, te bi bilo nemoguće podvesti je pod jednu od te dve kategorije.

Rezultati analize Kejtlin Hajns na materijalu engleskog jezika pokazuju da postoji mnogo više metaforičkih izraza za seksualno poželjnu ženu nego za poželjnog muškarca i da se oni pre svega crpu iz izvornih domena MALE UMILJATE ŽIVOTINJE i DIVLJAČ KOJU TREBA LOVITI (Hines 1996, 1999). Na taj način se ističe podređena uloga žene na polju seksualnosti, ona se svodi na nezrelo biće koje muškarcu treba da posluži kao igračka ili na pasivnu lovinu koja čeka da bude ulovljena. Takvi zaključci se potvrđuju i u studiji Fabjen Beder i Sare Gezuato koje su istraživanje vršile na materijalu uzetom iz francuskog i italijanskog jezika (Baider/Gesuato 2003). Primeri iz srpskog i norveškog jezika u velikoj meri potvrđuju ove zaključke, ali podaci dobijeni od informanata mlađe generacije i sa diskusionih foruma na Internetu ukazuju na neke promene u shvatanju muške i ženske seksualnosti. Naime, uočeno je neslaganje pisanih izvora i informanata o tome da li se pojmovno preslikavanje kod primera za poželjnu ženu: *pile*, *mače*, *maca*, *cica*, *batak*, *grlo* iz srpskog jezika vrši na ciljni domen ŽENA ili na domen MUŠKARAC. Neslaganje postoji i kad je reč o upotrebi i vrednosti navedenih leksema u njihovoj sekundarnoj realizaciji. Pisani izvori kao ciljni domen ovih leksema navode samo ženu, dok informanti, i to pretežno informanti ženskog pola,



smatraju da se na ovaj način može govoriti i o poželjnim muškarcima. Sve češća metaforizacija muškarca kao predmeta seksualne želje i to istim metaforičkim izrazima koji se koriste za žene ukazuje na to da se tradicionalna granica između aktivnog muškog i pasivnog ženskog principa seksualnosti pomera.

Neslaganja postoje i kod vrednosnog određenja ovih zoonima. Navedenim primerima se metaforizuje privlačna osoba, dakle, fokus je na osobinama koje se doživljavaju kao poželjne, međutim, u radu sa informantima se pokazalo da je potpuno nemoguće vrednovati metaforično značenje ovih leksema ako ih izvučemo iz konteksta. Neophodno je znati kog je pola govornik, a kog osoba označena kao *pile* ili *mače*, kao i njihov odnos, temu razgovora, starost učesnika u govornoj situaciji i sl. Ove kriterijume treba ukrstiti i sa polom informanta koji vrši vrednovanje pošto su informanti različitog pola pokazali tendenciju da različito vrednuju metaforičke lekseme ovog tipa (informanti ženskog pola im češće pripisuju negativne konotacije od informanata muškog pola). Posebni naziva za poželjnog muškarca u okviru zoonimske metaforike, osim primera *macan*, nema ni u srpskom ni u norveškom jeziku, te se tako potvrđuju zaključci drugih autora u pogledu važnosti seksualnosti u konceptualizaciji žene. Trine Triti, koja se bavila poreklom norveških metaforičkih izraza za poželjnu ženu, navodi da svi potiču od metaforizacije ženskog polnog organa nazivima ptica (*rype, høne, røy* – alpska kokoš, kokoška, ženka tetreba) i malih krznjenih životinja (*mus, rotte, katt* – miš, pacov, mačka) (Tryti 1984: 171). I u srpskom jeziku je situacija slična, *Rečnik savremenog beogradskog žargona* uz odrednicu *čkapi* (šatrovački od *pička*) između ostalog navodi i sledeće sinonime: *mačkica, mica, riba, ribica*. Veza između navedenih leksema u značenju „zgodna, lepa žena” i „ženski polni organ” jeste metonimijska, ali nije sasvim sigurno da li se radi o metonimiji DEO ZA CELINU (kao što tvrdi Trine Triti) ili CELINA ZA DEO. U prilog ideji da je reč o metonimiji DEO ZA CELINU govori činjenica da se u više jezika nazivi malih krznjenih životinja koriste da označe ženski polni organ (navedeni primeri iz norveškog i srpskog jezika, *pussy, beaver* iz engleskog, *la chatte* iz francuskog), a da se ne koriste svi za metaforizaciju lepe žene. Za englesko *pussy* se smatra da dolazi od germanske ili skandinavske reči za džep ili kesu i da je putem metaforičkog prenosa počelo da označava ženski polni organ, a kasnije metonimijom i zgodnu ženu (Nilsen 1996). Metaforično značenje francuske lekseme *la chatte* odnosi se samo na ženski polni organ, ali ne i na ženu u celini. S druge strane, ovaj odnos se može tumačiti i kao metonimija CELINA ZA DEO gde joj prethodi metafora ŽENA JE MAČKA ili ŽENA JE RIBA sa osobinama elastičnosti i oblika tela kao motivacijom za metaforički transfer.

Druga grupa zoonima kojima se označavaju žene i muškarci u okviru kategorije seksualnosti fokusira se na aspekt odnosa prema sopstvenoj seksualnosti ili seksualnosti partnera. Izvori za prikupljanje materijala za srpski i norveški jezik ne obiluju primerima ovog tipa, za razliku od primera iz engleskog, francuskog i italijanskog jezika obrađenih u drugim radovima, ali se zaključci poklapaju. Slobodno seksualno ponašanje žena, konceptualizovano putem metafora SEKSUALNO AKTIVNA ŽENA JE ŽENKA PSA i SEKSUALNO AKTIVNA ŽENA JE AGRESIVNA RIBA – *kuja, kučka, štuka* u srpskom jeziku i *tispe* (kuja) u norveškom jeziku doživljava se kao negativno, dok se isto takvo ponašanje kod

muškarca (lekseme *ždrebac*, *pastuv* i *hingst* (pastuv): metafora SEKSUALNO AKTIVAN MUŠKARAC JE RASPLODNI KONJ) smatra pohvalnim. Da je promiskuitetna žena predmet opšte društvene osude koja prevazilazi nju kao pojedinca pokazuje i leksema *rogonja*, odnosno *hanrei* (etimologija ove reči je „kastriрани певac”) – jedan od retkih nosilaca negativne konotacije kad je reč o muškarcima i seksualnosti, samo zato što se odnosi na seksualno ponašanje partnerke.

### 3.4. DUHOVNE OSOBINE

U okviru ove kategorije jasno se ističe glupost kao osobina karakteristična i za žene i za muškarce: GLUPA ŽENA JE ŽIVINA, GLUPA ŽENA JE STOKA i GLUP MUŠKARAC JE STOKA.

srpski jezik:

žene: *guska*, *ćurka*, *kokoška*, *koza*, *krava*, *ovca*, *pileći mozak*

muškarci: *vo*, *volina*, *magarac*, *papak*

norveški jezik:

žene: *høne* (kokoška), *hønehode* (pileća glava), *høsehjerne* (pileći mozak), *gås* (guska), *ku* (krava), *merr* (kobila)

muškarci:

*fe* (stoka), *kveg* (stoka), *naut* (stoka), *sau* (ovca), *får* (ovca),

*fehode* (stočja glava)

Poklapanje izvornih domena u srpskom i norveškom jeziku je gotovo potpuno, što nije slučaj ni u jednoj drugoj kategoriji. Ukoliko obratimo pažnju na dodatne aspekte koji se ističu ovim pojmovnim metaforama, uočavamo da je kod žena glupost povezana pre svega sa brbljivošću (asocijacija na glasanje živine), dok je kod muškaraca vezana za izvesnu tromost i sporost. Primećuje se i uticaj fizičkog izgleda: za metaforizaciju glupih žena karakteristična je živina, dakle male životinje<sup>2</sup>, dok većina zoonima koji u svom metaforičnom značenju označavaju glupog muškarca pripada grupi krupnih domaćih životinja.

Od ostalih duhovnih osobina treba pomenuti primitivizam i nekulturu, koje se ističu gotovo isključivo kao muški atributi. Metafora koja u osnovi prenosa ima ove osobine jeste PRIMITIVAN MUŠKARAC JE KRUPNA DOMAĆA ŽIVOTINJA. Primeri iz srpskog jezika su: *stoka*, *marva*, *vo*, *životinja*, a njihovi norveški ekvivalenti: *fe* (stoka), *kveg* (stoka), *naut* (stoka), *dyr* (životinja). Jedina leksema iz ove grupe kojom se može metaforizovati primitivna i nekulturna žena je *stoka* iz srpskog jezika, dok se sve navedene lekseme norveškog jezika odnose isključivo na muškarce.

### 4. ZAKLJUČAK

Izložena analiza pokazuje da su u svesti govornika srpskog i norveškog jezika muškarci i žene konceptualizovani na sličan način. U okviru kategorije fizičke osobine ističu se debljina i nezgrapnost oba pola, a kao izvorni domen

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za te metafore u oba jezika služe nazivi za krupne životinje. Jedina razlika u okviru ove kategorije jeste osobina lepote: uočava se pre svega kod žena, a izvorni domeni u srpskom i norveškom jeziku za ovu metaforu se razlikuju: u srpskom jeziku to su MAČKA i RIBA, a u norveškom PTICE. Od duhovnih osobina se pri metaforizaciji oba pola u oba jezika koja su poslužila kao izvor građe ističe glupost: GLUPA ŽENA JE ŽIVINA/STOKA i GLUP MUŠKARAC JE STOKA. Muškarci se opažaju još i kao primitivni i o takvim muškarcima se govori kao o krupnim domaćim životinjama. U okviru kategorije seksualnosti u srpskom jeziku je zapažena tendencija pojmovnog preslikavanja izvornog domena MALE UMILJATE ŽIVOTINJE ne samo na ciljni domen ŽENA, već i na domen MUŠKARAC. Ova praksa, međutim, još uvek nije ustaljena u jeziku, susreće se samo kod mlađih informanata, dok se u pisanim izvorima ne pominje. Imajući to u vidu, može se zaključiti da se žena doživljava kao seksualni predmet želje muškarca, baš kao što su to pokazale i brojne ranije studije zoonimske metaforike ljudskih bića, ali treba naglasiti da to stanje nije okamenjeno i da uočene promene u pomenutom pojmovnom preslikavanju ukazuju na promene u konceptualizaciji ženske i muške seksualnosti.

Nasuprot mišljenjima nekih autora iz oblasti jezika i pola, pokazalo se da i u metaforizaciji muškarca preovlađuju nepoželjne osobine. One su pre svega duhovne prirode: glupost i primitivizam, za razliku od tipičnih ženskih atributa istaknutih u procesu metaforizacije, koji su najčešće fizičkog karaktera.

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1 I u srpskom jeziku se nazivi ptica mogu koristiti za žene, ali ne da bi metaforizovali lepu ženu, već najčešće u vokativu, pri obraćanju dragoj ženi.

2 Preovlađujuću tendenciju korišćenja naziva malih životinja za metaforizaciju žena uočavaju i Halupka-Rešetar i Radić u Halupka-Rešetar/Radić (2003).

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#### SUMMARY

##### ZOONYMIC METAPHORS ABOUT MEN AND WOMEN

Many authors claim that animal-based metaphors in language serve to represent women in a sexist way, as objects of sexual desire or unintelligent and mean. The aim of this paper is to test the validity of these claims by analyzing comparable metaphors in Serbian and Norwegian. The paper focuses not only on metaphorical expressions about women, but also on comparable metaphorical expressions about men. Our findings suggest that both men and women are conceptualized in terms of negative attributes, mainly sexual for women and mental for men.

**KLJUČNE REČI:** metafora, zoonimi, semantika, jezik i pol.

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## PRO UND CONTRA MODIFIKATIVERGÄNZUNG

In seiner „Deutschen Grammatik“ aus dem Jahr 2004 als völliger Neubearbeitung der bereits 1988 erschienen Erstfassung führt U. Engel auf Seite 92 die einzelnen Ergänzungen im Deutschen auf. Im Unterschied zu der 1988 gegebenen Einteilung wird das Prädikativum nicht mehr aufgeteilt in die Adjektival- und die Nominalergänzung, sondern nach den für beide Subklassen geltenden Anaphern zu einer Klasse zusammengefasst. Dies ist durchaus berechtigt.

Wir gehen davon aus, dass sich U. Engel wie bisher bei der Reihenfolge der Aufstellung von der Frequenz des Auftretens in der deutschen Sprache hat leiten lassen. In diesem Zusammenhang stellt sich die Frage, ob der Platz der Prädikativergänzung hinter der Expansivergänzung und der neu eingeführten Modifikativergänzung an letzter Stelle berechtigt ist, zumal ihr Vorkommen als Satzergänzung nicht nur an die Kopulaverben, sondern auch an eine ganze Reihe anderer frequentierter deutscher Verben gebunden ist. Dies wäre noch in einschlägigen Studien zu untersuchen.

Anlass für diesen Artikel ist jedoch eben diese neu eingeführte Modifikativergänzung. Schlagen wir die dazu gehörige theoretische Darstellung auf, so erfahren wir, dass die Notwendigkeit des Einführens derselben aus dem Grund bestehe, da „...neben so .... hier – und nur hier – auch die Anapher *auf diese Art* möglich“ sei (Engel 2004: 103). Dies erzwänge in Einklang mit anderen europäischen Sprachen, in denen hier ein „...meist (abgeleitetes) Adverb“ (Engel 2004: 103) verlangt würde, die Einführung einer neuen Ergänzungsklasse. So weit so gut. Schaut man sich jedoch das Beispielmateriale zu dieser Ergänzungsklasse an, so stößt man bei den Ausdrucksformen der Modifikativergänzung als Adjektiv bzw. Adjektivalphrase auf folgenden Satz:

*Silke hat sich **unmöglich** benommen.*

Auf derselben Seite, einige Zeilen tiefer, unter der Überschrift der Prädikativergänzung, finden wir das Beispiel:

*Hanno hat sich wieder mal **schlecht** benommen.* – hier nunmehr als Prädikativum charakterisiert und nicht als Modifikativergänzung, beide Male jedoch in Verbindung mit demselben Verb – *sich benehmen*.

Wir stimmen den Ausführungen der Grammatik in jedem Fall bezüglich der Feststellung zu, dass es sich aufgrund der eröffneten Leerstellen des Verbs *sich benehmen* hier eindeutig um ein Argument des Verbs, also um eine Ergänzung handelt, die mit *so, auf diese Art, auf diese Weise* anaphorisiert werden kann. Die doppelte Anführung des Beispiels einmal mit *Silke* und einmal mit *Hanno* war

sicher nicht vom Autor geplant, zeigt jedoch, dass diese Problematik im Deutschen nicht so einfach ist. Es stimmt, dass andere indoeuropäische Sprachen, so auch das Serbische, an dieser Stelle ein abgeleitetes Adverb verlangen (z.B. *On se ponašao loše/bahato...* im Unterschied zu *On je loš/bahat...*). Dies ist jedoch erstens nicht auf bestimmte Subklassen von Verben beschränkt, sondern regelhaft so und zweitens u.E. ein Problem der kontrastiven Sprachbetrachtung, das sich so bei systemgeschlossener Untersuchung des Deutschen an sich nicht ergibt und das noch lange nicht die Einführung einer neuen Ergänzungs-kategorie erklärt, rechtfertigt oder erfordert. (So können wir im Deutschen diese Ergänzung weglassen, im Serbischen ist sie obligatorisch: *Benimm dich.* . – im Serbischen kann es nicht heißen: \* *Ponašaj se.*, sondern *Ponašaj se lepo.* )

Des Weiteren wollen wir hier untersuchen, ob es stimmt, dass die „Modifikativergänzung... nur bei einigen Verben des Sich-Verhaltens...“ (Engel 2004: 103) vorkommt, d.h. ob auch andere Verben, bei denen bisher davon ausgegangen wurde, dass sie eine Leerstelle z.B. für ein Prädikativum eröffnen, diese Leerstelle evtl. auch mit *auf diese Art, auf diese Weise* anaphorisiert werden könnte.

Was wären denn überhaupt im Deutschen die „Verben des Sich-Verhaltens“? In der „Deutschen Grammatik“ (2004) finden wir nur folgende zwei Verben:

sich benehmen (Sie benimmt sich schlecht.)  
 sich verhalten (Sie verhält sich kameradschaftlich)  
 Eng verwandt mit diesen Verben wären noch:  
*sich aufführen* (Sie führt sich skandalös auf.)  
*auftreten* (Sie tritt souverän auf).

Da uns spontan keine weiteren „Verben des Sich-Verhaltens“ einfallen, haben wir das „Kleine Valenzlexikon deutscher Verben“ (Engel/Schumacher 1976) konsultiert. Außerdem haben wir überprüft, ob bei anderen Verben mit dem Satzbauplan <**Xnom/adj**> (also: ein oder mehrere beliebige Elemente an einer Leerstelle plus eine Prädikativum-Leerstelle) in einzelnen Fällen auch die von Engel (2004) für die Modifikativergänzung festgelegte Anapher *auf diese Art, auf diese Weise* angewendet werden könnte. Dazu folgende Tabelle, in der in einer Spalte das jeweilige dem Wörterbuch entnommene Verb, in der nächsten der Satzbauplan (SBP) aus dem Wörterbuch von Engel/Schumacher, in der dritten die Anaphorisierbarkeit nach Engel 2004 und in der vierten schließlich ein Beispielsatz, der ebenfalls aus besagtem Wörterbuch stammt, angeführt wird:

Verb	SBP	Anapher auf diese Art, auf diese Weise	Beispielsatz
<i>behandeln</i>	08	+	<i>Wir behandeln ihn schlecht.</i>
<i>sich bewegen</i>	0(8)	+	<i>Das Kind bewegt sich (natürlich).</i>
<i>bezahlen</i>	018	+	<i>Sie hat ihren Irrtum teuer bezahlen müssen.</i>
<i>denken über/ von</i>	048	+	<i>Er denkt schlecht von seiner Frau. Er denkt schlecht über seine Frau.</i>
<i>denken</i>	08	+	<i>Er denkt wie ich.</i>
<i>denken, sich</i>	018	+	<i>Er denkt sich die Sache leicht.</i>
<i>sich fühlen</i>	07/08	+	<i>Der Junge fühlte sich als Mann. Der Dieb fühlte sich schuldig.</i>
<u><i>sich führen</i></u>	08	+	<i>Der Häftling hat sich ordentlich geführt.</i>
<i>funktionieren</i>	08	+	<i>Der Wankelmotor funktioniert anders als der Ottomotor.</i>
<i>gebrauchen</i>	07	+	<i>Er gebraucht seine Müdigkeit als Entschuldigung.</i>
<i>gehen</i>	08	+	<i>Alles geht nach Wunsch.</i>
<u><i>gehen</i></u>	0(8)	+	<i>Der Fußgänger geht (sehr langsam).</i>
<i>gehen (es)</i>	38	+	<i>Dem Kranken geht es schlecht.</i>
<i>hängen</i>	018	+	<i>Sie hängt das Bild gerade.</i>
<i>heizen</i>	0(8)	+	<i>Holz heizt (gut).</i>
<i>hören</i>	08	+	<i>Der Großvater hört schlecht.</i>
<i>kaufen bei/von</i>	014/8	+	<i>Er hat das Auto bei seinem Freund/von seinem Freund billig gekauft.</i>
<i>kennen</i>	018	+	<i>Der Lehrer kennt den Schüler als fleißig.</i>
<i>leben</i>	08	+	<i>Die Familie lebt gut.</i>
<i>liegen</i>	08	+	<i>Der Stoff liegt 2m breit.</i>
<i>lohnen</i>	013/8	+	<i>Er lohnt ihm seine Hilfe schlecht.</i>
<i>sich machen</i>	08	+	<i>Das Kleid macht sich ausgezeichnet.</i>
<i>malen</i>	018	+	<i>Er malt den Baum abstrakt.</i>
<i>meinen es</i>	0(48)	+	<i>Der Kollege hat es (mit seinem Rat) gut gemeint.</i>
<i>messen</i>	018	+	<i>Der Vater misst den Sohn mit bösen Blicken.</i>

nützen	03/8	+	Sein Fleiß hat ihm viel genützt.
ordnen	01(8)	+	Wir ordnen die Bücher (nach Verfassern).
raten	038	+	Ich rate dir gut.
reden über/von	04(8)	+	Die Kinder reden (schlecht) über die Schule / von der Schule.
riechen	0(8)	+	Das Fleisch riecht (schlecht).
schmecken	0(3(8)	+	Die Suppe schmeckt (mir) (gut).
<u>schreiben</u>	018	+	Er schrieb das Wort falsch.
sehen	018	+	Du siehst die Dinge (nicht) richtig.
sehen	08	+	Der alte Mann sieht sehr schlecht.
sitzen	0(8)	+	Das neue Kleid sitzt (schlecht).
sich stellen mit	048	+	Er hat sich mit seinen Vorgesetzten gut gestellt.
tragen	018	+	Sie trägt das Haar lang.
treffen	01(8)	+	Der Tod seiner Eltern hat ihn schwer getroffen.
<u>sich verhalten</u>	08	+	Hans verhält sich ruhig.
sich verhalten (es)	48	+	Mit meiner Gesundheit verhält es sich schlecht.
verstehen	018	+	Ich habe deine Antwort falsch verstanden.
sich verstehen	08	+	Der Mietpreis versteht sich ohne Nebenkosten.
sich versuchen	07	+	Maria versucht sich als Schauspielerin.
wohnen	05/8	+	In diesem Haus wohnen drei Familien zur Miete.
zählen	017	+	Der Rechtsanwalt zählt diesen Fall als Erfolg.
zählen	0(8)	+	Jede Stimme zählt (doppelt).
zeichnen	018	+	Er zeichnet den Baum abstrakt.
sich zeigen	08	+	Er zeigt sich großzügig.

Selbst nach Betrachtung dieses relativ geringfügigen Korpusmaterials wird deutlich, dass die Behauptung, eine Anaphorisierbarkeit mit *auf diese Art/ auf diese Weise* sei nur bei einer beschränkten Anzahl von Verben des Sich-Verhaltens möglich, so nicht bestätigt werden kann. Von den Verben des Sich-Verhaltens waren im Wörterbuch nur *sich verhalten* und *sich führen* (in der Tabelle unterstrichen) zu finden, so anaphorisiert werden konnten jedoch die Prädikativergänzungen vieler Verben.



Nebenbei stellt sich die Frage, ob das angeführte Prädikativum zu den Verben *gehen* und *schreiben* (ebenfalls in der Tabelle unterstrichen) dann als Prädikativergänzungen, also als Argument des Verbs, anzusehen sind und nicht doch als Modifikator und somit als modifizierende Angabe. Diese Frage zufriedenstellend zu klären ist schwer, da es in der Literatur keine Anhaltspunkte dafür gibt, welches Kriterium über die allgemeinen Unterscheidungsmerkmale hinaus angewendet werden könnte, um im Zweifelsfall eine Entscheidung treffen zu können. U.E. nach eröffnet das Verb *gehen* wie auch *schreiben* an sich nicht unbedingt die Leerstellen *so, auf diese Art und Weise* (jedenfalls nicht mehr, als jedes andere Handlungsverb, das in dieser oder jener Form auch nach Art und Weise modifiziert werden kann). Es sei denn, man betrachtet beide Verben vom Standpunkt des Stils aus, was aber einen ganz bestimmten Kontext und daraus resultierend eine andere Lesart des Verbs (im Unterschied zur absoluten Lesart) und somit einen veränderten Valenzrahmen voraussetzt. Dann könnten die angeführten Ergänzungen auch als solche aufgefasst werden.

Nun könnte geschlussfolgert werden, dass die Modifikativergänzung damit sogar eine größere Berechtigung als eigenständige Ergänzungsklasse hat, als bisher angenommen wurde. Alle angeführten Beispiele wurden jedoch im Wörterbuch als Prädikativum charakterisiert, woran bisher nicht gezweifelt wurde und es entsprechend der Anaphorisierung für das Prädikativum auch nicht werden sollte. Noch in der „Deutschen Grammatik“ wird festgestellt: „Nominal- und Adjektivalergänzung haben weitgehend dieselben Anaphern (*es, so*). Dies weist auf einen näheren Zusammenhang zwischen den beiden Ergänzungen hin, der durch semantische Ähnlichkeit gestützt wird: beide **klassifizieren** das Subjekt oder die Akkusativergänzung, sei es durch Einordnung in eine Obermenge, sei es durch Zuordnung eines Merkmals“ (Engel 1988: 197). Überprüfen wir, was denn U. Engels Modifikativergänzung eigentlich ausmacht, so können wir feststellen, dass sie sich zweifellos hier mit einordnen lässt: auch hier wird eine Klassifizierung des logischen (und meist auch grammatischen) Subjekts bzw. Objekts/der Akkusativergänzung vorgenommen. Daher schlagen wir vor, dass auch U. Engels Modifikativergänzung als **Modalprädikativ** konkret unter der Überschrift **Prädikativum** im Allgemeinen und der Repräsentanz eines adjektivalen Prädikativums im Besonderen, aufzufassen ist. Dafür sprechen folgende Argumente:

1. Anaphorisierbarkeit mit *so/es* für alle prädikativen Elemente: Subjekt- und Objektprädikativum, inklusive Modifikativergänzung (mit *so*).
2. Schauen wir uns die „Verben des Sich-Verhaltens“ semantisch an, so können wir feststellen, dass sie sehr nah am Verb *sein* sind. Was ist denn *sich benehmen, sich verhalten, sich führen, auftreten, sich aufführen* anderes, als *im gegebenen Augenblick so sein*? Das Verb *sein* in der Funktion als Kopulaverb hat aber unbestritten die Valenz E sub, E präd.
3. Es gibt viel mehr Verben, bei denen eine solche Ergänzung auftreten kann, die aber bisher eindeutig als ein Prädikativum klassifiziert wurden, was nie als problematisch empfunden wurde.

Das Kriterium des obligatorischen Vorhandenseins (wie etwa bei der Situativergänzung gegenüber der situierenden Angabe) kann für die Modifikativergänzung nicht einmal bei den „Verben des Sich-Verhaltens“ durchgehend angewendet werden, da man, wie bereits erwähnt, selbst bei dem Verb *sich benehmen* die Ergänzung nicht unbedingt realisieren muss. (*Benimm dich!*) Wie die o.a. Tabelle zeigt, sind es weitaus mehr Verben, deren Ergänzungen (bisher immer als Prädikativum – und zwar sowohl Subjekts- als auch Objektsprädikativum – klassifiziert) mit *auf diese Art, auf diese Weise* anaphorisiert werden können, einheitlichen semantischen Klassen lassen sie sich jedoch kaum zuordnen. Hervorzuheben wären evtl. einige Verben des Empfindens mit den Sinnesorganen (wie *schmecken, riechen, hören*), bei denen sich das Gleiche abzeichnet, wie bei den „Verben des Sich-Verhaltens“: das Prädikativum muss nicht unbedingt realisiert werden (*Das Essen schmeckt (gut). Der Stall riecht (schlecht).*) Oder einige Verben des kreativen Handelns, wie z.B. *malen, zeichnen...*

Der Korpus ist insofern eingeschränkt, als ja im Wörterbuch bereits eine Selektion aus allen deutschen Verben vorgenommen wurde. Bereits kleinere Exkurse in weiterführende Quellen zeigen jedoch, dass das weitaus umfangreichere Material die Beobachtungen nur bestätigt, z.B. Verben wie *sprechen: So spricht die Minderzahl*. Oder *begegnen: Man begegnet ihm mit Achtung*. Wir gehen davon aus, dass die Liste der Verben, deren Prädikativum auch mit *auf diese Art, auf diese Weise* anaphorisiert werden kann, in größerem Umfang fortgesetzt werden könnte.

Gar keine Erwähnung gefunden haben bei Engel die sog. freien Prädikative (Vgl. Pittner / Bermann2004: 39) (z. B. *Sie kam krank aus dem Urlaub zurück. Der Kellner trägt die Suppe heiß herein.*), in manchen Grammatiken auch als prädikative Attribute bezeichnet (bzw. „Prädikatsadjektive“). Sie können verschiedenen Formen haben, u.a. sog. Adjektivadverbien, d.h. Adjektive in adverbialer Funktion (z.B. *Der Wolf verschlang die Großmutter unzerkaut.*), ein Partizip, eine Präpositionalphrase oder aber ein absoluter Genitiv (Auch freier Genitiv genannt, hat adverbiale (temporale oder modale) Funktion, z.B. *eines schönen Tages, frohen Mutes* etc. Ihre Anzahl ist beschränkt, d.h. sie sind nicht mehr produktiv. Der Duden spricht hierbei von sog. „Adverbialgenitiv“. Vgl: Hentschel/Harald 2003: 176 ) (*Sie ging belustigt/ in guter Stimmung/frohen Mutes heim.*) Im Unterschied zur o.e. **Repräsentanz** des Prädikativums (adjektival oder nominal) ist hier die **Referenz** entscheidendes Klassifikationskriterium: das Subjektsprädikativum referiert auf das Subjekt, das Objektsprädikativum auf das Objekt. Die freien Prädikative können subjektbezogen **oder** objektbezogen sein. Sind sie subjektbezogen, so sind sie keinen topologischen Restriktionen unterworfen, lassen sich also frei im Satz bewegen, während die objektbezogenen entweder direkt nach Ihrem Bezugswort oder aber im Vorfeld stehen müssen: *Frohen Mutes schaltete sie den Fernseher ein. Sie schaltete den Fernseher frohen Mutes ein. Sie schaltete frohen Mutes den Fernseher ein.* Vgl.:

*Sie traf ihren Kollegen frohen Mutes an. Frohen Mutes traf sie ihren Kollegen an* (im ersten Fall war der Kollege frohen Mutes, im zweiten Fall, wenn nicht in der mündlichen Kommunikation mit Nachdruck betont, war sie es, die frohen Mutes war). (Vgl. Hentschel/Weydt 2003: 399, 400)

Auch hier lässt sich das Prädikativum oft mit *so und mit auf diese Weise* anaphorisieren. Die freien Prädikative sind jedoch von der Prädikativergänzung

zu unterscheiden und es ist so, dass diese nicht zu den Argumenten, sondern zu den Modifikatoren zu zählen sind und somit aufgrund der Anaphorisierbarkeit als modifizierende Angaben eingeordnet werden müssen. Die Abgrenzung der freien Prädikative hängt davon ab, ob dem Verb eine weitere Leerstelle zugebilligt wird (z.B. durch eine andere Lesart), so dass das Prädikativ als Ergänzung auftreten kann. Erschwerend wirkt sich auf diese Abgrenzung aus, dass man, z.B. durch die erwähnte Änderung der Lesart, die Valenz des Verbs erweitern oder einschränken kann. „Verben, die in der Grundvalenz zweiwertig oder einwertig sind, werden zu dreiwertigen oder zweiwertigen Verben gemacht: ...

a. *Emil/putzt/scheuert/wischt die Stube.*

b. *Emil putzt/scheuert/wischt die Stube sauber.*

Die Bedeutung des Verbs ändert sich bei der Valenzerweiterung nur in einem Punkt. Es wird perfektiv. Es entsteht eine Resultativkonstruktion.“ (Welke 2007: 175)

Gehen wir aus von einem Beispielpaar mit dem oben angeführten Satz:

*Der Kellner trägt die Suppe heiß herein.*

*Der Kellner trägt die Suppe geschickt herein.*

Auf den ersten Blick ist zwischen a. und b. kein Unterschied festzustellen; bedingt, wenn auch nicht zwingend, wenn wir das unterstrichene Element in Erstposition bringen:

*Heiß trägt der Kellner die Suppe herein.*

*Geschickt trägt der Kellner die Suppe herein.*

Auch Satz a. ist u. U. noch denkbar. Anders sieht es jedoch bei Mittelstellung unmittelbar nach dem Verb aus:

\* *Der Kellner trägt heiß die Suppe herein.*

*Der Kellner trägt geschickt die Suppe herein.*

Der Sinn des Satzes war ursprünglich so zu deuten, dass man *heiß* auf die *Suppe* bezog und nicht auf *tragen*. Dies wäre jedoch im letzten Fall so. Daraus ergäbe sich ein völlig anderer Sinnzusammenhang und resultativ auch eine andere syntaktische Funktion von *heiß* im letzten Satz.

Auch Partizipialkonstruktionen in bestimmten Positionen, insbesondere in Erststellung, könnten dann ebenfalls zu den freien Prädikativen gerechnet werden:

a. *Gerade aus dem Krankenhaus entlassen, spielt Karlchen schon wieder Fußball.*

Diese Funktion wäre dann zu unterscheiden von der des Attributs zum Nomen:

b. *Karlchen, gerade aus dem Krankenhaus entlassen, spielt schon wieder Fußball.*

Die Unterscheidung der Untergruppen muss auf Grund von pragmatischen Implikationen sowie der Gesetzmäßigkeiten der Satzgliedfolge im Deutschen vorgenommen werden und ist somit kaum theoretisch erschöpfend abgrenzbar. Gemeinsam ist jedoch allen Prädikativa, ob Subjekts-, Objekts-, Modal- oder freie Prädikativa, dass sie außer der Tatsache, dass ihr Regens das Satzverb ist und sie mit *so*, *es* und teilweise mit *auf diese Weise* anaphorisiert werden können, einen zusätzlichen Bezug auf das Subjekt oder Objekt des Satzes aufweisen. (Welke 2007: 174-193)

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## Z U S A M M E N F A S S U N G

## P R O U N D C O N T R A M O D I F I K A T I V E R G Ä N Z U N G

Die Behauptung, das Anaphorisieren mit *auf diese Art* allein erzwänge eine neue Ergänzungsklasse (von der nicht geklärt ist, wie man sie in Grenzfällen von der modifizierenden Angabe unterscheiden soll) kann nicht bestätigt werden. Die als Modifikativergänzung bezeichneten Elemente lassen sich in jedem Fall auch als Prädikativum einordnen. Die Modifikativergänzung kommt in allen Referenzformen und in der adjektivalen Repräsentanz des Prädikativums als Argument (Subjekts- und Objektsprädikativum) vor, die freien Prädikative als Modifikatoren sind noch zu untersuchen. Wir schlagen daher vor, die Modifikativergänzung als eine Subklasse der adjektivalen Repräsentanz des Prädikativums mit Referenz als Subjekts- und Objektsprädikativ anzusehen und diese als **Modalprädikativ(um)** zu bezeichnen.

Die Behauptung, die Modifikativergänzung käme nur bei wenigen „Verben des Sich-Verhaltens“ vor, wurde ebenfalls widerlegt. Eine große Zahl der Prädikativergänzungen von Verben außerhalb dieser semantischen Gruppe konnte problemlos mit *auf diese Art, auf diese Weise* anaphorisiert werden.

**SCHLÜSSELWÖRTER:** Adjektival- und Nominalergänzung, Modifikativergänzung, Verben des Sich-Verhaltens, Argument, Modifikator, Präsentanz, Referenz, Subjekts- und Objektsprädikativ(um), freie Prädikative, Modalprädikativ(um).

# IMAJU LI ČITANKE ROD?

## ROD U ČITANKAMA U OSNOVNOJ ŠKOLI

Često nam se sve razlike koje postoje između žena i muškaraca nameću kao prirodne. Tako se čini „logičnim“ ne samo da žene rađaju i doje decu, nego i da brinu o njima, da budu okrenute porodici i kući, da brinu o starima; da budu emotivne, nežne, dobre, lepe i pasivne dok se od muškaraca očekuje da budu „glava porodice“, da zarađuju; da budu jaki, ambiciozni, uspešni, hrabri... i u skladu sa tim, uobičajeno je da ženama pripada privatna, a muškarcima javna sfera života. Međutim, krajem 60-ih i početkom 70-ih godina prošlog veka u nauci je doveden u pitanje esencijalistički pristup po kome žene i muškarci poseduju esencijalnu prirodu. Definisana je pojam roda kao društvene konstrukcije pola što je omogućilo feminološka istraživanja i ukazalo da se kategorije ženskosti i muškosti ne mogu posmatrati kao prirodne datosti. Naime, sve razlike koje postoje između žena i muškaraca pravdane su biologijom i anatomijom dok nije ukazano na činjenicu da su one rezultat očekivanja koje jedno društvo ima od žena i muškaraca i da zavise od niza faktora: kulturnih, političkih, ekonomskih, društvenih i religioznih. Smatra se da su se rodne razlike pojavile sa prvobitnom podelom rada, a zahvaljujući svojoj prividnoj prirodности obnavljaju se u svakoj jedinki u procesu socijalizacije (Dojčinović 1993: 17). Na taj način održava se postojeći rodni režim<sup>1</sup> u kome su muškarci dominantni, a žene potčinjene. Presudnu ulogu u procesu socijalizacije igraju porodica, škola i mediji. Poznato je da obrazovni sistemi u svim društvima pripremaju decu da se ponašaju u skladu sa vrednostima društva, usađujući u njih dominantne verzije odgovarajućeg ponašanja.

Udžbenici su veoma važne knjige jer, između ostalog, značajno utiču na razvoj dece. Kod nas oni imaju veliki tiraž i ponekad su jedine knjige koje stižu do deteta (Plut 2003: 17). U našem obrazovnom sistemu, u nastavnim planovima i programima, naveden je veliki broj obaveznih tekstova, čime je veoma smanjena mogućnost nastavnica i nastavnika da koriste druge tekstove. Udžbenik je glavno didaktičko sredstvo koje se koristi u nastavi pa je, u skladu sa tim, i njegov uticaj veći. Budući da udžbenici imaju pretenziju da prenose kulturne modele, rodni stereotipi koje oni nude mogu predstavljati osnovu za socijalizaciju ličnosti i za diskriminatorne prakse i održavanje neravnopravnog položaja žena u društvu.

Posle pada socijalizma sa velikom pažnjom analizirani su udžbenici u centralnoj i jugoistočnoj Evropi i bivšem Sovjetskom Savezu. Pokazalo se da je

reprezentovanje roda problematično na dva načina: (1) rodne uloge strogo su određene i u udžbenicima su prisutni rodno zasnovani stereotipi, (2) priroda predstavljenih uloga je takva da diskriminiše žene (Magno i dr. 2003: 25). U našem regionu takođe su rađena neka istraživanja koja su pokazala da su žene u udžbenicima marginalizovane, da udžbenici apostrofiraju socijalizatorski obrazac žene kao majke, da je prisutno potiskivanje žena u sferu privatnosti (Baranović 2000: 101-106), te da su rodne uloge u skladu sa tradicionalnom binarnom podelom na muško/žensko (Kovačević i dr. 2004: 38). Žene se ređe pojavljuju kao autorke i junakinje tekstova u udžbenicima nego muškarci, a ženske i muške osobine predstavljene su na stereotipan način (Paseka 2004: 97).

Iako se u Srbiji još od sredine 70-ih godina prošlog veka udžbenici ozbiljno istražuju<sup>2</sup>, do sada nije poklonjeno dovoljno pažnje problemu rodnih stereotipa, predrasuda i seksizma u njima. Rodni aspekt najpre je posmatran u okviru istraživanja vrednosnih sistema u udžbenicima (Plut i dr. 1990) i pokazalo se da se udžbenici eksplicitno zalažu za ravnopravnost između polova, a implicitno sugerišu neravnopravnost žena. Ženama se pripisuje manje osobina nego muškarcima, a raspon aktivnosti kojima se one bave je uži nego za muškarce. Sa jedne strane, u udžbenicima je podržana borba za emancipaciju, a sa druge, daje se podrška ulozi žene kao žrtve (Plut 2004: 47). Takođe, analiza sadržaja Čitanke za osmi razred osnovne škole<sup>3</sup> u okviru istraživanja o vaspitno obrazovnim ciljevima (Opsenica 2003) pokazala je da ona neguje patrijarhalni model položaja i uloge žene što je u suprotnosti sa vaspitnim ciljevima proklamovanim u planu i programu osnovnog vaspitanja i obrazovanja. Istraživanja koja su se isključivo bavila dimenzijom roda (Jarić 1994; Pešikan i Marinković 1999) potvrdila su da je u udžbenicima i dalje prisutan patrijarhalni socijalizacijski obrazac muško-ženskih odnosa. Muški likovi imaju glavne, a ženski prateće uloge u tekstu i na slikovnim priložima, i dok su uloge muških likova aktivne i intelektualne, dotle su ženske posmatračke. U navedenim istraživanjima zaključuje se da ovakvi udžbenici ne odražavaju vrednosti demokratije i ravnopravnosti, te da ih treba revidirati kada je u pitanju prikazivanje rodnih uloga.

Pored udžbenika na oblikovanje vrednosti kod mladih utiče i način na koji nastavnice i nastavnici interpretiraju propisane sadržaje, te njihovi vlastiti stavovi koji mogu biti stereotipni. „Kao sredstvo socijalizacije udžbenici su daleko manje važni od stvarnog života u razredu – pre svega od stvarne komunikacije učenik – nastavnik.“ (Plut 1994: 12) Govoreći o udžbenicima kao instrumentu „tajnog nastavnog plana“ (“hidden curriculum“)<sup>4</sup>, Angelika Paseka prostor za delovanje ovog „tajnog nastavnog plana“ ne nalazi samo u udžbenicima, već u raspodeli pažnje u razredu, raspodeli prostora u školi, nastavnim planovima i programima, upotrebi jezika, raspodeli pozicija između žena i muškaraca u školi. Pokazalo se, na primer, da nastavnice i nastavnici u odeljenju više pažnje posvećuju dečacima, da oni govore češće i duže, svoje priloge saopštavaju razredu više nego devojčice, a da nisu ni prozvani, manje čekaju da budu prozvani (Paseka 2004: 53).

Pošto govore o najrazličitijim aspektima porodičnog i društvenog života, čitanke<sup>5</sup> su veoma podesne za rodnu analizu. Osim toga, čitanke se koriste u nastavi srpskog jezika, koja se realizuje u svim razredima osnovne škole, sa velikim fondom časova (u mlađim razredima i u petom razredu realizuje se pet časova

srpskog jezika sedmično, a u starijim po četiri). Ciljevi analize čitanki za osnovnu školu su da se utvrdi koliko su u čitankama zastupljeni i kako su predstavljeni ženski likovi, kao i koliko su žene zastupljene kao autorke čitanki, tekstova i slikovnih priloga u čitankama.

U istraživanju je primenjena analiza sadržaja koja je sprovedena pomoću istraživačke matrice i odgovarajuće šeme za kodiranje. Pored zastupljenosti i načina prikazivanja ženskih i muških likova, sagledane su i osnovne karakteristike udžbenika i analizirani metodički prilozi. Osnovna jedinica analize bio je tekst koji smo definisali kao pisani deo udžbenika koji čini sadržajnu celinu s jasno označenim početkom i krajem, počinje naslovom, a završava se metodičkom obradom dela, odnosno pitanjima i zadacima.

Od ukupno analiziranih 410 tekstova, žene su autorke 7% tekstova, muškarci 63%, a 30% tekstova je iz narodne književnosti. Ako izuzmemo tekstove iz narodne književnosti i posmatramo samo umetničku književnost, procentualni odnos zastupljenosti autora/ki je 10% žena prema 90% muškaraca. Procenat tekstova koje su potpisale autorke kreće se od 2% (čitanka za 5. razred) do 10% (čitanke za 6. i 7. razred). U čitanci za 5. razred od 62 teksta samo jedan je potpisala žena (Džoan Roling, *Hari Potter*), iako su autorke čitanke dve žene (Ljiljana Bajić i Zona Mrkalj). Distribucija tekstova po polu pokazala je izrazitu dominaciju muškaraca kao autora tekstova.

Osnovni tekst u analiziranim čitankama dopunjen je intepretacijom u 85% slučajeva. Ovaj podatak pokazuje nam da su autori/ke čitanki svesni važnosti didaktičko-metodičkih priloga koji treba da omoguće deci bolje razumevanje osnovnog teksta, da ih podstaknu na misaono angažovanje i da izučavane sadržaje učine zanimljivijim. U interpretacijama tekstova osnovnoškolskih čitanki govori se samo o muškim i pretežno o muškim likovima u 39% slučajeva, samo o ženskim i pretežno o ženskim likovima u 11% slučajeva, podjednako se govori i o ženskim i o muškim likovima u 8% slučajeva, a u 27% slučajeva ne govori se ni o ženskim ni o muškim likovima. Ovaj nalaz je u skladu sa činjenicom da muški likovi preovlađuju u analiziranim tekstovima.

Budući da su pitanja/zadaci izuzetno važan strukturni elemenat savremenog udžbenika i njima smo posvetili posebnu pažnju, analizirajući ih iz rodnog ugla. U osnovnoškolskim čitankama iza 373 teksta (91%) pojavljuju se pitanja/zadaci. Kada se u interpretaciji teksta postavljaju pitanja, 44% se odnosi samo i pretežno na muške likove, 13% na ženske, u 8% se podjednako pominju ženski i muški likovi, a u 26% pitanja se ne pominju likovi.

U 78% slučajeva ne može se odrediti u kom rodu su postavljena pitanja iza tekstova u čitankama od 1. do 8. razreda. To su pitanja postavljena u drugom licu jednine ili množine. Izvestan broj pitanja (7%) postavljen je i u muškom i u ženskom rodu, a ima i onih koja su postavljena samo u muškom rodu (6%).

Rezultati analize čitanki<sup>6</sup> za osnovnu školu u Srbiji pokazuju da se u čitankama održava rodna nejednakost, odnosno da postoje elementi diskriminacije<sup>7</sup> kada je u pitanju zastupljenost autorki tekstova i slikovnih priloga, kao i zastupljenost i način prikazivanja ženskih likova. Iako je izdavač vešto izbalansirao broj autora i autorki osnovnoškolskih čitanki, zastupljenost žena kao autorki tekstova u čitankama je zabrinjavajuće i nedopustivo mala i ne zavisi

od pola autora i autorki čitanki. Srpske čitanke na početku 21. veka konstruišu nerealnu stvarnost u kojoj se žene samo po izuzetku i slučajno pojavljuju u oblasti književnog stvaranja, sugerišući da je književnost gotovo isključivo muško polje delovanja! Tome, nažalost, doprinose i same autorke čitanki. Poražavajuće mala zastupljenost autorki tekstova u analiziranim čitankama danas se teško može braniti vekovnom potisnutošću žena u književnom stvaralaštvu, posebno kada se ima u vidu da su u čitankama najzastupljeniji tekstovi iz savremene književnosti nastali u 20. veku. Situacija je nešto bolja kada je u pitanju autorstvo slikovnih priloga u čitankama, muškarci su autori (samo) dva puta više slikovnih priloga od žena!

Svet čitanki je muški svet. O muškim likovima govori se pet puta više nego o ženskim. Oni su glavni likovi u više od polovine tekstova u čitankama dok se ženski likovi pojavljuju kao glavni samo u 13% slučajeva. Muški likovi iniciraju zaplet i rasplet u najvećem broju slučajeva dok ženski to čine veoma retko. U skladu sa tim, interpretacija tekstova i pitanja posle tekstova uglavnom se odnose na muške likove. Sudeći po ovome, čitanke podstiču proces *imaskulinizacije*<sup>8</sup>. Takođe, nameće se pitanje odgovornosti za diskriminaciju autorki tekstova i slikovnih priloga i ovakvo prikazivanje ženskih likova u osnovnoškolskim čitankama. Iako prisutna u svakom segmentu života, nejednakost žena i muškaraca gotovo da se ne tematizuje u čitankama, po principu – problem o kome se ćuti, ne postoji, pa ga, u skladu sa tim, ne treba ni rešavati.

Pokušavši da celovito osvetlimo način prikazivanja ženskih likova, analizirali smo različite elemente rodne karakterizacije likova: porodične i profesionalne uloge, osobine, vrednosti i interesovanja. Gotovo u svakom od ovih aspekata dobili smo stereotipe kojima se promovise patrijarhalni model pozicije žene u društvu. Tako čitanka, nudeći patrijarhalni kulturni model u kome su sve muške porodične uloge dominantnije od ženskih, ipak u prvi plan stavlja porodičnu ulogu majke. Ovaj podatak je još značajniji kada se ima u vidu marginalizovanost ženskih likova u čitankama. Možemo zaključiti da se, prilikom prikazivanja ženskih likova, u prvi plan stavlja njihova biološka funkcija i da se na taj način ženski likovi zatvaraju u privatnu/porodičnu sferu.

U skladu sa tim, muški likovi su mnogo češće od ženskih prikazani u profesionalnim ulogama (kako na slikovnim tako i u literarnim priložima) i njihove profesionalne uloge su raznovrsnije što implicira ograničene mogućnosti participacije žena u profesionalnom životu. Zanimljivo je da je najfrekventnija profesionalna uloga ženskih i muških likova ista - državnica/državnik ili princeza/princ. Međutim, muški likovi u ovoj profesionalnoj ulozi su stvarni vladari ili prestolonaslednici sa različitim titulama, a ženski uglavnom kraljice i princeze iz bajki bez moći koju ova profesionalna uloga podrazumeva. Takođe, i ženski i muški likovi su često prikazani kao seljanka/seljak što ukazuje na anahronost profesionalnih uloga.

Stereotipno prikazivanje ženskih likova delimično je narušeno prilikom navođenja njihovih najčešćih osobina. Pored tipično „ženskih“ osobina, kao što su: požrtvovanost, brižnost, marljivost, osećajnost, pojavljuju se i osobine *aktivna i odlučna*. Posebno je zanimljivo što je aktivnost najfrekventnija među pozitivnim osobinama junakinja. Kada je u pitanju prezentovanje junaka, među



njihove osobine teže prodiru one koje se tradicionalno ne smatraju maskulinim; *brižnost* se pojavljuje kao jedna od frekventnijih osobina u čitankama za mlađe razrede, a *osećajnost* u čitankama za starije razrede. Takođe, junakinje su na prvom mestu aktivne, a junaci tek na trećem, pre toga oni su hrabri i pametni. Negativne osobine ženskih likova date su stereotipno (plašljivost, lenjost, nesigurnost, pasivnost). Međutim, delimično narušavanje stereotipa naziremo među najfrekventnijim negativnim osobinama muških likova. Na prvom mestu je nasilnost što se može smatrati stereotipno muškom negativnom osobinom, a zatim slede lažljivost i plašljivost koje su stereotipno bliže negativnom ocrtavanju ženskih likova. Oslanjajući se na ove rezultate, možemo reći da je plašljivost društveno najnepoželjnija osobina. Fizičko oslikavanje ženskih likova takođe je stereotipno, junakinje su prvenstveno lepe. Stereotipne razlike prisutne su i u vrednostima i interesovanjima ženskih i muških likova u čitankama za osnovnu školu. Tako su, sasvim očekivano, najveća vrednost ženskih likova deca, a muških patriotizam. Međutim, jedan od najzanimljivijih podataka ovog istraživanja je da su u čitankama za mlađe razrede deca najviša vrednost i ženskih i muških likova, s tim što za ženske likove to važi u većem procentu. Takođe, u čitankama za mlađe razrede nalaze se i neke moderne vrednosti u vezi sa ženskim (ljudska prava i lična sloboda) i muškim likovima (mirotvorstvo, privatno vlasništvo). Ženski likovi u analiziranim čitankama najviše se interesuju za porodični život (brak i deca), a muški za vojsku i nacionalnu prošlost. Pomak je opet napravljen u okviru interesovanja muških likova u čitankama do četvrtog razreda, gde se kao najfrekventnije vrednosti pojavljuju: umetnost, putovanja, zabava.

Delimične promene u pravcu osavremenjivanja Zavodovih čitanki za mlađe razrede osnovne škole rezultat su započete reforme u obrazovanju koja je omogućila izmenu nastavnih planova i programa i, po prvi put u Srbiji, otvorila tržište udžbenika različitim izdavačima. O aktivnostima, igračkama i ulogama u igrama likova devojčica i dečaka u analiziranim čitankama govori se veoma malo. U okviru toga, na prvom mestu u slikanju likova devojčica i dečaka su perceptivno-motorne aktivnosti, što je pozitivno i pokazuje da autori i autorke tekstova ne prave rodnu segregaciju o ovoj oblasti. Igračke se pojavljuju u zanemarljivom broju tekstova. Kada su ženski likovi u pitanju, samo u jednom tekstu, reč je o lopti i klikerima. Igračke koje koriste likovi dečaka su stereotipne: knjiga, lopta, životinje. Takođe, uloge likova devojčica u igrama nisu zastupljene u tekstovima, a uloge likova dečaka su stereotipne: hajduk, ribar, vojskovođa (ratnik).

Pošto su udžbenici, po rečima Dijane Plut, neka vrsta programskih dokumenata, koji izražavaju ono „što bi trebalo da bude“ i u kojima su sadržane norme, želje, ideje o najpoželjnijim mogućim odnosima (Plut 1994: 12), zanimljivo je izdvojiti šta je to *što bi trebalo da bude* po srpskim osnovnoškolskim čitankama, kakve su *ideje o najpoželjnijim odnosima* u društvu. Kada pogledamo najdominantnije rezultate u vezi sa predstavljanjem likova, vidimo da je najčešća porodična uloga u kojoj se pojavljuju muški likovi uloga oca, da je najdominantnija profesionalna uloga, uloga državnika, da je najfrekventnija pozitivna osobina muških likova hrabrost, a negativna – nasilnost, da je njihova najveća vrednost – patriotizam, a interesovanje – vojska i nacionalna prošlost. Najčešća porodična uloga ženskih likova je uloga majke, najčešća profesionalna uloga je uloga kraljice

ili princeze, najfrekventnija pozitivna osobina je aktivnost, a negativna, plašljivost, najveća vrednost za ženske likove su deca, a najfrekventnije interesovanje je porodični život (brak i deca). Dakle, jasno je da društvo kroz čitanku promovise patrijarhalne odnose kao najpoželjnije, poričući mogućnost drugačijeg koncepta rodni odnosa i socijalizujući decu u duhu rodne neravnopravnosti. Pored dominantno stereotipnog predstavljanja ženskih i muških likova, u čitankama postoje i neke pozitivne tendencije: pitanja posle tekstova najčešće su formulisana tako da se ne može odrediti rod (drugo lice jednine ili drugo lice množine), posebno ohrabruje upotreba oba roda prilikom formulisanja pitanja u čitanci za treći razred osnovne škole; likovi češće rešavaju sukobe nenasilnim nego nasilnim sredstvima; postoji delimično narušavanje stereotipa prilikom predstavljanja osobina likova; u čitankama za mlađe razrede prisutne su i netipične vrednosti i interesovanja.

Čitanke za osnovnu školu Zavoda za udžbenike i nastavna sredstva ne razvijaju kulturu rodne ravnopravnosti kao jednu od bitnih pretpostavki savremenog udžbenika, naprotiv – one afirmišu patrijarhalne vrednosti, odnosno rodnu neravnopravnost. Da bi obrazovanje igralo važnu ulogu u promovisanju politike rodne ravnopravnosti, potrebno je da kreatori obrazovne politike obezbede da jedan od standarda za akreditaciju udžbenika bude uvažavanje rodne ravnopravnosti, da prate i evaluiraju koliko je rodna perspektiva integrisana u udžbenike i nastavu na svim nivoima obrazovanja.

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- 1 Pod rodni režimom podrazumeva se relativno strukturiran i trajan obrazac odnosa žena i muškaraca u jednom društvenom kontekstu, koji formira rodne uloge, rodne identitete i različito ponašanje žena i muškaraca – navedeno prema tekstu iz istraživanja Marine Blagojević (2006: 2).
  - 2 Dijana Plut u svojoj knjizi *Udžbenik kao kulturno – potporni sistem* navodi da je istraživanje udžbenika započeto na Institutu za psihologiju posle radova I. Ivića (1976, reprint 1984) *Skica za jednu psihologiju osnovnoškolskih udžbenika, Razvoj intelektualnih sposobnosti dece i udžbenik (I deo) i Oblici učenja i udžbenik (II deo)*.
  - 3 U navedenom istraživanju analizirana je *Čitanka za 8. razred*, čiji je autor Vuk Aleksić, a izdavač Zavod za udžbenike i nastavna sredstva iz Beograda 1999. godine; ista *Čitanka* nalazi se i u našem uzorku, s tim što je razmatrano izdanje iz 2002. godine.
  - 4 „Postoji „tajni nastavni plan“ („hidden curriculum“) koji uskraćuje prava devojkama i ženama pored oficijelnog postulata o jednakopravnosti spolova. To uskraćivanje se vrši tako što im se prenose poruke „usput“ i „nenamjerno“ koje ih upućuju na njihove tradicionalne zadatke, uloge i pozicije“ (Paseka 2004: 52).
  - 5 Rezultati predstavljeni u ovom radu nastali su tokom istraživanja „Rodno osetljivi udžbenici i nastavna praksa u regionu Balkana“, realizovanog od septembra 2005. do septembra 2007. godine.
  - 6 Analizirane su sledeće čitanke Zavoda za udžbenike i nastavna sredstva iz Beograda:
    - Vučković, M. 2004. *Čitanka za 1. razred osnovne škole*
    - Jovanović, S. 2004. *Čitanka sa osnovnim pojmovima o jeziku za 2. razred osnovne škole*
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  - 7 Pošto postojeći mehanizmi Ujedinjenih nacija za zaštitu ljudskih prava nisu bili dovoljni za zaštitu prava žena. Ujedinjene nacije su 18. decembra 1979. godine donele Konvencija o eliminaciji svih oblika diskriminacije prema ženama (CEDAW). Definiciju diskriminacije navodimo po ovoj Konvenciji: „Diskriminacija je neposredno ili posredno razlikovanje, privilegovanje, isključivanje i/ili ograničavanje sa ciljem i/ili posledicom otežavanja, ugrožavanja, onemogućavanja i/ili negiranja priznavanja, uživanja i ostvarivanja ljudskih prava.“

8 Pod *imaskulinizacijom* se podrazumeva proces koji se dešava tokom obrazovanja – žene uče da razmišljaju kao muškarci, da se identifikuju sa muškim stanovištem i da, kao uobičajen i legitiman, prihvate muški sistem vrednosti u kome je mizoginija jedan od centralnih principa. O ovom fenomenu govore različite feminističke autorke.

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## S U M M A R Y

### DO TEXTBOOKS HAVE A GENDER? GENDER ANALYSIS OF PRIMARY SCHOOL TEXTBOOKS

This paper demonstrates the approach to the study of primary school textbooks gender analysis and its results. The results explicitly tell us how women have been marginalized as text and image authors in the analyzed textbooks. Female characters in textbooks are also less looked at and compared to male

characters, although both have been interpreted in traditional and stereotypical manner (family and professional roles, values and interests...) as a part of text worlds. Stereotypes are partially obliterated only when presenting characters' outlook.

Aiming to ensure the notions of textbooks as a part of the important role in promoting policy of gender equality and correspond to the concept of a contemporary textbook, crucial findings suggest that educational policy creators are to be concerned about the textbook accreditation standards and gender equality obtainment, as well as about setting up conditions for introducing the gender aspect in the educational system.

**KLJUČNE REČI:** obrazovanje, rod, rodne uloge, čitanke, stereotipi.

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# OPPOSITIONAL MOTIVATION:

## INSIGHTS INTO A NEW PSYCHOLOGICAL PREDISPOSITION IN FACING THE OTHER IN ARAB SOCIETIES

Since the writings of the social and clinical psychologist Uri Bronfenbrenner (Bronfenbrenner 1979), researchers in education have come to consider the importance of environment in determining the success or failure of learning. His work emphasised the effects of the environmental systems of the individual, i.e. his *ecology*, on his development. In education, the learner's readiness to learn languages and be open to discover their cultures is also quite related to his ecology inasmuch as the latter develops in him positive or negative attitudes towards these languages and cultures, attitudes which influence greatly his involvement in the learning process. The concept of attitude, which is generally defined as "an acquired, latent, psychological predisposition to react in a certain manner towards an object" (Lüdi and Py 1986: 97), is central to understanding the situation of foreign language learning in Arab countries in the sense that it explains the learning behaviour of the foreign language student, especially in his relationship to the culture or cultures he is exposed to in the classroom.

In foreign language and culture learning at university level, attitudes towards the target language and culture play a major role in the student's readiness and subsequent achievement of the objectives of the curriculum of the degree he intends to obtain. Emphasis is put here on university level as the objectives of a university education go beyond the mere fact of accumulating knowledge in a specific field for a future job after graduation. University education is part and parcel of the great social enterprise of producing citizens capable of taking in charge the country's management, including its relationships with the rest of the world. As such, success and failure of a university education is to be assessed not only in terms of how much knowledge the graduate has or has not accumulated, but also how much *savoir-être* he has been able or not to integrate to live up to the hopes and expectations his society has invested in him.

Attitude is all the more important inasmuch as it is associated with deep-rooted emotional responses, as a psychological process very much relevant to the

cognitive process of learning, in which contacts with the foreign language and culture are based on feelings, stereotypes, and prejudices about the people who speak that language or hold that culture. A conflicting or amicable relation to a people influences a student's interest in their language and culture, i.e. his attitude to approach them.<sup>1</sup>

It has been observed that considerable numbers of foreign language students in Arab universities do show negative attitudes towards the cultures of the native peoples of this language. These attitudes seem often surprising to teachers and somehow not taken into account by syllabus designers and language teaching methods. This is partly due to the fact that these attitudes have coped quite well with the learning of the language, instead of being a definite deterrent or a psychological inhibitor, though they are sometimes so. Foreign language learning often takes place in a non-supportive, and at times even hostile, environment of resentment, suspicion and rejection of the culture of the target language. This hostile ecology brings many Arab foreign language students to miss a great part of the objectives of the foreign language curriculum as they view the foreign culture as a *subtractive* (Gardner 1979) threat that could take the place of their own culture, while the foreign culture is meant to be *additive* to their own, i.e. approached in a positive give-and-take relationship that can be profitable to them in terms of widening their scope, vista and comprehension of the world.

It is in this sense that attitudes towards foreign languages and cultures among Arab students stand as prerequisites to the real effectuation of the university curricular objectives. This is all the more true as these attitudes determine the student's motivation to engage body and soul into achieving these objectives. Defined as "a state of cognitive and emotional arousal, which leads to a conscious decision to act" (Williams and Burden 2001: 120), motivation, as a crucial affective variable in the learning process, which comprises psychological factors that "energize behaviour and give it direction" (Hilgard, Atkinson and Atkinson 1979: 281), determines the student's interest in the subject studied and the amount of time and effort he is ready and willing to invest in it.

Yet, because there is a clear distinction between language and culture as far as attitude is concerned in the sense that a negative attitude towards a culture does not necessarily induce a negative attitude towards the language that conveys it, motivation to learn the language may vary from the motivation to really know the people who speak it, i.e. the motivation to discover in an unbiased manner their culture or cultures. Although attitude towards the language may well coincide with attitude towards the culture, in which case it would induce or not the motivation to learn both, attitudes towards language and culture may well not operate on the same wavelength, and produce a situation whereby the student develops a motivation to learn the language, and at the same time remains completely impermeable to and turns away from its culture.

Contrary to Schumann's (1986) theory of the 'acculturation model', which states that rejection of a group's culture is likely to lead to inhibiting the learning of the group's language, many students in Arab universities manage to be quite good users of, for instance, English in spite of their negative attitudes towards the English or the Americans. This is mainly due to the type of motivation they activate in

their approach to this language. Probably, a positive attitude towards the culture is likely to correlate with higher achievement in the language, a situation in which it is the *integrative motivation* that directs the learning process. Integrative motivation is then one of the main positive results of the personality variable referred to as empathy.

Since the works of Gardner (1985) and until recently, integrative motivation held a privileged position in foreign language learning as it stood as the best booster for the language learning process. Yet, Gardner himself, and many researchers before him, such as Lukmani (1972) or Ellis (1994), have come to mitigate this statement and reconsider this theory, more applicable to second language learning, and admit that other types of motivation could induce successful learning, especially in the case of foreign languages.

In the case of Arab university students, other types of motivation play an important role to overcome the culture inhibition and achieve successful learning of the foreign language. Despite the fact that the other, not less important, objectives of university education are not achieved, these types of motivation bring the students to spend the necessary time and effort to attain a decent, if not a good, mastery of the language. These types can be grouped under the general name of *instrumental motivation*, in which practical factors, external to the individual, come to induce the desire to learn. Among these factors, Williams and Burden (2001: 116) mention “passing exams, financial rewards, furthering a career or gaining a promotion”. This type of motivation was labelled by Atkinson (1964) as *achievement motivation* in the sense that the student’s desire to learn is induced and sustained by his need to achieve a success in a given subject. Achievement motivation is then necessary for students who struggle against the fear of failure.<sup>2</sup>

Williams and Burden (2001) prefer to define motivation in terms of a combination of either internal or external influences. Internal influences range from a mere interest in an activity to a wish to succeed. External influences refer to the impact of other people in determining the desire to learn. Deci and Ryan (1985) express the same idea using the concepts of *intrinsic* and *extrinsic motivation*. With intrinsic motivation, according to the authors, the reward is the learning experience itself, instead of an external reward like success.

In the case of some Arab students that learn a foreign language despite their negative attitudes towards its culture, it is a quite special and different type of motivation that prompts learning. It is a motivation that combines internal and external factors. This combination operates in a specific way in the sense that internal factors are the result of the external ones, and gives birth to a new type of motivation which I will be referring to as *oppositional motivation*. It is a psychological state of defiance and challenge, in which the student learns the language of a people whose culture he despises and considers as the antithesis of his own. It is a motivation of confrontation in which language becomes an arm that can lead to defeating the Other. Otherness is viewed, in the eyes of such students, not as an opportunity for enrichment, but rather as adversity, enmity and conflict.

On the basis of a social view of motivation, as opposed to the cognitive perspective which affirms the individual choice in making decisions, it is suggested here that the learning of foreign languages among some Arab university students

is sometimes successful despite negative attitudes towards their cultures, because it is underlain by an *oppositional motivation*. This motivation is based on the internal factor of self-satisfaction induced by the external factor of their religious-dominated culture that makes up the social context of their upbringing and education. Students are motivated to learn the language by their response to a religious prescription, an Islamic one, which establishes foreign language learning as a moral duty. Their learning is viewed by them as an act of piety as they put into practice the words which the prophet of Islam, Mohammed, is supposed to have said: "He who learns a people's language is safe from their harm".

Their *oppositional motivation* includes an instrumental one as they learn the language as an act of self-defence. It also comprises an extrinsic one as they are influenced by their religious-cultural environment. It integrates an intrinsic motivation as well in the sense that it relies on a belief and a moral conformity to this belief. It is not meant here that all students are motivated in this way, nor is it assumed that *oppositional motivation* is the only motivation that brings a category of Arab students to learn foreign languages. *Oppositional motivation* is rather what allows these students to overcome the cultural obstacle and engage in the language learning process despite their negative attitudes towards the foreign culture.

It appears here that the student's views of the foreign language and the foreign culture play a substantial role in determining his attitudes towards both of them and his motivation to approach them. These views are nothing but his *representation* of the Other and the relationship he is supposed to have with him, i.e. his conception of otherness. The notion of otherness, or the relation to the Other, underlies attitude, and consequently the whole intercultural process experience, whether within or outside class. The view of the Other is thus a representation on the basis of which opinions are formed and attitudes are adopted.

The main concern here is social representations, i.e. the group's imagination of one's position in the world and its relationships with the other groups which are believed to possess different cultures. As opposed to individual representations, which are the individual's imagination of his own position as a member of his community or society and personal perceptions and projections, social representations are collective conceptions that are shared by a cultural group. They are social as they involve social rapports, and they are collective in the sense that they become the group's mode of knowing the world, i.e. "processes of mediation between concept and perception" (Moscovici 1976: 302) that result from the very interrelations and contacts between members of the same group and across different groups.

They are approximations (Moore 2001: 10) that compartmentalise reality according to the pertinence of a particular element. For instance, some Algerians' representation of a particular group, such as the Americans, may have a negative representation, while another one, such as the Swedish, may have a positive one, despite the fact they are generally viewed as belonging to the same general category referred to as the 'West'. In this sense, representations retain only elements that may justify prejudiced or favourable behaviour. As a "form of practical knowledge" (Nuchèze and Colletta 2002: 172), they are inescapably part of the individual's database that helps him decide on the most appropriate and suitable actions in



various situations. They are, to use Maisonneuve's words, "spaces of opinions" (quoted in Nuchèze and Colletta 2002: 16) which determine not only general behaviour, but also learning behaviour.<sup>3</sup> In certain instances, representations acquire a greater importance as far as opinion and behaviour are concerned as they are the only sources of knowledge, as is the case with some students' views of the 'West'. In this situation, negative attitudes can only be explained by the kind of representations they hold, representations which become the central "mental schemata" (Zarate 2004: 29), not only in the relation to the Other, but also in defining one's identity, be it individual or ethnic.

Moreover, representations, not only across communities but also within the same community, are not peacefully juxtaposed. They are often in competition, depending on the types of discourse they emerge from and the people who produce this discourse. Ideology, and most particularly Islamist ideology in Arab countries, does a lot in producing a particular type of discourse which fashions and sustains some representations of the Other (the 'West') in a logic of conflict and opposition to other types of discourses and representations that are available in Arab societies. Those who are likely to hold power and exercise domination, socially and politically, are those who are capable of imposing, by force or consent, their discourse and their representations. As Zarate (2004: 31) put it: "Representations do not coexist in a mere relation of juxtaposition, but in a competing space where the stakes are those of a symbolic struggle for a social, and sometimes political, recognition".

In education, social representations affect the individual learning behaviour. Here, they intervene in this pedagogical context and play a substantial role in directing learners' attitudes towards the subjects studied. In language learning, two types of representations interfere: language representations and social representations. There is a clear-cut distinction between these two types as one can be negative while the second is positive. The representation of the English language is positive among many Arab students, while some of the cultures underlying this language, such as American culture, may have a negative representation among the same students.

Distinction between language representations and social representations is probably not natural, since "there is no language," as expressed by Poirier (1989: 83), "without a message, there is no message without the intention to signify, and there is no signification without a reference system".<sup>4</sup> This distinction is often the result of a deliberate action, much like a nuclear fission, undertaken by ideologies that purpose to split language from culture. This split, in most Arab-Islamic countries, is operated by some currents of thought for the sake of preserving younger generations from any supposedly 'negative' influence that foreign cultures may induce.

What is peculiar about social representations, as compared to language representations, as far as foreign language learning is concerned, is the fact that when they are negative about a particular culture, they do not hinder language learning, since language learning is sustained by positive language representations and boosted by *oppositional motivation*. In the case of Arab students, the negative representations of American culture, though they induce negative attitudes towards this culture and thus prevent them from fully experiencing it and taking advantage of its benefits, yet, they do not deter English language learning.

Teaching culture, and more specifically foreign culture, is also taking into consideration the social and cultural representations found in the foreign culture, as they underlie what J. L. Martinand called *social practices of reference* (see Raisky and Caillot 1996: 22-23) that direct, not only social choices, but also didactic ones. These practices, based on the economic and social situation of society, are what society has fixed as the representative and most appropriate forms of behaviour that all its members ought to adopt. In a cross-cultural situation, it is the confrontation between the social practices of reference of the social and cultural representations of the native culture and the target one that is the dynamics of the cross-cultural experience. It is the balance in this confrontation that determines the success or failure of this experience.

Beyond the indisputable utility of representations in any culture, they still stand as psychological inhibitions outside and inside the classroom by inducing students to cope with one of the most common principle among human beings, the principle of 'the least effort'. It is easier and far more comfortable to face the familiar than confront the unfamiliar, to find ready-made answers than strive for explanations, to be certain than doubt. What political and religious ideologies in Arab countries have laid, as far as students of foreign languages and cultures are concerned, is a substratum of stereotyped and representation-based pictures of the Other that jeopardises their very objective of engaging in a university education, by inducing in them negative attitudes that impede the realisation of this objective, i.e. their quest to find their way out of the ethnocentric cocoon. Succeeding in learning the foreign language through *oppositional motivation* bears witness to the existence of a dramatic situation whereby there is little opportunity offered to many Arab students to learn through passion rather than hatred.

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1 Works on the strong relationship between attitude and learning were produced as early as the 1950's with Adorno through his *Authoritarian Personality* (Adorno 1950), which explored the relations between prejudice, personality and learning. Other consistent works also continued this type of investigation with people like Anglejan and Tucker (1973), or later Gardner and Lambert (1972), Gardner (1979), Gardner and Smythe (1981).

2 With the works of the Canadian psychologist Donald Hebb, distinction between instrumental and integrative motivations seems unsatisfactory. Hebb (1966) spoke of *optimal arousal*, a motivation which induces learning without having to meet other needs than novelty, curiosity and pleasure. The psychologist Mihaly Csikszentmihalyi (1990) uses the concept of *flow* to describe this psychological state in which learning becomes an optimal experience of effortless movement of energy.

3 W. Doise (Doise 1979: 184), working on the linguistic behaviours of categories of the Swiss population speaking different regional dialects, has observed that the nature of the relationships between these groups, whether in a situation of competition or cooperation, affects to a great extent, not only their readiness to learn each other's language, but also each group's tendency to accentuate its regional accent so as to distinguish themselves from the others.

4 J.-C. Abric defines social representations as a system of interpretation of reality: "Social representations," he writes, "are the product and process of a mental activity by which an individual reconstitutes and attributes a specific signification to the reality he faces" (quoted in Nuchèze and Colletta 2002: 171). These representations, according to Moscovici (1976: 39), are expressed and observed through "a speech, a gesture, an encounter, in a daily environment"

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## SUMMARY

### OPPOSITIONAL MOTIVATION: INSIGHTS INTO A NEW PSYCHOLOGICAL PREDISPOSITION IN FACING THE OTHER IN ARAB SOCIETIES

Foreign language and culture teaching and learning in Arab countries has acquired, as a pedagogical process, specificities which makes it today one of the main urgent concerns of research in educational sciences in this part of the world. Within a social context which is extremely permeated with cultural and ideological influences, many students tend to import social representations of the Other into the classroom, something which determines their readiness and learning strategies in their approach to foreign languages and cultures. This has induced among many Arab students of foreign languages and cultures a new type of motivation referred to in this paper as *oppositional motivation*.

Oppositional motivation allows these students to distinguish between the foreign culture, towards which they have developed negative attitudes and representations, and its language they are psychologically disposed to learn, and thus overcome a psychological inhibition which would otherwise prevent them from learning the target language.

**KEYWORDS:** attitude, motivation, oppositional motivation, Other, otherness, representation, ecology, foreign language, foreign culture.

# TEKST KAO INTERAKCIJA: MOGUĆE IMPLIKACIJE NA NASTAVU STRANIH JEZIKA

## 1. UVOD

Još šezdesetih godina dvadesetog veka postalo je jasno da je tradicionalnim sintaksičkim sredstvima nemoguće opisati složenu organizaciju teksta i kompleksne odnose među segmentima teksta na nivou višem od rečenice. Novo, dinamično shvatanje teksta kao proizvoda specifične interakcije pisca i čitaoca rađa se i razvija postepeno, od Gudmana (Goodman 1967) i Vidousona (Widdowson 1978) preko Hoijsa (Hoey 2001) sve do zagovornika teorije retoričke strukture (*Rhetorical Structure Theory*) koja nalazi primenu ne samo u analizi diskursa i teorijskoj lingvistici, već i u psiholingvistici i računarskoj lingvistici.

Tekst je, prema Hoijsvoj definiciji, vidljivi dokaz svrsishodne interakcije između pisca i čitaoca (Hoey 2001: 11). Svaki diskurs podrazumeva dve zainteresovane strane koje čine napor da ostvare komunikaciju. Autor teksta pokušava da ga organizuje i strukturira tako da komunikativni sadržaj bude prihvatljiv za čitaoca. Čitalac, pak, radi, nekad više nekad manje, naporno na tumačenju značenja, budući da značenja ne postoje kao data, kao gotov proizvod u samom jeziku, već ih gradi čitalac. Bez obzira na raznolikost žanrova i mnoštvo tipova teksta, između onoga ko je tekst sačinio i onoga ko taj tekst čita interakcija postoji: samo su vidovi i manifestacije te interakcije različiti.

Na površinskom nivou strukture tekst karakteriše kohezija, skup jezičkih fenomena koji povezuju elemente teksta međusobno. Kohezija, međutim, nije dovoljna da obezbedi tekstu koherenciju, tj. „ono što nam dozvoljava da o pročitanoj tekstu stvorimo jasnu i potpunu mentalnu sliku“ (Colombo 2002: 59). Koherencija podrazumeva kognitivno povezivanje pročitanoj sa predstavama čitaoca, njegovim prethodnim znanjima, očekivanjima i stvaranje jedne nove mentalne strukture, za koju je tekst bio samo povod. Interakcija između teksta i čitaoca veoma je kompleksna i dinamična: čitalac je pozvan da izvodi zaključke, rekonstruiše karike koje nedostaju, preispituje tumačenja određenih segmenata teksta u ime koherencije. Prema Tanskanenu (Tanskanen u Hoey 2001: 51), kohezija i jeste zapravo strategija koju pisac koristi da bi pomogao čitaocu u građenju koherencije teksta: to je svojevrsni sistem piščeve signalizacije i čini bitan udeo

pisca u tekstualnoj interakciji. Tekst se, u krajnjoj liniji, može smatrati nizom instrukcija koje upućuju čitaoca kako da tekst tumači (Conte 1988: 7).

U radu će najpre biti reči o načinu na koji se odvija interakcija između pisca i čitaoca: kakva je uloga čitaoca a kakva pisca u neprekidnom međusobnom uticaju pomoću kojeg se ostvaruje koherencija jednog teksta. Potom će biti razmatrana uloga intertekstualnosti u tekstualnoj interakciji, kao i neke implikacije ovakvog viđenja teksta na nastavu stranih jezika u domenu pisane recepcije i produkcije.

## 2. ULOGA PISCA U INTERAKCIJI: SIGNALIZIRANJE ČITAOCU

Još je Sinkler (Sinclair 1983: 71) insistirao na podeli diskursa na autonomni plan, koji se tiče piščevog stvaralačkog čina, i interaktivni plan, na kojem pisac mora da vodi računa o tome da svoje ideje izlaže čitaocu jasno i razumljivo.

Svaki tekst namenjen je nekome: bilo o kom žanru da je reč, pisac, dok tekst sastavlja, ima na umu nekakvog zamišljenog čitaoca. Međutim, pisac ne izražava nikad sve svoje misli upućene čitaocu, što bi bilo zamorno i neefikasno u komunikaciji, već u tekstu ostavlja onoliko tragova i uputstava, koliko smatra neophodnim za prenošenje određenog značenja. Pri tome, pisac se oslanja i poziva na onaj korpus lingvističkih i vanlingvističkih znanja koji je zajednički zamišljenom čitaocu i njemu samom, sluteći šta bi čitalac iz napisanog mogao da zaključiti.

Upućivanje, tj. signaliziranje jeste od izuzetne važnosti za pisca, budući da se njime obezbeđuje koherencija teksta u svesti čitaoca. Postiže se upotrebom specijalizovanih imenskih glagolskih i pridevskih reči, priloga i priloških izraza u funkciji konektora, repetacijom, paralelizmima, pronominalnom supstitucijom, elipsom, inverzijom, kao i korišćenjem sinonima, antonima, hiperonima i hiponima. Poseban vid piščevog prisustva u tekstu jeste metadiskurs, sačinjen od „onih aspekata teksta koji se eksplicitno odnose na organizaciju diskursa ili piščev stav prema sadržaju ili čitaocu“ (Hyland 1998: 438).

Ukoliko bismo jedan tekst čitali bez piščevih signala, razumevanje bi na pojedinim mestima bilo otežano, a napor pri izvođenju zaključaka i traganju za kontinuitetom smisla daleko veći.

Obim i priroda piščevih signala u mnogome će zavistiti od tipa teksta: tekstovi struke i nauke predvideve strukture i organizacije sadržaće ih mnogo više nego narativni tekstovi. Vešt pisac kroz tekst upućuje s merom: previše signala činilo bi tekst dosadnim, a premalo suviše napornim za čitaoca. Pisac ne ukazuje isključivo na segmente teksta koji slede, već može pomoću signala diskursa i metadiskursa načiniti i neku vrstu retrospektivnog putokaza.

## 3. ULOGA ČITAOCA U INTERAKCIJI: OČEKIVANJA I HIPOTEZE

Promena shvatanja uloge čitaoca u procesu čitanja najčešće se vezuje za rad Gudmana (Goodman 1967: 127) i tiče se tzv. *top-down* postupka u interpretaciji teksta<sup>1</sup>. Čitalac, dok tekst čita, u svakom trenutku ima određena očekivanja o

onom što bi moglo uslediti u tekstu. Ta očekivanja nisu uvek precizna, niti istog intenziteta. Formulišu se kako lokalno, na delu teksta koji čitalac upravo čita, tako i globalno, budući da čitalac kreira i hipoteze o tekstu kao celini. Kad god pročitamo rečenicu, to pokreće izvesna očekivanja u našem umu, a ta očekivanja oblikuju našu interpretaciju onoga što u tekstu sledi. Iako očekivanja ne formulišemo uvek u obliku pitanja, jasno je da ih, kad zatreba, možemo aktivirati: ukoliko nas nepredviđeni tok kojim tekst ide zbuni, posežemo za prethodnim znanjima, obraćamo pažnju na kontekst i tako pokušavamo da interpretiramo relacije koje nisu bile očekivane (Hoey 2001: 22). Proces u kojem naš um, dok čitamo neprekidno stvara hipoteze o onome što sledi, proverava ih, koriguje i ponovo preispituje, Gudman je nazvao „psiholingvističkom igrom pogađanja“ (Goodman 1967: 130).

Kod iskusnog, razvijenog uma, ovako shvaćen proces razumevanja odvija se, kad je reč o maternjem jeziku, automatski. U nastavi stranih jezika treba učiniti napor da se osvesti taj proces i da se transferom prenese na čitanje na stranom jeziku, ukoliko je to moguće. Čitalac treba da pokuša da sadržaj i razumevanje teksta organizuje na sopstveni način. U tome mu pomažu svest o situaciji, temi i ciljevima za koje se čita, redundanca, kao i čitačeva prethodna znanja i veštine.

Mentalni proces putem kojeg čitalac integriše u podatke koje pronalazi u tekstu druga znanja koja ima, prizivajući ih iz sopstvenog sećanja, iz drugih delova teksta, ili koristeći model koji je čitalac još od ranije imao u svesti, poznat je u literaturi kao inferencija (engl. *inference*). Sposobnost inferencije, tj. razumevanja onoga što u tekstu nije eksplicitno iskazano ima veze sa opštom sposobnošću interpretacije koju svi korisnici jezika imaju, manje ili više razvijenu. Kolombo (Colombo 2002: 60) govori o „očekivanju tekstualnosti“ kao bitnom faktoru aktivnog stava čitaoca. Tekstualna kompetencija, koja treba da sadrži sve pomenute elemente (sposobnost zaključivanja, tj. inferencije, očekivanje tekstualnosti, sposobnost aktiviranja prethodnih znanja) izuzetno je kompleksna. Ne stiče se rođenjem, već se usvaja učenjem, razvijanjem očekivanja koherencije i tekstualnosti kod učenika, kao i uvežbavanjem adekvatnih pitanja, koja čitalac sam sebi postavlja pre, tokom i posle čitanja. Čitanje i razumevanje teksta ne podrazumeva samo uočavanje njegove površinske strukture već uključuje interpretativni čin – niz procedura koje čitalac obavlja. Interakcija zavisi kako od onoga što je autor uneo u tekst, tako i od onoga što tekstu „donosi“ čitalac: prethodna znanja, poznavanje sveta, očekivanja. Čitalac, dakle, treba da aktivira svoja jezička i vanjezička znanja, izvodi zaključke o tekstu, kao i da neprestano procenjuje sopstvenu interpretaciju teksta imajući u vidu situaciju u kojoj čita i svrhu za koju čita.

#### 4. INTERTEKSTUALNOST KAO FAKTOR TEKSTUALNE INTERAKCIJE

Čitalac i pisac upućeni su jedan na drugog. Verovatnoća da će čitalac pogoditi tačno dalji razvoj događaja u tekstu veća je ukoliko pisac anticipira ono što možda čitalac očekuje. Upravo to je, prema Hoiiju, jedan od razloga za regularnost određenih obrazaca diskursa u žanrovima (Hoey 2001: 43). Pisac, znajući da čitalac ima određena očekivanja na osnovu prethodnog iskustva sa sličnim tekstovima

najčešće se trudi da ih ispuni ili da se bar delimično rukovodi njima pišući tekst. To, s druge strane, utvrđuje uverenost čitaoca u ispravnost polaznih pretpostavki i utiče bitno na njegova buduća čitanja i tumačenja kada se nađe pred tekstom sličnog tipa. Ključna reč za uspehu interakciju između pisca i čitaoca postaje tako podudaranje određenog korpusa tekstova koje imaju na umu i jedan i drugi učesnik interakcije. Svaki napisani i pročitani tekst utiče, manje ili više, i na pisanje i čitanje nekog sledećeg. Odnos u koji jedan tekst „stupa“ sa drugim tekstovima istog tipa utiče na buduću produkciju i recepciju sličnih tekstova i poznat je u literaturi pod imenom intertekstualnost<sup>2</sup> (Kristeva 1986: 37).

Veoma eksplicitna interakcija i naglašena intertekstualnost svojstvena je tekstovima formalne strukture koji su mahom argumentativne i ekspozitivne prirode. Razmotrimo, na primer, kako se tekstualna interakcija odvija između autora naučnog članka i publike koja takve tekstove čita. U tekstu jednog naučnog članka stručnjak iznosi rezultate istraživanja imajući stalno u vidu svoje kolege koje će na taj način imati priliku da novodobijenim informacijama obogate poznavanje odgovarajućeg polja proučavanja. Čitaoci, verovatno isključivo pripadnici odgovarajuće naučne i diskursne zajednice, tekstu će prići sa već razrađenim aparatom za tumačenje tog tipa teksta, budući da poznaju njihovu uobičajenu organizaciju i strukturu. Nekome ko je izvan date zajednice tekst će možda izgledati nejasno i nedorečeno, no autor članka i redovni čitalac teksta struke imaju ista znanja o konvencijama i običajima pisanja takvog tipa teksta. Autor članka pridržava se pravila pisane produkcije ustaljenih u određenoj kulturi, dok redovni čitalac naučne literature, u svakom segmentu teksta koji čita, otkriva zapravo poznati mu model pisanog diskursa, s kojim se i ranije sretao čitajući slične tekstove.

## 5. TEKSTUALNA INTERAKCIJA U NASTAVI STRANOG JEZIKA

Uprkos važnosti koja se u teorijskim razmatranjima pripisuje aktivnom pristupu tekstu, u praksi smo često svedoci da se čitanje, naročito kad je reč o nastavi stranog jezika, tretira isključivo kao vežba za proveru jezičke kompetencije.

Pošli smo od pretpostavke da čitalac, intereagujući s tekstom, formuliše hipoteze o tome kako će se tekst dalje razvijati. Zadatak onoga ko uči da čita na stranom jeziku jeste transfer sposobnosti kreiranja hipoteza u vezi s tekstom u domen čitanja na stranom jeziku. Iskustvo pokazuje da to kod mnogih učenika stranog jezika izostaje, između ostalog i zato što kod mnogih, pogotovu kod učenika mlađeg uzrasta, ta sposobnost nije dovoljno razvijena ni u maternjem jeziku. Dekodiranje teksta koje se odvija na morfosintaksičkom i sintaksičko-stilističkom planu često je toliko naporno za neke učenike stranog jezika da malo energije ostaje za pokušaj kreiranja hipoteza tokom čitanja. Da bi podstakao učenike da analizi teksta pristupe na nov način, nastavnik treba da kreira aktivnosti koje će povećati čitačevo učešće u interakciji sa tekstom i piscem. Te aktivnosti moraju svakako biti usklađene sa nivoom na kojem učenici vladaju stranim jezikom, kao i sa njihovim specifičnim potrebama i ciljevima učenja. Mi ćemo ovde navesti neke od mogućih aktivnosti.



Učenici treba najpre da se upoznaju sa različitim tipovima teksta, osobenostima njihove strukture i organizacije sadržaja. Dragocen može biti dijalog sa učenicima o tome šta oni uviđaju kao najbitnije odlike, na koji bi način takvom tekstu prišli ukoliko bi ga čitali na maternjem jeziku, kako bi ga analizirali i tumačili. Nastavnik stranog jezika ne treba da zazire ni od povremenih „vanjezičkih“ zadataka, kao što su pogađanje tipa teksta na osnovu nekog odlomka (npr. uvoda ili zaključka), klasifikovanje tekstova prema određenim parametrima i sl. Jedan od važnih uslova za razumevanje jeste prepoznavanje određenih intertekstualnih veza koje postoje između datog teksta, sa svim njegovim specifičnostima, i drugih tekstova slične vrste. Učenik treba da ima uvid u primere tipičnih tekstova na jeziku koji se uči, treba da razvija intertekstualna očekivanja u svakom sledećem tekstu koji čita, naročito ako se nije sretao sa sličnim tekstovima, ili su oni kulturološki i strukturalno drugačiji od tekstova na maternjem jeziku. Moguća aktivnost u tom smislu jeste upoređivanje tekstova, na stranom i maternjem jeziku, paralelna analiza odlomaka, uz ukazivanje na sličnosti i razlike u njihovom oblikovanju i strukturiranju.

Kada se suoči sa tekstem, čiji tip prepoznaje, čitalac, verovatno, ima najpre globalna, šire postavljena pitanja, a tek onda lokalna i specifična. Jedna od prednosti aktivnosti pre čitanja (tzv. *pre-reading activities*) jeste da obezbede učeniku odgovore na pitanja koja bi normalno mogao da postavi sam sebi o tekstu koji će čitati. Činjenica da su odgovori na globalna pitanja zapravo rasuti po tekstu dozvoljava, čak preporučuje selektivno čitanje, u kojem učenik traži one rečenice koje odgovaraju na njegova pitanja i čita samo njih. Svaka aktivnost s ciljem da se u tekstu, uz pomoć signala diskursa i metadiskursa, pronađe tražena informacija korisna je vežba nekome ko treba da čita na stranom jeziku, naročito kada se ima u vidu koliko tipova teksta mi zapravo nikad i ne čitamo u celini.

U procesu čitanja učestvuju ne samo jezičke već i kognitivne i metakognitivne sposobnosti čitaoca. U pokušaju da učenike pripremi za dinamičan odnos sa tekstem i piscem nastavnik može isprobati sledeću aktivnost: uz ponuđeni odlomak teksta predoče se dve ili tri moguće hipoteze o daljem toku teksta, za koje se učenici u paru ili grupi opredeljuju. Zatim se njihove pretpostavke porede sa stvarnim nastavkom teksta. Sve vreme učenici se pozivaju da obrazlažu i komentarišu svoja očekivanja i izbore (kako su se opredelili za jednu ili drugu hipotezu, koji su ih signali na to naveli, da li im se čini da je tekst zadovoljavajuće strukturiran, da li je pisac kroz metadiskurs dao dovoljno ili premalo uputstava čitaocu i sl). Na taj način, koristeći ne samo sopstvena, već i iskustva kolega dolazi se do ko-konstrukcije znanja i osveščivanja procesa čitanja. Živi dijalog sa tekstem omogućava im da proniknu u njegovo „tkanje“. Ovakve aktivnosti izuzetno su pogodne za rad u paru i grupi, kao i za brojne i heterogene grupe učenika.

Jedan od problema koji se ispoljava kod učenika prilikom pokušaja recepcije teksta jeste nemogućnost prevazilaženja linearnog pristupa da bi se došlo do hijerarhijskog ustrojstva teksta. Zato učenik treba da nauči da, služeći se „uputstvima“ rasutim po tekstu, izvlači primarne, sekundarne i marginalne informacije, a zatim da ih pomoću dijagrama ili tekstualne mape reorganizuje u sopstvenu predstavu o smislu, često bitno različitu od linearne jezičke forme kojom se pisac poslužio da te informacije predoči čitaocu. Jasno je da će se često od

jednog do drugog učenika te tekstualne mape razlikovati, u zavisnosti od onoga što svaki od njih izvuče iz teksta kao bitno, tj. kao ono što će o tekstu zapamtiti i onda kada se više ne bude ni sećao doslovne jezičke forme kojom se pisac poslužio. Izgled i razrađenost sheme zavisice od usklađenosti teksta sa interesovanjima, potrebama i afinitetima čitaoca, od dužine i kompleksnosti teksta, kao i od svrhe čitanja. Aktivnost se smatra uspelom, ukoliko shema sadrži suštinu teksta, srž „oslobođenu“ linearnog sleda jezičkih fenomena u kojima se krila.

Najdelotvornija, ali svakako i najzahtevnija provera razumevanja, primenljiva na višim nivoima učenja jeste rezime pročitano g teksta, verbalni ekvivalent dijagrama tekstualne strukture. U praksi se ovoj aktivnosti ponekad pristupa olako, na površan i nesistematičan način, bez prethodne pripreme, često bez poštovanja osnovnih pravila sažimanja vezanih za dužinu, izgled i kvalitet rezimea. Pod uslovom da se učenici adekvatno obuče za izradu ovog vida preformulacije, rezime predstavlja krunu analize jednog teksta — čitaočevu konceptualizaciju pišćeve poruke.

Precizno i tačno prepoznavanje pišćevih signala i njihovog značenja ključ je za bolje razumevanje teksta. Nije dovoljno učiti ih izolovano, deduktivnom metodom: aktivnosti za prepoznavanje diskursnih obrazaca i signala moraju biti kontekstualizovane. Učenici, na primer, mogu dobiti zadatak da porede jedan odlomak bogat signalizacijom i metadiskursom, sa istim tim tekstom iz kojeg se, za potrebe nastavne aktivnosti, svi pomenuti elementi upućivanja odstrane. Učenici bi u tom slučaju bili svedoci otežanih uslova čitanja i razumevanja usled izostajanja pišćevih uputstava u diskursu. Poželjno je da i ova aktivnost bude praćena diskusijom učenika o tome koji segmenti mogu i bez signala biti shvaćeni bez mnogo napora, a koji pak ne, ima li mogućih alternativa za pojedine forme i sl. Aktivnost se može primeniti i na tekstu čiji su segmenti ispremeštani i treba da se uredi uz pomoć kohezivnih sredstava u vidu zamenica, hiperonima, konektora koji su u zadatku dati ili ne. Aktivnost pronalaženja grešaka može se primeniti na tekstu u kojem su određeni elementi tekstualne organizacije namerno pogrešno upotrebljeni, a na učenicima je da ih uoče i isprave. Na višim nivoima mogu se tako ispravljati neadekvatno upotrebljeni kohezivni elementi u pisanim radovima nekih drugih, anonimnih učenika, uz obaveznu diskusiju o načinjenim izborima po obavljenom zadatku. Ovakav način analize diskursa jaća kod učenika svest o principima strukturiranja teksta, što će im biti od pomoći ne samo u recepciji već i u pisanoj produkciji na stranom jeziku.

U nastavi pisanja poželjno je da učenik primeni što više identifikovanih i naučenih signala diskursa i diskursnih obrazaca, kao što je npr. paralelizam ili egzemplifikacija u pisanoj produkciji na stranom jeziku. Time jaća i varira sposobnost građenja rećenica, perioda i segmenata teksta, a može usvojiti i neku od mogućih globalnih struktura kao formu za iskazivanje sadržaja koji namerava da prenese. Pogodna aktivnost mogla bi biti pisanje određenog tipa teksta na osnovu datih informacija, ali poštujući zadatak strukturu, npr. koristeći paralelizam ili repetitivnost. Na nižim nivoima ovaj zadatak bi se mogao svesti na preformulaciju datog teksta.

Zgodan primer aktivnosti za uvećavanje pisane produkcije na višim nivoima učenja daje Makarti (McCarthy 1991: 155). Od učenika se zahteva da povežu, „ulančaju“ zadate tekstualne segmente (otuda i naziv aktivnosti — *segment*

*chain activities*). Jedan uvodni, a jedan zaključni segment daju se grupi od četiri–pet učenika. Svako od njih zatim dobije još i početak nekog novog segmenta koji sadrži određeni signal. Uvodni i zaključni segment moraju biti sasvim jasni u pogledu smisla koji bi tekst trebalo da poprими. Svaki učenik posebno piše svoj segment — obično dve–tri rečenice. Sledi zajedničko razmatranje svih segmenata i njihovo uklapanje u koherentnu tekstualnu celinu. Još je važnije i teže odlučiti o pravilnom nizanju segmenata između uvodnog i zaključnog koji su na početku zadatka dati. Pošto poređaju sve segmente na zadovoljavajući, smislen način, očekuje ih ne manje kompleksna aktivnost gramatičkog prekrajanja, uklapanja i prilagođavanja segmenata novonastalom sledu (npr. preformulacija određenih konstrukcija, dodavanje kohezivnih sredstava među segmentima i sl.) u cilju bolje koherencije. Osnovna zamisao ove aktivnosti jeste da se simulira proces sintaksičkih, leksičkih, semantičkih i stilističkih izbora koje svako pisanje podrazumeva, vodeći pritom računa ne samo o nivou rečenice već i o nadrećenićnom nivou teksta.

## 6. ZAKLJUČAK

U doba vrtoglavog napretka u oblasti informacionih tehnologija, u eri hiperteksta, neminovno je napuštanje statičnog, linearnog i jednostranog pristupa pisanom diskursu. Savremeni čitalac, zahvaljujući razvijenim kognitivnim metakognitivnim, tekstualnim i intertekstualnim kompetencijama, spreman je da tekstu priđe proaktivno, da sa piscem uspostavi dijalog i omogući dinamićni i celishodni protok informacija.

U domenu nastave stranih jezika ovakvo poimanje teksta može doprineti preispitivanju tradicionalnog pristupa nastavi ćitanja i razumevanja pisanog diskursa. Nastavne aktivnosti koje polaze od teksta ne treba da budu sračunate isključivo na proveru jezićkih kompetencija, već na razvijanje aktivnijeg odnosa prema strukturi i organizaciji diskursa. Neke od njih ovde smo predložili, uz napomenu da o njihovoj izvodljivosti i svrsishodnosti ostaje da se donese sud tek na osnovu rezultata empirijskih istraživanja sprovedenih u učionici.

1 Tradicionalna, ne previše srećna podela, nastala sedamdesetih godina prošlog veka, razlikovala je *bottom up* pristup ćitanju (procesuiranje teksta reć po reć, prihvatanje autoriteta pisca) od *top down* pristupa, kod kojeg bi čitalac trebalo da pristupi tekstu „odozgo“, od globalnog ka lokalnom, sa nećakvim unapred oformljenim planom, preskaćući čak delove teksta koji nisu relevantni za ćitaoćeve potrebe i svrhu ćitanja. Kasnije su predlagani nećto jasniji termini za ove postupke: *text-driven* i *reader-driven*. (v. Urquhart 1999: 42)

2 Inspirisana Bahtinovim radovima, Kristeva uvodi troćimenzionalni tekstualni prostor sa tri „koordinate dijaloća“: pisac, idealni ćitalac i spoljni tekstovi (tj. ostali tekstovi koje i pisac i ćitalac imaju u vidu). Svaki segment teksta može se dovesti u vezu sa nećakvim širim korpusom tekstova koje sobom nose i pisac i ćitalac. Svaki tekst je, prema rećima Kristeve, apsorbovani i transformisani neki drugi tekst.

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### SUMMARY

#### TEXTUAL INTERACTION: POSSIBLE IMPLICATIONS FOR FOREIGN LANGUAGE TEACHING

This paper explores some aspects of textual interaction within written discourse analysis as well as possible implications of such an approach for foreign language teaching. The focus is on writer-reader interaction. The writer guides the reader by signalling through the text, whereas the reader approaches the text actively by using the writer's signals and intertextuality which can help create expectations on further text development. All this can have a positive influence on teaching reading and writing skills and some classroom activities are suggested at the end of the paper.

**KLJUČNE REČI:** tekst, interakcija, čitanje, intertekstualnost, nastavne aktivnosti.

# THE CHARACTER OF ELECTRA

## IN THE PLAYS OF AESCHYLUS, SOPHOCLES AND EURIPIDES

Greek mythology has exercised a deep and unparalleled influence upon Western culture. Dramatists, artists and philosophers from Roman times have been inspired by the thrilling legacy of Ancient Greece. The origins of these myths are impossible to determine and there is no one true version of any myth. However, owing to the great tragedies of Aeschylus, Sophocles and Euripides, whose plays drew almost exclusively upon the Greek myths, it is possible to have a profound insight into the content of the myths. Furthermore, it is much easier to comprehend the account when the same myth is retold by each of the three dramatists. On the other hand, each of the playwrights had to add different elements to approach the story in an original manner. One of the retold myths is the account of Orestes' vengeance, where Aeschylus in *Orestia*, Sophocles in *Electra* and Euripides in his *Electra* adopted different approach and point of view to revenge<sup>1</sup>. Among different characters which can be compared, Orestes' sister, Electra, deserves close and meticulous attention and the aim of this paper is to show both how the three playwrights saw the traditional myth and what their approach to the tradition was through Electra's attitude towards matricide.

It was Aeschylus in 458 BC who first dramatized the legend of Electra in the second part of his *Orestia* trilogy called *Choephoroi* (*The Libation Bearers*). Although his *Electra* plays only a subordinate role in the whole story of revenging the murdered father (she appears in the Act One, but completely disappears from the scene at line 584), Aeschylus created Electra as necessary and useful character for the preparation of the vengeance (Dukat 1996: 36). Electra appears at the very beginning of the play, silent, dressed in black, bearing libations to the grave. The libations are from Clytemnestra, Electra's mother, who, after a horrible nightmare of a snake biting her, has sent the offerings to the grave of her dead husband. Though Electra goes to the grave of her father to pour the libations, she believes it is not righteous to do so, as they are sent by the murderous wife. She asks the chorus for help, to "guide and instruct" her, and after a short dialogue, Electra changes her prayer and starts demanding murder for murder and revenge for her father. However, it is important to note that Electra shows her human character precisely

with her hesitation and asking questions, she does not simply pray for someone to kill in return (Goldhill 1986: 23). She asks whether it is pious to pray for revenge, but the chorus provides a simple and direct justification of it which she accepts.

ELECTRA	Pray on them what? expound, instruct my doubt.
LEADER	This: Upon them some god or mortal come
ELECTRA	As judge or as avenger? speak thy thought.
LEADER	Pray in set terms, Who shall the slayer slay.
ELECTRA	Beseemeth it to ask such boon of heaven?
LEADER	How not, to wreak a wrong upon a foe? (Aeschylus 1991-93: 12) <sup>2</sup>

The next important scene is the recognition scene between Orestes and Electra, where Electra recognises Orestes by the lock of his hair and his footsteps. Although rather unconvincing, this scene is necessary for the plot that continues with the siblings' lament over their father's fate with the refrain that blood must pay for blood. Both the chorus and Electra recount the aftermath of Agamemnon's murder, driving Orestes to deliver his strongest cry for vengeance. This is the most important role that Electra has in this play: she openly calls for matricide and urges her brother to commit such a terrible act.

Aweless in hate, O mother, sternly brave!  
 As in a foeman's grave  
 Thou laid'st in earth a king, but to the bier  
 No citizen drew near,  
 Thy husband, thine, yet for his obsequies,  
 Thou bad'st no wail arise! (Aeschylus 1991-93: 34)

It is almost unbelievable that a woman would forget the murder of her child, and that is what Electra completely puts aside. She forgives her father the sacrifice of her sister Iphigenia; still she craves for blood of her mother. She condemns Clytemnestra for killing her king and her husband, as if this were the closest family tie one can have. By openly renouncing her mother and supporting her brother, Electra defends the new patriarchal order that is to come. I would agree with Erich Fromm who in *Symbolic Language in Myth, Fairy Tale, Ritual and the Novel* gives the illustration of Bachofen's analysis of *Orestia* and says that it is

... a symbolic representation of a last fight between maternal goddesses and the victorious paternal gods...Matriarchal culture is characterised by an emphasis on blood ties, ties to the soil, and a passive acceptance of all natural phenomena. Patriarchal society, in contrast, is characterised by respect for man-made law, by predominance of rational thought, and by man's effort to change natural phenomena. (Petrović 2004: 245)

In the XX century, an American playwright Eugene O'Neil also retold the myth in his play *Mourning becomes Electra* where he emphasises that the myth

could not be read only individually but also culturally, through the whole cultural context in which it was created, and it is the story of the two principles where only patriarchal principle of the Father and Logos triumphs (Mitić 2004: 70).

Sophocles's version of the Electra story was written around 410 BCE, and it is difficult to read it without thinking of Euripides's *Electra* and Aeschylus' *Choephoroi*. When Aeschylus told the story, he did so with an eye to the ethical issues associated with a blood feud. Sophocles, however, addresses the problem of character — namely, he questions what kind of woman would want so keenly to kill her mother. The play opens with Electra where she can be seen chanting and lamenting over her father's death and waiting for her brother-avenger. She is contrasted to her sister Chrysothemis in a dialogue which is very similar to the dialogue between Antigone and Ismene. Chrysothemis mourns for her father and brother as well, but she stoops before the ones who have the power (Dukat 1996: 40); on the other hand, Electra does not want to accept the present condition and Sophocles depicts "the passionate intensity of Electra's hatred" (Goldhill 1986: 269). Her hope is completely destroyed when she learns from the false messenger about Orestes' death and says: "Oh, miserable that I am! I am lost this day! [...] I am lost, hapless one, I am undone!" (Sophocles 1991: 35)<sup>3</sup> However, her hatred is so intense and she is so determined to avenge her father that she even thinks about murdering Aegisthus alone:

Behold these two sisters, my friends, who saved their father's house; who, when their foes were firmly planted of yore, took their lives in their hands and stood forth as avengers of blood! [...]  
I must do this deed with mine own hand, and alone; for assuredly I will not leave it void.

In the dialogue between Electra and Clytemnestra, Electra accuses her mother of killing Agamemnon in cold blood and reveals the true reason why Clytemnestra committed such a crime. Although Clytemnestra tries to explain her action by saying:

Thy father – this is thy constant pretext – was slain by me. Yes, by me – I know it well; it admits of no denial; for justice slew him, and not I alone, – justice, whom it became thee to support, hadst thou been right-minded; seeing that this father of thine, whom thou art ever lamenting, was the one man of the Greeks who had the heart to sacrifice thy sister to the gods – he, the father, who had not shared the mother's pangs. (Sophocles 1991: 27)

Electra explicitly and unemotionally states it is not true, and the real motive is adultery of her mother with Aegisthus: "But I must tell thee that thy deed was not just; no, thou wert drawn on to it by the wooing of the base man who is now thy spouse." (Sophocles 1991: 29)

What is more, Clytemnestra does not behave as a mother to Electra and Orestes and has done wrong to them: "For tell me, if thou wilt, wherefore thou art now doing the most shameless deeds of all, – dwelling as wife with that blood-

guilty one, who first helped thee to slay my sire, and bearing children to him, while thou hast cast out the earlier-born, the stainless offspring of a stainless marriage.” (Sophocles 1991: 30)

It can be concluded from this short episode that Sophocles wanted to present Electra as a heroic character who has suffered a lot because of a guilty mother-adulteress. Although matricide is a terrible crime, the sympathies of the reader are somehow with Electra whom Sophocles puts on the stage as great and heroic.

The climax of this version is when Electra recognises Orestes. Her ultimate despair transforms into unbelievable happiness, and they plot the murder of their mother first, and then of Aegisthus. While in Aeschylus Electra disappears from the stage when the murder takes place, in Sophocles’ story Electra not only does conspire against her mother but also takes part by urging Orestes to hit their mother once again while she is on guard in front of the house: “Smite, if thou canst, once more!” (Sophocles 1991: 81) Kovačević in his study on Greek tragedy believes that the real murderer here is Electra (1932: 43). However, Dukat says the difference between Aeschylus and Sophocles is in treating the moral problem: is it allowed for a son to kill his own mother in order to avenge his father? Aeschylus’ solution was to introduce Furies in the end that drive Orestes into madness (although he was acquitted of the matricide), while Sophocles’ play ends with chorus that is appalled but says the murderers have to be punished: “The curses are at work; the buried live; blood flows for blood, drained from the slayers by those who died of yore.” (Sophocles 1991: 81) And concludes in a kind of reconciliation: “O house of Atreus, through how many sufferings hast thou come forth at last in freedom, crowned with good by this day’s enterprise!” (Sophocles 1991: 89)

Euripides similarly focuses on the issue of character, but Euripides’s Electra is ultimately psychically destroyed by her situation. Euripides makes Clytemnestra’s murder appear a horrible act, since Electra cunningly leads her mother to death. In the beginning of the play, there is a different setting than in Aeschylus and Sophocles: the scene is set before the hut of the peasant to whom Electra is married. This extraordinary change of dramatic scenario is explained in the peasant’s prologue<sup>4</sup>. He informs the audience of the present situation (how he got Electra as a wife) and also tells about the incident when Aegisthus wanted to kill Electra but her mother saved her life: “But when e’en thus there seemed some room for fear that she might bear some noble lord a child by stealth and Aegisthus was minded to slay her, her mother, though she had a cruel heart, yet rescued the maiden from his hand.” (Euripides 1991: 5)<sup>5</sup>

The benevolent peasant also understands bitterness of his wife, though she is not loyal to him in return. Electra craves for her brother, thinking only how to revenge her father. Her brother Orestes, who lives in exile, appears with his friend Pylades, but Electra does not recognise him. In this scene, Euripides shows his particular sense for psychological analysis, especially when Orestes, doubting his further actions, asks Electra, before she has recognised him, what she expects from her brother to do if he shows up. “What could Orestes do in this matter, if he did return? [...] But suppose he comes, how could he slay his father’s murderers? [...] Wouldst thou be brave enough to help him slay his mother?” (Euripides 1991: 19) Electra replies that she would want revenge, and would help her brother “with the self-same axe that drank my father’s blood” (Euripides 1991: 19). She adds that she would just like to shed her mother’s



blood, and then she would not mind to die: "Once I have shed my mother's blood o'er his, then welcome death!" (Euripides 1991: 19)

The climax of Electra's cruelty can be seen in her strong determination to see her mother dead. Even when Orestes has second thoughts, Electra is resolute:

"ORESTES What must we do to our mother? Slay her? ELECTRA What! has pity seized thee at sight of her? ORESTES God! how can I slay her that bare and suckled me? ELECTRA Slay her as she slew thy father and mine." (Euripides 1991: 58)

In Euripides' version of the story, after having deceived her mother to enter the hut, Electra follows her and directly takes part in the murder. The order of murders is the same as in Aeschylus' version: Orestes kills Aegisthus first (hitting him from the back), then his mother, while Sophocles changed it. With this order of events, Euripides puts the Clytemnestra's murder to be the final and terrible act.

The solution to his play is not natural for the reason that Euripides uses *deus ex machina* technique and the Discouri appear on the stage ("from above"). They explain that Clytemnestra and Aegisthus deserved death; nevertheless, the act of their murder is morally unacceptable. The Discouri order Electra to marry Pylades, while Orestes has to defend himself before the Aeropag, the supreme court at Athens, and will be finally absolved of his crime.

Allowing ethic re-questioning in the interpretation of Electra and Orestes' revenge, Euripides is closer to the most traditional Aeschylus' version of the same motive, but at the same time he questions the validity of the Delphi prophecy, which incited the tragedy in the first place, when it nominated Orestes to be the avenger. Though religious, Euripides in *Electra* condemns Apollo who orders the murder and establishes moral laws for others, while he himself demands bloody revenge (Djurić 1998: 342).

To conclude, by dealing with the same motive of revenging father by killing mother, the three dramatists took different approach through the use of the female character of Electra. The execution of mother in Aeschylus is both necessity and crime, which reaches its end on much higher level (Leski 1995: 226). His Electra is emotional, hesitant and restrained. In Sophocles play, Apollo's demand is valid as something sacred, while his Electra is a tortured heroic character who does not accept limitations; on the other hand, her greatness is precisely what makes readers feel uncomfortable. Euripides tries to show that the committed murder falls out from the religious concept and criticises the traditional myth. For him Electra is an antiheroic and pathological character. By criticising and rejecting the traditional myth, Euripides made the tragedy lose both its content and the gist; thus, it was not possible anymore to write tragedies after Euripides, and the playwrights turned to lyrics and comedies which drew upon new sources and found inspiration in everyday life (Dukat 1996: 47).

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1 Robert Graves in *The Greek Myths* (ch. 113) gives different versions of the myth, providing the content for his approach from these three tragedies, which altogether build up a complete picture of what happened in Agamemnon's tragic family.

2 Aeschylus, *The Choephoroi*, electronically enhanced text.

3 Sophocles, *Electra*, electronically enhanced text.

4 This change of setting is typical of Euripides' plays who introduces for the first time in the Greek theatre real and common people. Aristotle in chapter 25 of *Poetics* says that "Sophocles said that he drew men as they ought to be; Euripides, as they are."

5 Euripides, *Electra*, electronically enhanced text.

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## SUMMARY

### THE CHARACTER OF ELECTRA IN THE PLAYS OF AESCHYLUS, SOPHOCLES AND EURIPIDES

Greek myths have always been a rich source of inspiration for many playwrights and one of the most famous myths is Agamemnon's murder and vengeance on the mother who committed it. Among many characters that appear in the myth, *Electra* deserves meticulous attention and inspired even the Ancient Greek dramatists Aeschylus, Sophocles and Euripides, who approached the story in three different ways. Aeschylus regarded the matricide as a necessity and *Electra* in his play is both emotional and indecisive. Sophocles saw *Electra* as a tortured heroine who does not have limits. Euripides, the last of these playwrights to deal with the myth, provides a lot of criticism for the traditional myth and in his play *Electra* is not only anti-heroine but also pathological character. After Euripides, the importance of tragedy fades away in the Ancient Greece and the plays were not written anymore in the manner of the greatest playwrights.

**KEYWORDS:** myth, play, murder, revenge, matricide, tragedy, gods.

# MELVILOVI POSTUPCI KAO IZAZOV: MIMETIČNOST KAO REDUNDANCA JUNAKA?

## 1. UVOD

U *Rečniku književnih termina* piše da je „mimesis ili mimeza podražavanje i odražavanje, oponašanje, imitiranje kao odnos umetničkog dela prema stvarnosti što, prema realističkoj filosofiji umetnosti, pokazuje suštinu umetnosti” (*Rečnik književnih termina* 1986: 434). Jasno je sasvim da u nauci o književnosti postoji „čitav niz pripovednih strategija kojima se stvara utisak da je junak neko poput nas”<sup>1</sup>. Određene informacija o liku stičemo kroz ime, izgled, odjeću, a zatim i kroz situaciono ispoljavanje i psihološke karakteristike, jer,

Ja se moram uživeti u tog drugog čoveka, iznutra videti njegov svet onako osobito kao što ga on vidi, stati na njegovo mesto i zatim, pošto se vratim opet na svoje, ispuniti njegov vidokrug tim viškom viđenja koje se otkriva s tog mog mesta izvan njega, obuhvatiti ga, načiniti mu završno okruženje od tog viška mog viđenja, mog znanja, mojih želja i osećanja. (Bahtin 1991: 25)

Ukoliko na tekst Melvilovih romana primjenimo Frajevu klasifikaciju književnih junaka na osnovu njihove djelatne moći, svrstali bismo ih u četvrtu grupu. Oni nisu iznad drugih ljudi i njihove sredine, oni su poput nas: „On poseduje obeležja koja srećemo u običnom ljudskom životu, pa se njihova uverljivost meri kriterijumima ljudskog iskustva. On je tipičan heroj realističke književnosti, koji je svestrano povezan sa svetom koji ga okružuje i koji se u njemu očituje” (Vukićević 2004: 163).

Aktivnosti likova, način života, njihova psihologija, „uzajamna saradnja sa drugim ljudima,” (Vukićević 2004: 163) čine da u sebi sažimaju mnoge aspekte života koji ih okružuje i tako predstavljaju cjelovit sistem „u čijoj strukturi se ogleda struktura sveta kojem pripadaju” (*Rečnik književnih termina* 1986: 304). Likovi nude još jednu mogućnost klasifikacije koja je inspirisana Propovim formulacijama, a dalje potpomognuta onim Bremona i Gremasa. Prema polifoniji funkcija<sup>2</sup> koje vrše u romanima, oni se mogu podijeliti na junake-tragače, a kako *ja*, prema navodima Rusea, ne može biti jedini predmet analize, tu su i saputnici sa paluba brodova kao

i tipični predstavnici toposa na koje junaci nailaze tokom svojih putovanja. Posebno interesantni su protivnici, imanentni kao i saputnici određenim segmentima romana i, na kraju, ženski likovi. Glavnu riječ u ovim romanima autor je predao junaku, koji je u isto vrijeme i pripovijedač: „Ne priča se priča nekog drugog, nego priča onoga koji ima reč...” (Ruse 1995: 18). Iako on priča o samom sebi, ne isključuje „druge iz svoje priče, ali ih u nju prima samo ako ulaze u njegovo vidno polje, polje njegovih strasti, njegovih aktivnosti; te satelitske ličnosti postoje preko njega i oko njega” (Ruse 1995: 22).

Vukićevićeva navodi da od antičkih poetika, koje su u korijenu nekih savremenih pristupa, pa do onih Fraja i Jausa, način analize junaka možemo podrediti obrascu koji daje odgovor na pitanje „kako se junak stvara i ko je junak” (Vukićević 2004: 166-167). Izbor analize junaka kao nekog poput nas proizilazi iz same prirode analiziranih tekstova i vodi nas ka prvom postupku, nominalizaciji, koja predstavlja najjednostavniji oblik karakterizacije i svojevrsnu definiciju ili aluziju na prirodu lika. Ime se javlja kao prva naznaka koja objedinjuje informacije o liku. U Bartovoj interpretaciji ime nije oznaka za neku individualnost već elemenat „ispunjen pridevima” (Vukićević 2004: 167), a za Četmana ono je konačno prebivalište osobenosti, „ne kakvoća, već mesto kakvoće” (Vukićević 2004: 167), kako to precizno navodi Vukićevićeva. U njenom radu dalje čitamo da nominalizacija može biti tradicionalna ili komediografska, da joj funkcija može biti prospektivna, ona može biti narodna, a može imati i funkciju hipotetičnog naslova/opisa inkorporiranih u tekst. U Melvilovim romanima imena su nalik onima iz svakodnevnog života. Njihova motivacijska funkcija manje je značajna u karakterizaciji likova. No, gradativnost ove teze razlikuje se od romana do romana, od junaka do ostalih likova iz njegovog okruženja: ukoliko postoji motivacijska funkcija, ona je najuočljivija u slučaju junaka priče ili njegovog saputnika (Long Goust, Redburn, Bijela jakna, itd.) Najznačajnija funkcija motivacije kroz nominalizaciju otkriva se u romanima *Redburn* i *Bijela jakna*. Ime junaka je u oba slučaja svojom redundantnošću usmjereno ka skretanju pažnje čitalaca. Česta su i imena stranog porijekla koja mijenjaju simboličku funkciju u procesu karakterizacije, a koja su izabrana u skladu sa toponimima, što je tipično za čitavu galeriju likova koja se pojavljuje u egzotičnim predjelima Južnih mora. Simbolička funkcija nominalizacije i njena usklađenost sa toponimima evidentna je u romanu *Mardi* i predstavlja vrstu refleksije koja donosi dopunsku informaciju i zahvaljujući svom semantičkom potencijalu gradi mjesto pogodno za „promet znanja namenjenog čitaocu i nužnog za razumevanje zapleta” (Vukićević 2004: 167).

Sljedeći integrativni elemenat u konceptu karakterizacije jeste portret. Vukićevićeva navodi da se polifunkcionalnost opisa povećava kada se u portret pored opazajnih radnji uvedu i emotivni odnosi ili komentari i da od zavisnosti od prirode teksta i njegove pripadnosti književnom periodu, opis junaka može varirati od objektivnog izvještaja koji pretenduje na dokumentarnost, do utiska koji može biti u raskoraku sa dokumentarnošću. Nerijetke su i vrijednosne procjene pripovijedača ili ostalih likova u romanu, navodi dalje ona. U skladu sa Aristotelovom tvrdnjom da poput dobrih ikonografa u sliku treba unositi individualne crte, jer se na taj način postiže sličnost, ali i poljepšava ono lice koje se crta, Melvil je individualizovao junaka i često ga predstavljao s velikom

psihološkom i moralnom reljefnošću. On još uvijek nije pojedinac neponovljiv i jedinstven u svojim reakcijama na spoljašnji svijet, kako su to potencirali pojedini kritičari, s određenim imenom i prezimenom, suptilno i reljefno odražen u jeziku kojim govori i slikovitosti jezika kojim opisuje.

Likovi mogu govoriti i odjećom koju nose. Opis spoljašnjeg, fizičkog lika, „fiziognomskih crta njegovih, koji vodi dublje u ucrtavanje njegovog moralno-psihološkog lika, njegove duševnosti” (Vukićević 2004: 167), uz isticanje onih karakteristika koje ga markantno određuju, može biti prvi korak ka konkretnijoj karakterizaciji. Semiološka analiza opisa odjeće još je jedan od načina otkrivanja junaka, navodi Vukićevićeva. Takvom vrstom analize može se dobiti čitav niz informacija od pola, uzrasta, socijalnog statusa junaka i njegovih navika. U Melvilovim romanima ranog perioda odjeća ima dvostruku funkciju:

1. sižejnu;
2. metonimijsku.

Diferencijacija na dvije mogućnosti nije strogo naglašena, no treba naglasiti da je u posljednja dva romana ranog perioda (*Redburn* i *Bijela jakna*) eksplicitno prisustvo odjevnog predmeta kao ‘zamjene’ za junaka. Kada su u pitanju likovi koji figuriraju u toponimima južnomorskih kultura, opis odjeće ilustrativan je uglavnom kao etnografski katalog, ali i pregnantan s aspekta narativne funkcije i vrlo često predstavlja povod za refleksiju junaka.

U sagledavanju odnosa junaka prema drugim likovima, prema svijetu i prema samom sebi, pisac može konkretnije graditi svoje likove i posredstvom jezika, odnosno junakovog govora ili tako što junaci objašnjavaju ili opisuju jedni druge. Dakle, jezička karakterizacija sljedeći je korak u građenju junaka. Govorna raznolikost i višejezičnost književnog i neknjiževnog jezika o kojima je pisala Dragana Vukićević, primijenjena na priču o ovim romanima, nije karakteristična za koncept karakterizacije. Odstupanje od ove tvrdnje evidentno je u dijalozima na palubama brodova gdje autor „ne čisti reč od intencija i tonova koji su mu tuđi, ne ubija klice društvene govorne raznolikosti koje se nalaze u njima” (Bahtin 1991: 26). Odnos pripovijedača-junaka i likova u jezičkom smislu, razlikuje se unutar različitih govornih sredina, ali nije naglašen unutar istih. Teme o kojima govore Melvilovi likovi sankcionisane su na različite načine:

- „restriktivan, skriven u gestu ili šutnji,” (Vukićević 2004: 169) je govor pripadnika južnomorskih kultura u romanu *Tajpi*;
- govor likova u drugom objavljenom romanu nije cenzurisan i zato je vrlo dinamičan.
- govorniji su junaci *Mardija*; kao osnovna karakteristika njihovog diskursa javlja se poigravanje simbolima, alegorijama i aluzijama;
- simboličan je govor junaka *Redburna* i *Bijeke jakne*, oslonjen na njihove glavne atribute, nevinost i neiskustvo.

Jedan od posebno važnih momenata u karakterizaciju likova u ovim romanima odnosi se na dijaloško opštenje. Prema Ruseu dijalog je dodatni znak,

važno obilježje prvog lica, „a naročito zbog veze koje ono održava sa sastavnim delovima svakog narativnog sistema” (Ruse 1995: 6), dok prema Bahtinu predstavlja intenzivno obraćanje sebi, drugom, trećem. Samosvijest ovih junaka nije u potpunosti dijalogizirana, što je i logičan diktum žanrovske sinteze kojom je Melvil ispredao svoje narativno tkivo. Pa ipak, činjenica je da pojedini dijalozi imaju dvostruku funkciju: oni, kako je to govorio Ruse, intenzivno otkrivaju dubine ljudske duše. Da bi ukazali na značaj dijaloškog opštenja likova u ovim romanima parafraziraćemo Bahtinove riječi prema kojima se ne može ovladati unutrašnjošću čovjekovom, niti se ona može sagledati i razumijeti ukoliko se tretira kao objekat indiferentne neutralne analize. U tom procesu ne može nam pomoći ni identifikacija, kao ni uživljavanje u određeni lik. Njemu se može prići i on se može otvoriti samo putem opštenja sa njim, dijaloški, kako zaključuje Bahtin.

Tipično je za rane Melvilove romane da funkcija dijaloga jeste ambivalentna: nekada je više u službi radnje, i ima funkciju pokretača narativne mašine, što je eksplicitno u romanu *Omu*, a nekada ima funkciju da, sasvim jednostavno, o akterima obavijesti čitaoce. Dijalog kao sredstvo predstavlja ‘predvorje za radnju,’ ali pruža i mogućnost otkrivanja ljudskog karaktera. Melvilov ‘čovjek sa palube’ postavljen je u osnovnu shemu dijaloga, gdje biva suprotavljen ‘drugom,’ koji je najčešće ovaploćen u liku kapetana, čiji je karakter djelimično apstraktan. Čovjek sa palube djeluje, kako je govorio Bahtin, kao da je sam, iako je njegov život sazdan od realnih kategorija u kojem postoje prijatelji, braća, roditelji, žene... Vrlo rijetko imamo tipične primjere personalnog diskursa, „u kome sam subjekat govori o svom duševnom svetu” (Bahtin 1991: 65).

## 2. JEDAN ČOVJEK ILI VIŠE RAZLIČITIH LJUDI?

Prema Vilijamu B. Dilingamu junaci Melvilovih prvih pet romana su različiti likovi ali se, ukoliko u obzir uzmemo poznatu Frajevu klasifikaciju, mogu posmatrati i kao jedan čovjek u različitim životnim periodima. Junak prvog romana kao da je za autora beskonačan, „to jest stalno se ponovo rađa zahtevajući sve nove i nove završne oblike, koje on sam razara svojom samosvešću” (Bahtin 1991: 26). Tako složeni koncept Melvilovog ranog junaka izlazi na vidjelo. On je osjećajan i nemiran i kao žutokljunac napušta svoj dom, željan iskustva. Fokusiran subjekat priče osjeća se izolovanim i usamljenim, žudi za nekom davno naslućenom srećom i polako počinje da shavata nešto od prave prirode svijeta okružen pomagačima i protivnicima, koji imaju simboličku funkciju u okrilju narativnih strategija. On uviđa, kako navodi Dilingam, da na svijetu ništa nije statično i da zapravo ne postoje dogme i direktive koje nepogriješivo mogu objasniti tajnu života. Njegova funkcija monodijskog je karaktera i biva inicirana njegovim odlaskom iz kuće i putem u neizvjesnost radi sagledavanja potreba sopstvenog bića, traganja za stabilnošću unutrašnjeg života i nezavisnosti u odnosu na svijet pomagača i protivnika koji se nazire oko njega: on se mora, kako navodi Dilingam, pokrenuti u neizvjesnost i nesigurnost iskustva i duboke, ozbiljne misli. On počinje da sagledava potrebe bića, neophodnost unutrašnjeg života i nezavisnost u odnosu na preostali svijet u onoj mjeri u kojoj je to moguće. U toj fazi svoje progresije on je usamljena, nemirna lualica. Iako se nikada ne osjeća u potpunosti

nezavisnim, psihološki gledano glad za samostalnošću je neutaživa i stoga konačno destruktivna. Dilingam zaključuje da ekstremna težnja za nezavisnošću dovodi do apoteoze.

U prvom romanu junak uviđa da život na brodu postaje nepodnošljiv i odlučuje da pobjegne sa njega u momentu kada on pristane u luku Nuku-hiva, na Markiškim ostrvima. Svjestan statusa koji jedan dezertar može imati, junak pokušava da kroz kratko obraćanje čitaocu opravda svoj postupak, ali njegov izbor dodatno se komplikuje zbog činjenice da na ostrvu živi pleme kanibala Tajpija (u etimološkom smislu riječ 'tajpi' označava ljubitelja ljudskog mesa). Slijedi potom uvođenje deskriptivnog diskursa kroz koji junak izražava oduševljenje prizorima koje zatiče pri prvim koracima na ostrvu, čime se inicira ambivalentan stav koji će do kraja priče junak zauzimati prema urođenicima. To su momenti u tekstu kada fiktivno nadvladava faktografsko i kada junak kao da „poredi sebe sa arheologom ili paleontologom koji nikada ne može da pronađe celine, već samo odlomke 'neku vrstu pleziosaurske stvarnosti ponovo kako bilo vaspostavljene'“ (Ruse 1995: 40); no, mnoge interferencije i račvanja dvije vrste teksta, nikako ne čine Melvilov tekst problematičnim. Deskripcija pejzaža u funkciji je uprošćavanja apstrakcije nepoznatog mjesta i ima sekundarnu funkciju da junaku, opterećenom višeznačnim simbolima, pomogne da 'razgoli' zastrašujuće attribute koji se vezuju za pleme koje na tom ostrvu živi.

Dejvid Kirbi navodi da kao i u ostalim romanima koje je u ranoj fazi svog stvaralaštva Melvil objavio, junaku nedostaje srodna duša, prijatelj sa kojim bi podijelio rajске plodove i koji bi mu olakšao samoću. Tu funkciju u romanu vrši Tobi,

[...] zamišljen i melanholičan momak, za koga junak pretpostavlja da je sličan njemu, voljan da dezertira. Određena doza misterioznosti odvaja ga od ostalih mornara, jer Tobi je sličan lualicima koje srećete na moru, a koje nikada ne otkrivaju svoje porijeklo, ne pominju svoj dom, i kreću se po svijetu kao progonjeni kakvom misterioznom sudbinom koju ne mogu izbjeći. (Kirby 1993: 50)

Ono što je simptomatično u momentu nominalizacije nazire se već pri pomenu Tobija. Tobi je zapravo pseudonim, jer svoje pravo ime u ovom romanu on nikada ne otkriva. Misteriju vezanu za ime junak jedva da prihvata kao važnu jer se i sam u polinezijskoj trilogiji pojavljuje pod raznim pseudonimima. Kao autor Melvil svojim tekstom u tom smislu teško može udovoljiti interesovanju semiotičara, kako je to pisao Četman: izvori za imena u ovim romanima nisu bazirani na svojstvima astrologije, galenske medicine, reformacije, neoklasicizma ili romantizma. Imena zvuče tajanstveno, ali svoje uporište nalaze u mjestima u kojima likovi borave i na taj način pojačavaju iluziju čitalaca, što je sasvim jasan zadatak kada se sagledaju zahtjevi književnog tržišta Melvilovog vremena.

U romanu dalje čitamo da se u potrazi koju predvodi junak, u nastojanju da naprave distancu između sebe i broda koji ostaje u luci, dva dezertara uspinju na planinu u nadi da će ih put odvesti dalje u lakše savladive predjele koji se mogu pogledom obuhvatiti i prepriješčiti. Umjesto toga, nalaze se u gustoj šumi, bez

staze koja bi ih nekud odvela i tropskog voća kome su se nadali. Tokom besciljnog lutanja nailaze na stazu koja ukazuje na bliske znake ljudskog bitisanja. Nakon noći slične onoj iz Danteovog pakla, što je poređenje koje je u svojoj knjizi izveo Kirbi, put ih vodi u predjele nestvarno lijepe gdje sreću par urođenika, dječaka i djevojčicu, koje prate do sela. Na samom početku, u tom selu, izostaje komunikacija sa urođenicima, ali ne i navikavanje na tamošnji ritam života.

Ambivalentno smjenjivanje osjećaja zadovoljstva i straha u saživotu sa povučenim, umjetnički nadarenim Tajpijima, pojačava i rana na nozi junaka, ali i postojanje moralnih i epistemoloških nedoumica koje sputavaju njegovo oslobađanje, novodi Dilingam. To su momenti u tekstu kada junak postaje pasivan posmatrač i kada prvobitna nit pripovijedanja biva napuštena; preostala poglavlja ovoga romana posvećena su istoriji rajskog mjesta, deskripciji urođeničkih rituala i plesova, religiji plemena i tetoviranju, ustaljenoj praksi plemena u kome se obreo, a koje predstavlja najveću opasnost po junakov identitet.

U ovom segmentu priče moguće je identifikovati tri glavne faze u karakterizaciji junaka, o kojima piše Kirbi u već citiranoj knjizi koju je jednostavno naslovio *Herman Melvil*: u prvoj fazi naglasak je na fizičkim karakteristikama junaka, u drugoj se razmatraju mentalne reakcije na prostor i pojave među kojima se obreo, dok je u trećoj naglasak na anticipaciji duhovne drame kroz koju će tokom svog boravka među Tajpijima junak prolaziti. Značajno je da je razvitak svijesti junaka potpomognut nadalje uvođenjem određenih motiva kao što su kanibalizam, rana na nozi, tetoviranje i tabu, koji su naglašeni kao detalji anegdotskog tipa, ali doprinose postizanju kulminacije u posljednjoj fazi junakovog razvoja. Diskrepanca između privida i stvarnosti igra važnu ulogu u karakterizaciji. U prvoj fazi medijum je prostor, a perspektiva udaljenost, navodi Kirbi. On dalje piše da je druga faza takođe obilježena aspektima fizičkog prostora, jer junak i Tobi, njegov saputnik, prolaze preko mnogih brda u potrazi za rajskom dolinom. Prema Kirbiju to su momenti u romanu kada složenost zamjenjuje jednostavnost, fragmentarnost cjelinu. Mornari shvataju da ono što je izgledalo jednostavno iz daljine, postaje veoma komplikovano kada mu se primaknete.

Čitalac se dalje, kroz nekoliko anegdota, upoznaje sa svijetom u koji je ušao Tomo. U oba slučaja kontrast između pripadnika bijele rase i civilizacije urođenika manifestuje se kroz različito viđenje tijela i njegovog odnosa prema biću. U romanu se taj odnos afirmiše kroz komične elemente, ali ispod komičnog tona naziru se pitanja esencijalna za razumijevanje različitih segmenata teksta. Na samom početku evidentno je da je za urođenike fizička ljepota kult: „[...] koliko su misli i vremena posvećivali muškarci i žene ličnoj higijeni, njezi besprekorne kože, i ukrašavanju vijencima i nakitom od cvijeća, kao i prefinjenom izgledu ogrtača i tunika koje su nosili” (Newton 1950: 56).

Ali, ljupkost i šarm Tajpija još je jedna od karakteristika koju nezaobilazno moramo pomenuti. Oni nisu bili samo fizički lijepi: Kirbi posebno naglašava da su bili neodoljivo šarmantni kao ljudska bića, sa prefinjenim manirima, ljupki i graciozni, skloni smijehu i rasonodi i uvijek dobro raspoloženi.

Afirmacija različitog viđenja tijela prisutna je na samom početku romana u jednom od poglavlja, kada grupa urođenika sreće bijelu ženu, suprugu misionara. U prvo vrijeme oni joj se dive kao ‘novom božanstvu’ ali kasnije počinje da



ih iritira odjeća koja krije njeno tijelo. U studiji koju je 2000. godine objavila izdavačka kuća pri Univerzitetu Pensilvanija, Belis piše da je za Evropljane, bili oni misionari ili ne, tijelo esencijalno privatno i unutrašnji prostor, 'svetište,' čije granice se ne smiju preći bez izlaganja bića riziku. Odjeća pojačava ovo uvjerenje pretvarajući spoljašnjost tijela u unutrašnjost. Za Markišane, sa druge strane, tijelo nije privilegovano i nema privatni status:

Nakon što su utvrdili pol misionareve žene, njihovo idolopoklonstvo pretvorilo se u prezir i nije bilo kraja pogrdama kojima su je zasipali, kada su otkrili prevaru za koju su vjerovali da je smišljena samo zbog njih. Strgnuli su odjeću sa nje i stavili joj do znanja da njene prevare više neće prolaziti nekažnjeno. (Bellis 1990: 17)

Za urođenike odjeća koja skriva tijelo je prevara. Belis navodi da kriti, a ne otkrivati tijelo, znači suzdržavati se ili na pogrešan način predstavljati biće. Za urođenike tijelo predstavlja osnovu zajedničkog identiteta, mišljenje je mnogih antropologa. Kriti tijelo od pogleda drugih znači osporiti primarnu socijalnu vezu u plemenu Tajpija u kome se junak obreo. S obzirom da oni tijelo pojedinca ne smatraju privatnim, jedinstvenim i neotuđivim atributom bića, nerazumljiva im je želja pripadnika zapadne kulture da ga sakriju od javnog pogleda, zaključuje on.

U sljedećoj Tomovoj avanturi površina tijela dovodi se u pitanje i na taj način uvodi još jedan važan momenat u karakterizaciji junaka i plemena Tajpija. Junak napominje kako su ljudi sa Markiških ostrva najbolje zanatlije u čitavoj Polineziji i kako ih karakteriše vrhunska prefinjenost u obradi drveta i kamena ali i ljudske kože, jer majstori su za tetoviranje: „[...] njihove zanatlije ili *tuhungas* često su nakon smrti dobijali status božanstava” (Arvin 1950: 50). Kralj i kraljica Nuku-Hive ukrcavaju se na američki brod pod prismotrom francuskih oficira koji su ih odjenuli u evropsku odjeću potpuno neprikladnu njihovom uzvišenom položaju. Ali, velika tetovaža na kraljevom licu čini da izgleda kao da nosi par velikih naočara, dok su raljičine noge, vidljive ispod ivice suknje, takođe ukrašene tetovažama. Do civilizacijskog šoka dolazi u momentu kada kraljica pokazuje oduševljenje tetovažom jednog od mornara. Prema Belisu samo iz evropske perspektive tetovaža poprima status znaka, inskripcije nezavisne od tijela na kome je ispisana: on navodi da za pripadnike zapadne kulture tetovirano tijelo postaje tekst, objekat lišen veze sa unutrašnjim i privatnim bićem. Za Markišane tijelo ne donosi samospoznaju različitu od javnog identiteta. Ne treba ga zadržavati ili čuvati od eksterne alteracije, zaključuje se u njegovoj studiji.

Na samom početku junak ukazuje na značaj tjelesnog identiteta u *Tajpiju*. On pozicionira svoj tekst između suprotstavljenih stavova. Ali, u događajima koji slijede u priči Tomovo tijelo, a ne tekst na tijelu, predstavlja tačku presijeka između dvije kulture i on je prinuđen da svoje tijelo brani, kao privilegovano momenat identiteta, ističe Belis. Ako njegov identitet treba da ostane isti, on mora održati 'prostorni identitet,' svoju cijelovitost.

Ako se dio tijela izgubi, ili na njegovu površinu utisne neki znak, u ovom slučaju tetovaža, dolazi do stvaranja vidljivog diskontinuiteta u njegovom

izgledu, što znači da više neće biti označeno kao originalno stanje, više neće biti samoidentično. Temporalni diskontinuitet u obliku tijela implicira formalni diskontinuitet bića. Tomo više neće biti sposoban da spozna ili prepozna sebe. On bi mogao podleći eksternoj promjeni kostima kod Tajpija, ali tetovaža bi predstavljala radikalniju promjenu koja bi ugrozila njegov identitet. (Bellis 1990: 18)

Želja da se očuva tijelo, a samim tim i biće, 'od eksternih promjena ili diskontinuiteta, predstavlja tačku od koje autor počinje razmatranje tjelesnog identiteta'. Junaci *Tajpija* i *Bijele jakne* smatraju prijetnje obliku ili površini tijela prijetnjama osjećaju bića. Ali, dok u prvom romanu takve prijetnje bivaju smještene van granica zapadne kulture, u *Bijeloj jakni*, kako piše Belis, one su locirane u samu sredinu civilizacijskog reda. Karakterizacija se u ovom slučaju oslanja na filozofske i psihološke konsekvence označavanja ili gubljenja dijela tijela.

Belis navodi da Melvil govori o tijelima kao tijelima, kao bukvalnim fizičkim objektima koji nemaju simboličko značenje, mada se čitava grupa kritičara oslanjala na drugo mišljenje i navodila simbolički značaj korporalnog kao vrlo bitan u konceptu karakterizacije. Od Ričarda Čejsa, Njutna Arvina, Majkla Rogina, i Nila Tolkina, koji su tragali za simboličkim i psihološkim značenjima Tomove povrijeđene noge, ili jakne u romanu *Bijela jakna*, Šeron Kameron, navodi dalje Belis, smatra da je u konceptu karakterizacije bitno sagledavanje likova u borbi da se izvrši fuzija sa ili inkorporacija eksternih objekata i osoba. Druga perspektiva ukazuje na težnju da se prevaziđu granice tijela i javlja se kao reakcija na prevazilaženje tih granica. Prema Belisu linija između bića i onih koji ga okružuju postaje za autora suštinska demarkacija.

Tomov prvi strah odnosi se na sudbinu koja je gora od tetoviranja, jer Tajpiji su ozloglašeni kanibali: „Pomisao na dobrovoljnu predaju tim okrutnim divljacima, izgledala mi je kao čin potpunog ludila,” (Melville 1969: 67) navodi junak: „Da li je bilo moguće da smo, nakon svih promjena kroz koje smo prošli, zapravo bili u strašnoj dolini Tajpija i u milosti njenih stanovnika, surovog i neumoljivog plemena divljaka?” (Melville 1969: 76) U tom momentu u tekstu Tomo dovodi u vezu biće i tijelo. Njegov panični strah proizilazi iz priznavanja sopstvenog tijela kao fizičkog objekta koji može posjedovati, ili koji može pasti u ruke nekom drugom:

Kanibalizam predstavlja zastrašujući vid smrti jer uključuje kompletno uništenje tijela, njegovu fragmentaciju i apsorbciju u drugo tijelo. I hrišćanski i urođenički rituali predviđaju postojanje mjesta na kome će počivati tijelo, a kovčeg sugerise i simbolički predstavlja očuvanje tjelesnog oblića. (Bellis 1990: 19)

Čak i prije nego što uđe u dolinu Tajpija, Tomo je svjestan svoga tijela kao krucijalnog, ali povredljivog dijela identiteta. Od momenta kada se on i Tobi spuste sa planine u dolinu, jedna od Tomovih nogu postaje bolno otečena i on „[...] počinje da sumnja da ga je ujela zmija, iako ih na ostrvu, kako se pretpostavlja, nema” (Melville 1969: 45). Nakon te rane, koja prema Kirbijevim riječima podsjeća na otjelovljenje, on po prvi put ugleda pejzaž koji poredi sa rajskim vrtom. Simboličko otuđenje od

sopstvene okoline uskoro je internalizovano, navodi Belis; dvadesetičetiri sata kasnije, „[...] nisam mogao ni da pogledam nogu koja me je tako jako boljela... sam pogled na nju budio je u meni užasnu paniku” (Melville 1969: 45). Tomovo tijelo izgleda kao neprekidna cjelina, ali on ga osjeća kao veoma podijeljeno: bol čini da njegova rana djeluje kao nešto otuđeno. Belis navodi da proprioceptivna samosvijest više nije koegzistentna sa tijelom.

Kada se jednom nađe među Tajpijima i kada osjeti da zbog povrede ne može da se kreće, kao da su između njega i civilizovanog svijeta prekinute sve veze: „Bilo je uzaludno da razmišljam o tome da se pomjerim sa mjesta,” (Melville 1969: 76) žali on. Isprva, njegov čuvar iz urođeničkog plemena, Kori-Kori, nosi ga naokolo i tako je, prema Belisu, njegovo tijelo redukovano na status objekta bez ikakvog motiva, što uzrokuje da se Tomo vraća u stanje djetinje zavisnosti. Pokazuju mu kako se jede i kupaju ga, kao pravo neiskusno dijete. Medicinska praksa plemena samo pojačava pomenuti rascijep između njegovog tijela i bića, između njega i civilizovanog svijeta, jer njegova noga biva tretirana kao zaseban objekat: vrač iz plemena Tajpija počinje da manipuliše njegovom nogom i onda, pod pretpostavkom da je nakon tog dijela noga lišena svih osjećaja, počinje da je štipa i udara na takav način da je junak bukvalno urlao od bola. Stari vrač ponaša se kao da Tomova noga više nije dio njegovog tijela, i nastavlja tretman uprkos Tomovim molbama i jaucima. Bol koji Tomo osjeća pretvara se u mučenje koje nije moguće kontrolisati i predstavlja jedinu vezu između bića i tijela koja se ne može ni verbalizovati: Belis navodi da on u tom momentu osjeća da predstavlja samo komad mesa i njegova sklonost da poredi dio svog tijela sa jestivim mesom sugerise momenat drastičnog otuđenja.

Ono što za Toma predstavlja poremećaj, dualnu rupturu tijela i veze između tijela i bića, navodi se dalje, urođenici tretiraju samo eksterno udarcima nakon kojih slijedi aplikacija biljnih preparata kada doktor ostavlja nogu zavijenu lišćem. Blagi nanosi mogu samo ublažiti bol, umirujući tako i Tomovu svijest o sopstvenom tijelu. Na taj način, zaključuje Belis, on umanjuje i osjećaj samoga sebe.

Svi urođenici su tetovirani, pa čak ni lijepa Fajavej nije lišena tetovaža. Najekstremniji oblik tetoviranja prezentovan je od strane starih čuvara Tija,

[...] na čijem su oronulom tijelu vrijeme i tetovaže poništile svaki trag ljudskosti. Nakon mnogih tetoviranja, koja se završavaju među ratnicima ovog ostrva kada se svi oblici iscrtani po udovima spoje u jedan... tijela ovih ljudi postaju jednolične, tmurno zelene boje. (Melville 1969: 89)

Kada je proces tetoviranja gotov, oblik i boja tijela potpuno su izmijenjeni, a sa njima i svaki trag ljudskosti. Neobilježeno ljudsko obličje za Toma predstavlja osnovu individualnog i ljudskog identiteta, navodi Belis: „Tetoviranje, djelimično ili potpuno, znači da tijelo izlazi iz svog originalnog stanja; tijelo, a i biće, sada je nešto drugo, nešto manje od onoga što je nekada bilo” (Bellis 1990: 21).

Tomo poredi Korkija, umjetnika za tetoviranje, sa 'tucačem kamena,' 'zubarom,' 'hirurgom,' implicirajući tako da on pomjera, razbija, ili reže djelove tijela (Melville 1969: 217-18). On kasnije govori o Korkiju kao 'umjetniku' koji 'ima entuzijazam slikara,' dok razmatra mogućnost iscrtavanja Tomove bijele kože (Melville 1969: 219).

1 Ali, iako umjetnik 'dodaje' nešto tijelu, on ga ipak tretira kao objekt, dvodimenzionalnu površinu čija jedina vrijednost je u tome što predstavlja osnovu za njegov dizajn. Korki 'želi da istakne *sebe* kroz svoju profesiju' ali 'želeći to on čini da se njegov 'klijent' ne razlikuje na isti način – kao ista osoba – kakva je prije bio. (Melville 1969: 22)

Korki tretira kožu svojih klijenata kao površinu platna, negirajući njegovu neodvojivu vezu sa bićem. Ali, tetoviranje se vrši punkcijom kože, prodiranjem u prostor tijela i ubrizgavanjem strane supstance, boje, navodi Belis: tetovaža je, prema njegovim navodima, u isto vrijeme i na tijelu i u tijelu, eksterna i interna u njemu. Tetoviranje uvodi u tijelo i na tijelo nešto što se razlikuje od bića, uzurpirajući njegov prostorni identitet i njegovu ekskluzivnu relaciju sa bićem. Tijelo kao cjelina se razlikuje od bića i taj momenat u tekstu predstavlja radikalno samootuđenje, jer, „kakav bi objekt on napravio od mene!” (Melville 1969: 97), uzvikuje Tomo.

Korki želi da na lice junaka ucrtta nekoliko linija koje bi izgledale poput rešetaka na zatvorskom prozoru. Takva tetovaža, prema Belisu, uništila bi odnos između bića i tijela, zatočila bi nosioca u tijelu iza lica, koje za njega postaje strano. Korki prelazi prstima preko Tomovog lica što pobuđuje otpor njegovog tijela, dok njegovi sastavni djelovi kao da se u gađenju razdvajaju. Iz straha da će zauvijek ostati odvratan, Tomo pokušava da pobjegne od Korkija: „Taj događaj otvorio mi je oči na mogućnost novih opasnosti,” rekao je, „na mogućnost da moje tijelo izgubi svoje obličje na taj način da više nikada ne mogu od sramote da se vratim kući među svoje sunarodnike” (Melville 1969: 97).

Unakaženje lica predstavlja posebno traumatičan momenat, jer ono igra važnu ulogu u poimanju sopstvenog identiteta. Lice je, takođe, dio tijela koje se ne može vidjeti na reflektujući, posredan način. Tomo neće moći da vidi svoje lice osim kao lice nekog drugog ili kada se efekat njegove transformacije odrazi u izrazu lica onog drugog, zaključuje Belis. Tetovaža koja je upisana kao oznaka junakovog ulaska u društvo Tajpija, opet će postati vidljiva pod pogledom svakog bijelog čovjeka, postajući simbol njegovog otuđenja iz civilizovanog društva.

Priča o sopstvenom tijelu i osjećajima koje ono izaziva, svodi se kasnije na priču o fizičkoj snazi i ljepoti urođenika. U toj priči on naglasak uvijek stavlja na neobilježeno, prirodno tijelo i odsustvo svih deformiteta ili oznaka. On povezuje fizičko zdravlje Tajpija sa prirodnom moralnošću, „[...] neka vrsta prećutnog zdravorazumskog zakona čije su pouke upisane u sva srca” (Melville 1969: 97).

Nova opasnost čini da postane još svjesniji stanja zatočeništva u kome se nalazi, eksternih ograničenja koja ga odvajaju od civilizacije i od tog momenta njegova boljka, nakon što je gotovo zacijelila, ponovo počinje da se manifestuje kroz nepodnošljivo bolne simptome. Svijest o spoljašnjoj ranjivosti internalizovana je kroz povrijeđenu nogu koju Tomo, prema Belisu, povezuje sa gubitkom definisanih psihičkih i fizičkih karakteristika koje vode zatiranju njegove muževnosti.

Vođen dvostrukim osjećajem opasnosti Tomo je odlučan da uspije bez obzira na fizičku slabost koju osjeća. Nakon što brod uplovi u luku, on skače, 'neosjetljiv na bol koji me je ranije razdirao,' i odlazi ka plaži bez obzira na protivljenje urođenika (245). On se penje u brod i, boreći se protiv Tajpija, gađa kukom jednog od njih. Želju urođenika da ga tetoviraju shvatio je

kao težnju da se povrijedi njegovo tijelo. No, nasilje tetoviranjem za njih sekundarnog je karaktera; Tomo razmišlja o nasilju uopšte, bez pomisli na oznake i ožiljke koje će ono ostaviti. (Bellis 1990: 23)

Kao vješt pripovjedač, Melvil je u okrilju svoje poetike osmislio pripovjedne strategije zahvaljujući kojima je stvorio junake koji su slični nama. Konkretnije, zaključili smo, prateći teorijske navode, da je motivacijska funkcija nominalizacije najснаžnija u romanima *Bijela jakna* i *Redburn*, da je portretisao junake i predstavio ih s velikom psihološkom i moralnom reljefnošću, iako ih u ranoj fazi svog stvaralaštva nije učinio neponovljivim i jedinstvenim u reakcijama na spoljašnji svijet. Semantički potencijal odjeće u kontekstu dva posljednja romana evidentan je: eksplicitno je prisustvo odjevnog predmeta kao 'zamjene' za junaka. Junaci i ostali likovi u ranim romanima grade se i posredstvom jezika, pa je govor pripadnika južnomorskih kultura restriktivan, u drugom romanu nije cenzurisano, Mardijanci su skloni poigravanju simbolima, alegorijama i aluzijama, a simboličku konotaciju otkrivaju diskursi junaka *Bijele jakne* i *Redburna*. U karakterizaciji likova u ranim romanima značajan je i dijalog koji ima ambivalentnu funkciju: on obavještava, ali i pokreće narativnu mašinu.

Konkretnije, kada je u pitanju prvi roman, *Tajpi, kratak pogled na život u Polineziji*, posebno mjesto u karakterizaciji junaka imaju fizički izgled i odjeća, kao aspekti od značajnog semantičkog potencijala. Ti aspekti afirmišu se kroz različito viđenje tijela i njegov odnos prema biću na koji različito gledaju pripadnici bijele rase i civilizacije urođenika. Kao važna u razmatranju ovog problema nametnula se Belisova studija u kojoj je važan kontrast između načina na koji on predstavlja Melvilovo viđenje tijela ('tijelo kao bukvalni fizički objekat') i gledišta ostalih kritičara ('simbolički značaj korporalnog'). Teza koja se afirmiše kroz čitav tekst romana odnosi se na liniju između bića i onih koji ga okružuju a koja za autora postaje suštinska demarkacija.

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- 1 U ovom radu posebno sam se oslanjala na teorijske navode iz teksta Dragane Vukićević koji je za mene bio posebno inspirativan tokom pisanja ovog rada. Pominjem i Mihaila Bahtina jer čitanje njegovih studija predstavlja osnovu za dobro razumijevanje romana kao najznačajnije prozne vrste. Kada je u pitanju sekundarna literatura o romanesknim ostvarenjima Hermana Melvila, ovaj rad pisan je pod uticajem tri značajne studije koje su objavljene o njegovim romanima: autori su Arvin, Belis i Kirbi, a detaljniji podaci o ovim studijama mogu se pronaći u bibliografiji (u pitanju su citati i parafraze).
- 2 Na ovaj način suzicećemo polje likova kroz ograničen broj prepoznatljivih funkcija i prisjetićemo se riječi Žana Rusea koji kaže da preko različitih žiža roman počinje da svjetluca i vibrira oko središnjeg oslonca.

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## SUMMARY

### MELVILLE'S NARRATIVE STRATEGIES AS A CHALLENGE: THE MIMESIS OF CHARACTER AS A REDUNDANCY?

The aim of the paper is to reconsider the aspects of characterization of Tommo, Melville's first hero, in the novel *Typee, a Peep at the Polynesian Life*, published in 1846. After summarizing the basic aspects of characterization in general, we have concentrated on the situational demonstration of his peronality and hero's psychology in certain phase of his life. We have concluded that the concept of characterization in the first novel is rather complex, and that nominalization and the portrayal of the hero, especially the way in which the corporeal is presented in the novel, are highly important, both for the sailors who leave the ship at Nuku-hiva, and for the islanders that they meet there. In the theoretical sense we have based our research upon the work of D. Vukicevic, M. Bakhtin, W. Dillingham, and P. Bellis.

**KLJUČNE RIJEČI:** karakterizacija, junak, mimetičnost, Herman Melvil, nominalizacija, situaciono ispoljavanje, tijelo, tekst.

FACING THE OTHER:  
AN ATTEMPT AT ESCHATOLOGICAL  
INTERPRETATION OF D. H.  
LAWRENCE'S WORK

Having described himself as primarily “a passionately religious man”<sup>1</sup> (Lawrence 1955: 17), Lawrence understands his work to be a deep religious response to the living cosmos and an intense ontological yearning to be (Elijade 2003: 70). Being man, he is profoundly convinced, means being a thought-adventurer. While, rather than being a mere combination of the acquired information, “the juggling and twisting of already existent ideas” (Lawrence 1998: 226), within the impassive Cartesian *cogito*, real knowledge (by a “super-scientific grace” (Lawrence 1996: 216)) sprouts from the immediate sensual recognition of an unknown world. In one’s genuine attendance to the Other, “in his wholeness wholly attending” (Lawrence 1998: 226), one adventures into the unknown, risking all the inherited conceptions (including the “old stable” ego), and becomes transported to another ontological level, where he transcends the misery of time and acquires freedom to create. In other words, he restores the crucifixion within himself and, finally, gains grounds to fulfil his existence as man, to become a “natural aristocrat,”<sup>2</sup> a doorway to the transcendent truth.

As Sybilla from Cuma begs freedom from the prison of her old body, so does Lawrence become embittered with the culture in which “[t]here is no outside. There is only more knowledge to be added” (Lawrence 1961: 617) which makes us “people of *postponed* destiny” (Lawrence 1980: 32). Lawrence argues that instead of living as a whole man alive, as an organic unit of the whole reality, which is man’s greatest responsibility<sup>3</sup> (“I am part of the sun as my eye is part of me,” he says (Lawrence 1980: 126)), democratic man lives by “the cohesive force of ‘love’ and the resistant force of the individual ‘freedom’” (Lawrence 1980: 123) which is understood through individual isolation. Resisting unnaturally our relation with the other means creating our individuality from ourselves, which repeatedly recalls the original sin into the world.

In terms of eschatological metaphysics, only in our response to the other, when love overcomes isolation, by communication of “I” and “thou”, lies man’s true nature, our freedom and sacredness. In our world “the sun is outside of me,” says Nikolai Berdjajev, and that “indicates my fallen condition,” while free of reification it must be “within me and radiate from me” (Berdjajev 2000: 59). But not in the sense of naïve realism, which in his perspective turns into unintelligent

subjectivism for it implies that the unknown world does not exist, a notion that renders philosophy devoid of *raison d'être*. When the naïve man of today states that he recognizes as real only what he perceives, he actually admits, believes Berdjaev, that the reality of the world depends only on the perceiver. In a similar manner, Lawrence finds that the science of his time turns the unique world of phenomena, the “confusion of vitalities,” into a mass of objects, seeing the reality in what is but a cultural play, mostly a linguistic activity. For example, in the episode from *Women in Love* in which Gudrun and Ursula walk through the woods and notice a robin, they immediately apply human attributes to it. Gudrun assumes that the robin feels important, while Ursula names it “a little Lloyd George of the air” (Lawrence 1996b: 229-30). The object being merely what the thought speculates about, becomes thus the least real, the least existential of all things. Pointing to the absurdity of such an attempt at identification of reality with what we are or what we possess, Lawrence attempts to put himself in the mind of a kind brown hen:

But that is what I want: that she shall nod to me, with a ‘*Howdy!*’ – and I shall nod to her, more politely: ‘*How-do-you-do, Flat-foot?*’ [...] She might as well address me: ‘*Oh my skin-flappy split pole!*’ Which would be like her impudence. Skin-flappy, of course, would refer to my [...] baggy cord trousers. How would *she* know I don’t grow them like a loose skin! (1961: 433)

This projection of the limitedness of the transcendental subject into the outer world Lawrence calls “all that Lady of Shalott business” (Lawrence 1996b: 33) anthropomorphism and *connaissance*, and Berdjaev calls reification through cognition or fall into objectification (2000: 50-63). Elsewhere Lawrence impatiently asks: “Do you imagine the great realities [...] are only *symbols* of something human?” (1961: 479) On the contrary, the outer world is indifferent to the contents of mind; if we attempt at truly attending, it will always reply, to use Forster’s metaphor from the Marabar caves, in the same incomprehensible tongue – “‘bou-oum,’ or ‘ou-boum.’” However, it has long been argued in philosophy that consciousness and the world of phenomena are made possible exactly by the unknowable background of things. The life, which exists out of mind, does appear in the mind only with active participation of the speculative subject. But the subjective mind is not absolute; “the mind has no existence by itself,” Lawrence says, “it is only the glitter of the sun on the surface of the waters” (1961a: 126). It behaves as a traveller who looks at the country, which he passes by. Nevertheless, the traveller must know that “[i]t is not the country which passes by and fades, it is not the sun which sinks to oblivion. Neither is it the flower that withers, not the song that dies out.” (Lawrence 1961a: 375)

Berdjaev suggests that man’s unrestful quest for knowledge and affirmation of his situation should imply recognition of the usage of an inadequate terminology. Namely, we are accustomed to speak about an object of our thoughts, whereas he proposes thinking about a subject, i.e. a living presence that responds to us. In other words, he suggests knowing out of reification. Because the truth is not knowledge of an object but victory over reification, which assumes a meeting



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between two subjects in the mystical experience in which all is in me and I am in all, the moral postulate of the existentialist philosophy should be to liberate man's personality and his relation with the Other of that mistaken definition of man as an object. Further on, as man creates objects and God creates subjects, Berdjaev argues, man should not be approached as an object but as a collocutor, just as God is not an object but a collocutor. There is always something in the subject which eludes our conscious knowledge ("[t]his is because the *sun* is always *sun beyond sun beyond sun*" (1961a: 375), Lawrence may say), something transcendent, unknown, and perhaps incomprehensible. If alterity were not immanent to its constitution, as Levinas argues (1999: 28), all the phenomena would be but an intentional structure of mind. In Lawrence's poetical language this thought assumes the following expression:

Unless the sun were enveloped in the body of darkness, would a cast shadow run with me as I walk? Unless the night lay within the embrace of light, would the fish gleam phosphorescent in the sea, would the light break out of the black coals of the hearth, would the electricity gleam out of itself, suddenly declaring an opposite being? (Lawrence 1961a: 370)

Therefore, to gain real knowledge, our thought must always be turned to this wonder, this advent of unknown life; it must immerse into the dark unknown and probably incomprehensible sphere, when we are obliged to act morally, i.e. to be true to the authenticity we perceive, wondering to evoke its mystery. *Ego cogito, ergo sum* must be read in a different way – in my openness towards this "strange presence" (Lawrence 1961a: 618) which is "without me [...] beyond me, not me," (Lawrence 1961b: 38) who is manifestation of the Other, or the Other Himself. This openness is what Lawrence calls thought adventure and it enables realization of being.

In so far as I am I, a being who is proud and in place, I have a connection with my circumambient universe, and I know my place. When the white cock crows, I do not hear myself, or some anthropomorphic conceit, I hear the not-me, the voice of the Holy Ghost. (Lawrence 1961b: 481)

Facing the other, man becomes constituted as *persona*. In eschatological ontology, as Richard Kearney explains in his book *The God Who May Be: A Hermeneutics of Religion*, *persona* is not understood as a natural category but as a creative act; hence it is not self-sufficient, egocentric, but it passes into the other, into "thou". *Persona* is also a synonym for the otherness of the other, that which "resides beyond my intentional horizon" (Kearney 2005). Richard Kearney makes an assumption that as an inimitable singularity, *persona* becomes an eschatological aura of "possibility" (2005), and as such it belongs to me. Moreover, I have priority over it because it confirms me in the immediate presence, in reality. In Chapter "Continental" in *Women in Love*, for example, leaving the known world of England with its lights fading away, Ursula also abandons the social mask defined in that surrounding, and, expecting a new life, feels like being born again:

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Ursula went on in an unreal suspense [...] She was not herself, – she was not anything. She was something that is going to be – soon – soon – very soon. But as yet, she was only imminent. (Lawrence 1996b: 337)

In this image of Ursula feeling “her soul stirring to awake from its anaesthetic sleep” (1996b: 337), Lawrence also hints at his already well developed conception of nothingness as the main condition of birth. We find it also in his metaphor of flowering, in which the centre of the flower is nothingness which will forever stay unknown to us, but which is exactly the possibility of blossom and the petals that surround it (Crummet 1999: 19-20). This nothingness, therefore, is not a sphere of absence, but the sphere of the yet unknown and the conventionally unnameable. Eschatological metaphysics understands “nothing” as the “Divine Nothing,”<sup>24</sup> not as emptiness but as a primary and absolutely perfect principle prior to God and the world, like a seed which keeps in itself a possibility of the Holy Ghost, like Paul in the end of the novel, “himself [...] at the core a nothingness, and yet not nothing” (Lawrence 1976: 510). In *The Rainbow*, also, one is said to be “merely an unfixd something-nothing, blowing about like the winds of heaven, undefined, unstated” (Lawrence 1996c: 267). Furthermore, Richard Kearney observes *persona* as a dwelling place of God, which exists as a possibility of being (rather than actuality, *fait accompli*), and, therefore as the promised kingdom. However, the promise remains powerless until and unless *we respond* to it.

Responding to the Other, man exists in an *ec-static* way. As Laušević explains, it is not possible to say I am unless I am brought into relation, but then I expose to vulnerability this first “I am” (2002: 145) or, in Lawrence’s words, my old stable ego. This process also understands the risk Lawrence talks about. “We have to meet,” he says, “as I meet a jaguar between the trees in the mountains, and advance, and touch, and risk it. [...] Take the risk, make the adventure. [...] But with man, it is a thought-adventure. He risks his body and blood.” (Lawrence 1961a: 620). Elsewhere, he says:

Life is travelling to the edge of knowledge, then a leap taken. We cannot know beforehand. We are driven from behind, always as over the edge of the precipice. It is the leap taken into the beyond, as a lark leaps into the sky, a fragment of earth which travels to be fused out, sublimated, in the shining of the heavens. (Lawrence 1961a: 374)

Elaborating on the idea of man’s responsibility, Šijaković goes on to say that my response to the Other, actually creates the very relation which makes *me* possible – and that is love. Because, responding to the Other, I do it in front of the Third, who is the original Other, i.e. the First (Šijaković 2002: 71). The inducible nature of the Other, who determines me, does not mean that the Other is perfect, absolute, complete, out of his relation with me, because he does not force this responsibility on me, neither does he subordinate me to him, in his will, but I am free to chose this responsibility (Šijaković 2002: 71). “[I]n a new adventure,” Lawrence says, man “dares take thought [...] for what he has done and what has happened to him. And daring to take thought, he ventures on, and realizes at

last.” (1961a: 620). This is the kind of responsibility, I suppose, Rupert Birkin from *Women in Love* seeks when he asks for a relationship that would transcend the phantom forms of social situation<sup>5</sup> and build on, what he calls, the impersonal roots of being: from “a beyond, in you, in me, which is further than love, beyond the scope, as stars are beyond the scope of vision, some of them” (Lawrence 1996b: 124). He hopes they might find “love that is like sleep, like being born again, [...] like death [...] so we are found different.” (Lawrence 1996b: 160).

In *Otherwise of Being* Levinas argues that to be open to the alterity of being does not mean a possibility of knowing it, because in that way we would think the transcendent as an object and again attempt at appropriating it (1999: 268-273). The same awareness forms the starting point of Lawrence’s poetics. He repeats time and again that the mysterious reality of the real lies in the mystical fourth dimension, which cannot be measured; because measuring reduces the wonderful world of differences, “confusion of vitalities,” to a monistic universe and thus denies it. Therefore the paradoxical nature of knowing the Other – in an ontological sense, as nothing, in a hermeneutical sense, as unknowable, and in a linguistic sense, as inexpressible (Šijaković 2002: 41-42). Or, as Lawrence says, “[l]ife travels in flame from the unseen to the unseen, men will never know how and why.” Only the Holy Ghost knows the nature of different manifestations – but “heaven only knows what the Holy Ghost is!” (1984: 188) Hence, for example, as Rosemary Sumner points out, those “innumerable negatives” in Lawrence’s work – “untranslatable”, “unloving”, “inhuman”, to name some from the list she gives (2000: 16).

In his *Essay in Eschatological Ontology*, Berdjaev confirms this notion saying that knowing the truth means to be aware of the meaning that is forever born and reborn in being. Working along the same line, contemporary Greek philosopher John Zizioulas understands that the given, that which is already there, actually belongs to the past, whereas, for eschatological ontology, the truth of being lies in the future. As the relation with the other is the relation with the future, which is out of the grasp of humanity and can never be had, it is also a “call to the salvation of our rationality from this bondage to the past” (Zizioulas 2005). Daniel J. Schneider, who finds in Lawrence’s art another alternative to logocentrism, observes that Lawrence was aware of this “belatedness of thought.” He quotes Birkin’s argument: “You can only have knowledge [...] of things concluded, in the past. It’s like bottling the liberty of last summer.” (Schneider 1992: 163). In his essay “Why the Novel Matters”, in the image of the hand which moves, touches, and learns things, Lawrence’s theory of knowledge, as Elizabeth Wallace has also observed, (1990: 105-106) develops into an assertion that being fully here and now, which is “a struggle into conscious being,” forces us towards the unknown and towards the future. “This *knowing* [...] is a force active in the immediate rear of life,” says Lawrence, “and the greater its activity, the greater the forward, unknown movement ahead of it” (1984: 41). The intersection of these two movements, as elaborated in “The Crown”, when noumenal breaks into phenomenal (as is embodied, for example, in the symbol of twilight), when God becomes revealed to a being, is timeless. At the same time, it is both the beginning and the end. In other words, it is when the consummation of being happens and man enters existential time, as different from the cosmic or historical times, which Berdjaev calls fallen

times.<sup>6</sup> Illustrative of this is the conversation between Connie and Clifford in *Lady Chatterley's Lover*. While Clifford listens with distrust to Connie's unconcern for "Plato's ideas, and heaven, and those things" (Lawrence 1978: 64), Connie only hopes that she will have enough strength to put her life in the hands of God: "Immortality can't be anything we *know*. It *can* only be something we feel," she says. "If I don't feel I'm immortal now, what's the good of fussing about it later on?" (Lawrence 1978: 64-5). Quite paradoxically, as Laušević argues, to be in time and of time already means to be out of mere existence, because time makes us capable of relation; it is exactly in time that encounters happen (1999: 39-40).

Lawrence strongly believed that human body provides a clear example of the mutual interdependence of phenomena and noumena, materiality and meaning. In his seminal book *Phenomenology of Perception*, M. Merleau-Ponty says that human body is the way for authentic thought and authentic speech, becoming thus a real symbol of man. Moreover, in the moment of sensual recognition (of this "beyondness") we feel life most directly, because, Berdjaev explains, this recognition is unavoidably followed by passion – and it is exactly this passion that makes an active breakthrough towards meaning and annuls time for an adventuring man, who in turn feels only his naked being. "Man is himself the vivid body of life," Lawrence says in *Study of Thomas Hardy*. "Altogether devoid of knowledge and conscious motive is he when he is heaving into uncreated space, when he is actually living, becoming himself." (Lawrence 1984: 42). Therefore, realization takes place and remains out of time.

The perfect relation is perfect. But it is therefore timeless. And we must not think to tie a knot in Time, and thus make the consummation temporal or eternal. The consummation is timeless, and we belong to Time, in our process of living. (Lawrence 1961a: 412)

Life, which is man's leap into the unknown, is born into the curving shape of the body, which connects the spaces of Heavens with the spaces of earth. This curving shape is also present in the rainbow, which is Biblical sign of pledge between God and men, as it "gathered, mysteriously, from nowhere" (Lawrence 1996c: 467) in freedom and love. Being the arch of spectral colours, which brings together the rays of the sun and the raindrops, which is water the sky returns to the earth, the rainbow connects the infinities of earth and heaven. In its bent shape Ursula sees "the earth's new architecture [...] the world built up in a living fabric of Truth, fitting to the over-arching heaven" (Lawrence 1996c: 467). In a similar manner, in Lawrence's novel *Kangaroo*, Richard Somers observes: "The rainbow was always a symbol to him [...] A pledge of unbroken faith, between the universe and the innermost." (Lawrence 1960: 173).

This rainbow reminds of Heidegger's conception of the bridge, which does not connect the already existing riversides, but they become such only when the bridge rises in an arch above the river. Still, the riversides thus brought into relation are not indifferent borders of land, but they open further away to the spaces and hills spreading behind. Moreover, the bridge, as an arching gate over the river, also connects the sky, rain and snow that make the water rise, and so it also gathers the

opposites. However differences of these phenomena are not obliterated within this ring-like relating, but recognized as such (Hajdeger 1982: 91-93). Further on, in *Book of Revelation* (10:1), an angel, “clothed with a cloud [with] a rainbow was on his head,” approaches John and raises his right hand towards the heaven swearing “by Him who lives forever and ever [...] that there should be delay no longer” (10:6), i.e. that the miserable time of disintegration and suppression, the time of the past and the fear of future will stop. In this way, human history becomes a drama of realization of man’s freedom and salvation. Besides, the eschatological world is not to be obtained in a linear process of appropriation – it is rather a parallel world, residing in us and always about to happen. When we go to Heaven or go to Hell, we don’t go anywhere, because there is “nowhere to go,” Lawrence says (1980: 48-50). Or, as Margaret Atwood writes in *Alias Grace*, “when you go mad you don’t go any other place, you stay where you are. And *somebody* else comes in.” (Atwood 1997: 37, italics – M.K.).

In Lawrence’s symbolism of the transcendent, the Morning/Evening Star has a prominent place. It transcends man and transcends knowledge, keeping in itself the realities of water, earth, and sky. Ramon, as a natural aristocrat, is a saviour who keeps in himself this star but can never determine it in words, as it is always “beyond the white of whiteness,/ Beyond the blackness of black,/ beyond the spoken day,/ Beyond the unspoken passion of night” (Lawrence 1996a: 346). It is the mysterious link between man’s blood and the universe, the authentic, indubitable part, which gives woman her womanhood and to man his manhood. But it exists outside of human will: “You don’t have it of your own will,” says Ramon. “It comes from – from the middle – from the God. Beyond me, at the middle, is the God.” (Lawrence 1996a: 63). Responding to this new categorical imperative,<sup>7</sup> Ramon expands the space for life, enables new relations between man and universe, and, thus, becomes the bridge, an abode of the Holy Ghost. When he allows his beloved into his heart, he becomes able to transcend his historical place, his temporal and spatial situation, and experience himself as personified life energy. He transfers his esoteric knowledge to his followers which enables them themselves to realize as an abode for one another. [A]t twilight,” teaches Ramon, “between the night and the day; man and woman, in presence of the unfading star, meet to be perfect in one another. Lift your face, Caterina, and say: *This man is my rain from heaven. This woman is the earth to me* – say that, Cipriano. (Lawrence 1996a: 295). This encounter allows admission to eternity through the other. “If they have met as earth and rain,” says Ramon, “so that a meeting has come to pass [...] then shall neither of them betray the abiding place where the meeting lives like an unsettling star.” (Lawrence 1996a: 295).

For Lawrence, the symbols of genitals and sexual intercourse have cosmic connotation and hierophantic significance. Thus the little stone houses by female Etruscan tombs are interpreted as birthplaces of life,<sup>8</sup> while the carving of phallus on the male tombs becomes a symbol of creative recreation of life, as “[w]ith the mystery of phallus goes all the beauty of the world, and beauty is more than knowledge” (Lawrence 1978: 156). This also enables Lawrence to easily connect phallus with the cross, which, as Mircea Eliade teaches us, represents the Cosmic Tree – placed in the centre of the universe like an axis, so that the symbol of

crucifixion represents man's threefold existence: in matter, in spirit, and through the unity of life and death (2003: 87-90).

The Cross, as an ancient symbol, has an inevitable phallic reference. But it is far deeper than sex. It is the self which darkly inhabits our blood and bone, and for which the ithyphallus is but a symbol [...] And on this cross of division in the whole self is crucified the Christ. We are all crucified on it. (Lawrence 1961a: 619)

The openness of the body on the cross, as it also symbolizes assumption, represents that what being is all about, the door to the other worlds. With his arms widely spread,<sup>9</sup> man starts feeling his cosmic foundation and the presence of things that are other, radically different, not himself. Thus, he acquires a "feeling awareness" of the immediate presence, breaks off with profane existence, and becomes creator.

In his religious and mystic response to the life perceived, to "the felt but unknown flame," feeling that the inherited language makes his work already past before it actually happens,<sup>10</sup> Lawrence finds another foundation to his work. To be "a bright book of life" means to be true to the wonderful presences that transcend it, to tremble "in-between" the imminent and the transcendent truth, as an attempt at communicating the incommunicable. This also assumes becoming free of the necessity, existing in the way of the Etruscan chimera that presents a lion but which "at the same moment" could be "also a goat and not a goat" (Lawrence 1994: 68). When this disobedience materialized into Lawrence's narrative world, it provoked protest among various Lawrence's critiques who insisted that his novels lacked form. The noncompliant narrative of *Kangaroo's*, for example, forced, among other things, a conclusion that it is not a novel at all, but rather a failure of art.<sup>11</sup> The same attempt at avoiding conventionality and ready-made forms in art is obvious in Lawrence's books of travel, where the narrator is forced to relate his impressions being all the time aware that his words are false, while his choice of narrative clearly witnesses this awareness, as in its descriptive passages it insists on the vacillating modifiers.<sup>12</sup> In his essay "Paradox of the Mystical Knowledge of God", Bogoljub Šijaković elaborates that, as "the mystical experience of unity with God is a communication with transcendence," it is reportable only "in a *completely other language*, in the language that ceases to be language" (2002: 59). A mystic wants

to think speech and silence in their identity and not in difference. The very word 'mystique' (μυστική) [...] is derived from the verb 'myo' (μύω) – to speak 'my' (μῦ), namely to utter everything that can be told when we hut our mouth: in this 'M' speech and silence are together. Paradoxical, isn't it? (Šijaković 2002: 60-61)

Lawrence's mystic experience forces him, an artist in words, to fight back language to its very limits and make it transcend itself. Ignoring stylistic rules, following logical and poetic vortex of the old living symbols, recreating the narrative of rituals, for example in repetitions, relying on paradoxes and remaining

faithful to a perceived “instability of balance,” Lawrence makes his work, a frontier zone of narrative. As his complex narrative structure pushes towards the inexpressible, like in Will’s enamoured experience of the Cathedral in *The Rainbow*, or in Lawrence’s famous oxymoron, “blood-consciousness,” that carries across the heterogeneous semantic fields, it opens spaces of freedom and transcendence.

Supplementing and reanimating rather than substituting for life, as Jack Stewart observes, in an exchange of energy, synergy, as a “restructuring of perceptions that stimulates the endless play of creative consciousness with forms” (2002: 134) as “a tremulation” that can make “the whole man alive tremble,” (Lawrence 1984: 195)<sup>13</sup> Lawrence’s work embodies an act of becoming, it is the truest embodiment of the “thought-adventure” – the bridge, an abode of God – so that it is also possible to speak about his narrative eschatology or eschatological narrative.

1 “To Edward Garnett, 22 April, 1914”.

2 Cf. D. H. Lawrence, “Aristocracy”.

3 Cf. *Ibid*, p. 125.

4 In the negative theology of Dionysius the Areopagite “Divine Nothing” is the realm out of which God created the world.

5 With all its complexity that encompasses, as R. D. Laing summarizes, “[h]is identity-for-himself, identity others ascribe to him, the identities he ascribes to them, the identity or identities he thinks they attribute to him, what he thinks they think he thinks they think ...” R. D. Laing, *Self and Others*, Harmondsworth: Penguin, 1971, p. 50.

6 In his essay “History and Eschatology”, Berdjaev defines three types of time: cosmic, historical, and existential. While cosmic and historical times refer to precise past points in time and, therefore, are qualified with inertia, “existential time” happens in present and is supertemporal. Similar notion may be found in *Mornings in Mexico*.

7 “We *must* change back to the vision of the living cosmos; we *must*. [...] That is how man is made. I accept the *must* from the oldest Pan in my soul, and from the newest *me*. Once a man gathers his whole soul together and arrives at a conclusion, the time of alternatives has gone. I *must*. No more than that. I *am* the First Man of Quetzalcoatl. I am Quetzalcoatl himself.” *Ibid*, p. 283.

8 “And that is what it is, the Ark, the *arx*, the womb. The womb of all the world, that brought forth all the creatures. The womb, the *arx*, where life retreats in the last refuge.[...] in which lies the mystery of eternal life, the manna and the mysteries.” D. H. Lawrence, *Sketches of Etruscan Places*, in *Sketches of Etruscan Places and Other Italian Essays*, p. 110.

9 This motion is also present in the image of Ramon performing ritual in his room in *The Plumed Serpent*.

10 Cf. Jean-François Lyotard, “Answering the Question: What is Postmodernism?”, in Peter Brooker (ed), *Modernism / Postmodernism*, London and New York: Longman, 1999, pp. 139-150.

11 Cf. “*Kangaroo* is hardly a novel. It is at best an effort, a futile effort, to solve a problem.” Eliseo Vivas, *The Failure and the Triumph of Art*, London: Allen and Unwin, 1960, p. 16.

12 Cf. Marija Knežević, *Lorens u Italiji*, Beograd: Zadužbina Andrejević, 2002, str. 15-24; and Marija Knežević, “Translating Lawrence into Serbian. *Twilight in Italy*”, *Englises: Literature Inglesi Contemporane*, No 18, Anno 6, Rome, 2002.

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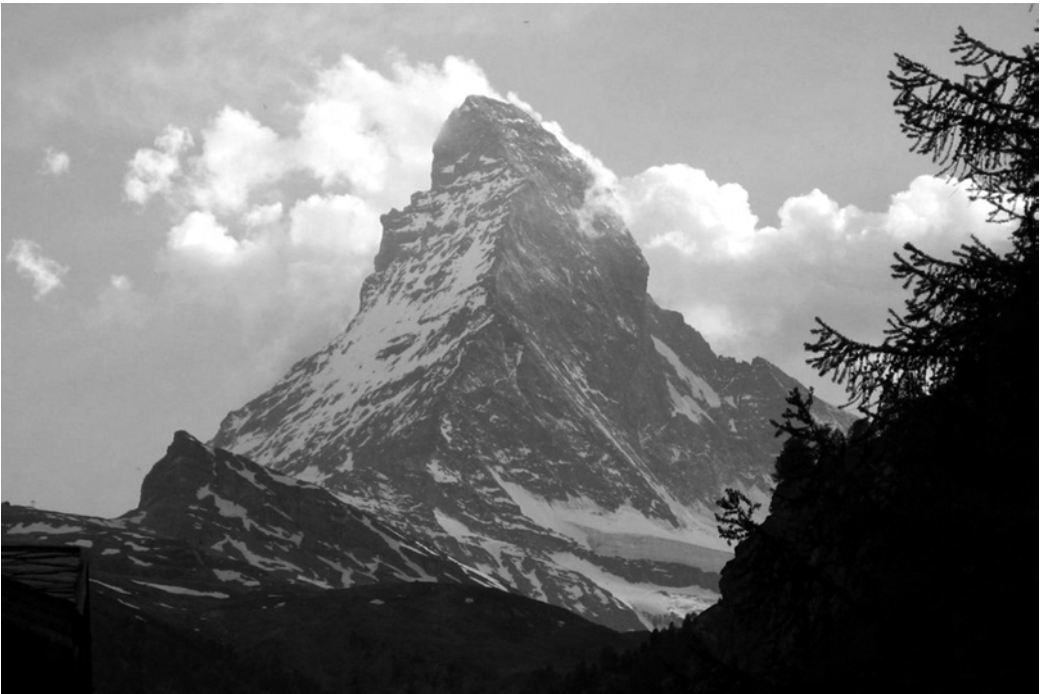
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## SUMMARY

### FACING THE OTHER: AN ATTEMPT AT ESCHATOLOGICAL INTERPRETATION OF D. H. LAWRENCE'S WORK

Having described himself as primarily "a passionately religious man," Lawrence understands his work to be a deep religious response to the living cosmos and an intense ontological yearning to be. Being man, he is profoundly convinced, means being a thought-adventurer. While, rather than being a mere combination of the acquired information within the impassive Cartesian *cogito*, real knowledge sprouts from the immediate sensual recognition of an unknown world. In one's genuine attendance to the Other, one ventures into the unknown, risking all the inherited conceptions and becomes transported to another ontological level, where the misery of time is transcended and freedom to create is acquired. In an attempt to give my interpretation of Lawrence's text an eschatological frame, I draw on the rich field of research carried out in eschatological metaphysics, while primarily relying on the work of Nikolaj Berdjajev.

**KEYWORDS:** the Other, eschatological, religious, mystic, ontological, being, Cartesian, transcendental subject, reification, thought-adventure.



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O JOŠ JEDNOM  
KOD NAS NEDOVOLJNO  
PREDSTAVLJENOM NOBELOVCU:  
SLUČAJ DORIS LESING

1. UVOD

U našoj prevodnoj i kritičkoj recepciji britanskih autora čija dela su srpski izdavači i kritičari bilo u potpunosti zapostavili, ili su kasnili sa izdavanjem prevoda i objavljivanjem odjeka nekad i po nekoliko decenija nije usamljen slučaj Doris Lesing, dobitnice Nobelove nagrade za 2007. godinu. Ona je samo jedan od pisaca koji nisu bili značajnije prisutni na našem govornom području, mada su veoma cenjeni u matičnoj kritici, a njihov opus dobio je vrhunsko priznanje u vidu nacionalnih i inostranih nagrada od strane kritike i čitalačke publike. Tako je i Lesingova, između ostalog, dobitnica nagrada „Somerset Mom” i „Mediči”, tri puta je bila u najužem izboru za najprestižniju britansku nagradu „Buker” (1971, 1981. i 1985. godine), a 1982. godine i za Nobelovu nagradu za književnost, koju je zasluženno dobila prošle godine, kao najstarija osoba kojoj je to priznanje ikada dodeljeno. I ne samo to, ona u svojoj domovini uživa toliki ugled da gotovo predstavlja kultnu ličnost, a postigla je i međunarodno priznanje kao jedan od pionira savremenog feminizma i jedan od vodećih eksponenata umetnosti u moderno vreme. Stoga je začuđujuća činjenica da je veoma mali broj naših kritičara koji su prepoznali prave vrednosti stvaralaštva Doris Lesing pre nego što je postala Nobelovac – gotovo zanemarljiv u odnosu na vrednosti njenog opusa, dok je čitalačka publika dugo imala priliku da uživa samo u prevodima njenih dela na hrvatski jezik, jer se prvi srpski prevod pojavio tek 2004. godine. I veći deo kritičkih napisa o njenom opusu objavljuvan je do dodele ovog značajnog priznanja u hrvatskoj književnoj periodici, sa izuzetkom jednog jedinog prikaza u srpskoj štampi – preciznije, u beogradskoj *Književnoj kritici*, a iz pera Biljane Dojčinović, koja je jedina prepoznala stvarne vrednosti britanske književnice.

U ovom radu biće nešto više reči o ovoj čuvenoj spisateljici, kako bi se njeno delo približilo zainteresovanim čitaocima, a zatim će biti prikazana kritička recepcija njenih dela, kao i pregled prevodne recepcije, od prvih pomena te autorke na jedinstvenoj srpskohrvatskoj jezičkoj teritoriji do njenog raspada 1992. godine, odnosno, posle toga, na srpskom govornom području. Kako bi bila predstavljena što tačnija slika o recepciji stvaralaštva ovog pisca, svojeručno su pregledane sve publikacije koje su u analiziranom periodu stizale u beogradske biblioteke iz Srbije,

Crne Gore, Hrvatske i Bosne i Hercegovine, jer u ovako oskudnoj recepciji jednog u svetu i u matičnoj kritici veoma značajnog autora svaki prikaz, pa i najmanja beleška ili vest, predstavlja važan napis od velike vrednosti.<sup>1</sup>

## 2. O AUTORU

Doris Lesing, rođena 1919. godine, rano detinjstvo provela je u Persiji (sada Iran), a zatim u nekadašnjoj britanskoj koloniji Južnoj Rodeziji (sada Zimbabve),<sup>2</sup> da bi se u tridesetoj godini zauvek preselila u London, gde joj je ubrzo objavljen prvi roman – *Trava peva* (*The Grass is Singing* – 1950), koji je kritika odmah povoljno prihvatila. Njena dela iz prvog razdoblja pisanja u najužoj su vezi sa iskustvima života u Africi i bave se problemima sukoba među rasama i rasnom diskriminacijom. Romanom *Marta Kvest* (*Martha Quest* – 1952) Lesingova započinje kvintet pod imenom *Deca nasilja* (*Children of Violence*), koji prati život glavne junakinje od detinjstva u Rodeziji, preko života u poratnoj Britaniji, pa sve do apokaliptičkog završetka 2000. godine. Ovaj ciklus romana još čine *Doličan brak* (*A Proper Marriage* – 1954), *Žamor nepogode* (*A Ripple From the Storm* – 1958), *Vezani zemljom* (*Landlocked* – 1965) i *Grad sa četiri kapije* (*The Four-Gated City* – 1969). Za zbirku kratkih priča *Pet* (*Five* – 1953) Doris Lesing je dobila nagradu „Somerset Mom”, a za svoj najpoznatiji roman *Zlatna beležnica* (*The Golden Notebook* – 1962) nagradu „Mediči”. To ambiciozno delo, koje je pozdravljeno kao prekretnica u feminističkom pokretu, predstavlja jedan od najmoćnijih i najuticajnijih romana druge polovine dvadesetog veka, a u njemu je na moderan način prikazan niz problema vezanih za traženje identiteta savremene, inteligentne i nezavisne žene. U svojim kasnijim delima, kao što su to romani *Uputstvo za silazak u pakao* (*Briefing for Descent into Hell* – 1971), *Leto pre sutona* (*The Summer before the Dark* – 1973) i *Kako sam preživela* (*Memoirs of a Survivor* – 1975), Doris Lesing istražuje paralelno mentalni slom svojih likova i slom društva kao celine, da bi se zatim okrenula pisanju romana koji se mogu svrstati u naučnu fantastiku. Odonda je još objavila sledeća dela: *Dnevnik dobrog suseda* (*The Diary of a Good Neighbour* – 1983), *Kada bi stari to mogli* (*If the Old Could* – 1984), *Zatvori u kojima želimo da živimo* (*Prisons We Choose to Live Inside* – 1986), *Vetar raznosi naše reči* (*The Wind Blows Away Our Words* – 1987), *Peto dete* (*Fifth Child* – 1988), *Pod mojom kožom* (*Under My Skin* – 1994), *Igrajući igru* (*Playing the Game* – 1995), *Ljubav, ponovo* (*Love, again* – 1995), *Hodajući po senci* (*Walking in the Shade* – 1997), *Ben, u svetu* (*Ben, in the World* – 2000), *Najslađi san* (*The Sweetest Dream* – 2002), *Bake* (*The Grandmothers* – 2003) i *Provalija* (*The Cleft* – 2007). Pored proze piše i poeziju, pozorišne komade i novinske reportaže, a 1982. godine našla se u najužem izboru za Nobelovu nagradu za književnost, koju će najzad i dobiti tačno četvrt veka posle toga – 2007. godine.

## 3. KRITIČKA RECEPCIJA

Po prvi put se u našoj kritici ime Doris Lesing pominje u preglednom članku Mignon Mihaljević pod nazivom „Ljutiti mladi Englezi”, koji objavljuje zagrebačka *Republika* septembra 1958. godine. Kritičarka – koja u tom napisu

razmatra pojavu pisaca poznatih kao „gnevni mladi ljudi” (*angry young men*) na britanskoj književnoj sceni početkom šeste decenije dvadesetog veka – napominje da se dela ove grupe mladih autora razlikuju od dotadašnjih engleskih romana, kako po sadržini, tako i po književnom postupku. Nešto opširnije prikazavši opus Kingzlija Ejmisa, Džona Vejna, Kolina Vilsona i Džona Brejna, autorka teksta u ovu grupu mladih književnika svrstava i još neke druge, među kojima je i Doris Lesing. U svom književnom radu ovi britanski pisci su se ugledali sa jedne strane na „pseudosocijalistu” Džordža Orvela, a sa druge na D.H. Lorensa, koji je još u svojim delima prikazao takvog mladog ljutitog čoveka, navodi Mihaljevićeva. Ona najviše zamera tim autorima to što su, iako „snažni u konstatiranju onoga što ne valja, slabi i neodlučni u predlaganju mjera”, pa se otuda u njihovim delima javlja „stanovita zbrkanost”, budući da su oni „lišeni svih ideala i razočarani u svim idejama”, te je njihov glavni nedostatak to što „u pravom smislu lebde kao viseći mostovi, koji ne znaju kamo da se priključe”. To što im „nedostaje konstruktivnost”, međutim, nimalo ne umanjuje značaj njihove pobune jer su predmetna dela u najmanju ruku dokaz „da je u stoljećima ukočenoj društvenoj strukturi Britanije ipak došlo do gibanja”, zaključuje Mignon Mihaljević, zadovoljno konstatujući da reakcija ovih ljutih mladih Engleza pokazuje da je u toku proces „aktivnog života i kretanja”.

Zagrebačka *Republika* i u broju za novembar 1966. godine donosi iscrpan pregled literarnih zbivanja pod naslovom „Engleska proza danas”, čiji je autor potpisan inicijalima *N/ovak/ S/imić/*. Ovaj više informativan članak, kome nedostaje ikakav dublji kritički zahvat, pre se sastoji od nabranjanja novih naslova u oblasti engleske proze, čiji su autori većinom potpuno nepoznati našoj književnoj javnosti. Na samom početku članka, prikazivač određuje prethodnu – 1965. godinu na engleskoj književnoj sceni kao razdoblje u kome se pojavljuju nova dela velikog broja pisaca, ali sa druge strane nijedan od tih autora nije dominantan niti se ijedno delo može oceniti kao značajno dostignuće. Među tim književnicima Simić navodi i Doris Lesing, koja je 1965. godine objavila novo delo *Vezani zemljom*, kao četvrti deo svog ciklusa romana *Deca nasilja*.

Naredni napis, koji predstavlja prvi ozbiljniji tekst o ovoj spisateljici u našoj kritici, jeste duži članak Anite Kontrec „Doris Lessing: *Zlatna bilježnica*”, objavljen 1983. godine u zagrebačkoj *Književnoj smotri*, zajedno sa prevodom jednog odlomka iz tog dela. Govoreći o ovom, i dan-danas najpoznatijem i najcenjenijem romanu Lesingove, prikazivač napominje da – i pored toga što to delo do naše čitalačke publike stiže tek dve decenije posle objavljivanja u originalu – ono nije ništa izgubilo na aktuelnosti. Tematski određivši predmetni roman kao sliku brojnih konflikata do kojih je krajem pedesetih godina dvadesetog veka dolazilo u društveno-političkom životu Engleske, kritičarka naglašava da je u prvom planu ovog dela opisivanje načina na koji te konflikte doživljavaju intelektualci bliski engleskim komunističkim krugovima. Kroz samopreispitivanje glavne junakinje, čitalac upoznaje „mnoge aspekte unutaršnjeg života suvremene žene i društva u kojem živi”, nastavlja autor članka. Posle uvodnih napomena o engleskoj spisateljici i, nešto uopštenije, o mogućnosti valorizacije takozvane *ženske književnosti*, Kontrecova navodi da u ovom romanu Lesingova „pokušava iznijeti i objelodaniti niz problema vezanih uz traženje identiteta suvremene žene, i pokušava to učiniti na suvremen i književno relevantan način”. Autor eseja skreće pažnju na to da se

engleska književnica i u nekim ranijim delima – tačnije, u svom ciklusu romana, kvintetu *Deca nasilja* – „bavila predodžbom procesa osveštavanja i razvoja” glavne junakinje, ali joj zamera to što je upotrebljavala tradicionalističko – realističku tehniku pisanja, kao i to što se u navedenim romanima „osjećala bolna odsutnost smisla za humor i za erotsku igru, što je osobina tendenciozne proze”. U romanu *Zlatna beležnica* došlo je do pomaka, jer Lesingova „uzima mnogo više slobode u poniranju u likove i slobodnije istražuje načine i tehnike kojima adekvatnije izražava slojevitost likova i njihovih iskustava”, ističe kritičarka, naglasivši tehničke inovacije, stilske varijacije i sadržajnu raznolikost kao glavne odlike prikazanog romana. Zatim se preciznije navode neke od dominantnih tema u ovom delu, kao što su to „problem stvaralaštva, odnosno, mogućnost komunikacije, izražavanja, kao bitnog preduvjeta za autentično osjećanje vlastitog identiteta”; pa onda – u nešto širem kontekstu – „odnos između stvaralaštva i ideologije, odnosno političke angažiranosti”, ili pak „pitanje moralnosti u umjetnosti”. Autorka prikaza ukazuje na donekle dokumentaristički karakter jednog od delova romana, u kome pisac prati lične drame svojih likova, dok i u narednom delu romana isto tako zadire u intimu dve junakinje na taj način što one „raspravljaju o svojim problematičnim odnosima s muškarcima i o dvosmislenom i vrlo varljivom položaju tzv. slobodnih žena”. Glavna junakinja *Zlatne beležnice* u početku „prolazi kroz elementarna iskustva iskušenja, kaosa i zla”, da bi na kraju romana došla do „prevladavanja te krize i uspostavljanja komunikacije i harmonije sa sobom i sa svojom okolinom”, dodaje esejist. Ta vrhunska spoznaja i komunikacija moguća je zahvaljujući ljubavi između muškarca i žene, pri čemu je glavni lik prikazan kao prototip savremene žene, „kao integralno biće koje je sposobno da pruži i prima ljubav”, smatra prikazivač. Ukazavši na uspešno naslikanu čitavu galeriju likova u *Zlatnoj beležnici*, Anita Kontrec zaključuje da je u ovom romanu „glavni šarm i smisao u tome što pokazuje da je prividna fragmentarnost i kaotičnost, pa čak i beznadnost svakodnevnog života, nešto što ima svoj smisao i što se može uobličiti u neku formu”.

Do trenutka kada je kod nas objavljen prevod romana *Zlatna beležnica*, Lesingova je srpskohrvatskoj čitalačkoj publici bila poznata samo po svojim pripovetkama, tačnije rečeno po pripoveci „Svanuće u pustari”, koja je u prevodu Nikole Marčetića objavljena u našoj književnoj periodici čak pet puta. U skladu sa tim su i svi ostali napisi o britanskoj spisateljici do ove godine samo kraće beleške koje su propratile prevod te pripovetke, a napisao ih je prevodilac. Iako je naslov prevedene priče naknadno izmenjen (u „Svitanje u savani”), sadržaj ove beznačajne bio-bibliografske beleške ostao je istovetan u četiri časopisa, dok je u petom beleška nešto duža i dopunjena sa još nekoliko takođe nebitnih podataka.<sup>3</sup> U novosadskom *Letopisu Matice srpske*, marta 1984. godine, objavljena je zatim u prevodu „Priča o čoveku koji nije mogao da bude muž”, uz takođe informativnu belešku o piscu, koju je napisala Dubravka Juraga – prevodilac pripovetke.

Naredni prikaz biće objavljen tek po štampanju prevoda romana *Kako sam preživjela*, i to u rubrici „Nove knjige” beogradskog časopisa za estetiku književnosti *Književna kritika* za period mart-jun 1986. godine, pod naslovom „Bez estetske vrednosti”, kao poslednji napis o britanskoj spisateljici na srpskohrvatskom govornom području pre njegovog raspada na novostvorene entitete. Autorka

prikaza, Biljana Dojčinović, navodi na početku teksta da je glavna junakinja predmetnog dela „tipični predstavnik svog vremena”, koje je obeleženo nelagodnom i napetošću jer se radi o razdoblju „kada su stare vrednosti potpuno odbačene a nove još uvek neprepoznatljive”. U takvom okruženju, Lesingova prikazuje sazrevanje osobe koja se trudi ne samo da opstane u fizičkom smislu već i da svom životu da novi smisao, dodaje prikazivač, ali zamera spisateljici da nije taj proces prikazala uverljivo, jer nije premostila jaz između spoljašnjeg i unutrašnjeg života glavne junakinje. Iako je mračna atmosfera u prikazanom romanu umetnički uspešno dočarana, identifikacija sa ovim likom nije omogućena čitaocu, i to je osnovni nedostatak dela, naglašava kritičarka. Utisak autentičnosti odsutan je takođe i u pokušaju da se prikažu aktivni i kontemplativni deo ličnosti junakinje putem odbacivanja realističkog postupka i mešanja vremenskih ravni prošlosti i sadašnjosti, koje su postavljene paralelno, ističe prikazivač. Upravo je i posledica takvog pripovedačkog postupka nemogućnost uspostavljanja emotivne veze između ova dva dela ličnosti glavne junakinje, pa usled toga roman *Kako sam preživela* „ne prelazi uske okvire izvesne sociološke i psihološke zanimljivosti, i ne ostvaruje estetsku vrednost”, zaključuje Biljana Dojčinović.

Posle ovog prikaza, u našoj periodici uopšte neće biti reči o Doris Lesing sve do septembra 1994. godine, kada beogradski časopis za književnost i kulturu *Reč* objavljuje prevod njene priče „Jedno u drugome”, u okviru „Male antologije savremene angloameričke pripovetke”, koju je priredio Đorđe Jakov, uz veoma kratku belešku o piscu iz pera prevodioca, Dejana Ilića. Beleška, koja se sastoji od samo nekoliko redova, sadrži najosnovnije podatke o Lesingovoj i završava se napomenom da ona „/S/pada u red najznačajnijih engleskih pisaca dvadesetog stoleća”.

Tek će u broju za proleće i leto 1998. godine beogradski časopis *ProFemina* objaviti sledeći ozbiljniji prilog o ovoj spisateljici, i to u vidu temata „Portret savremenice: Doris Lesing”, koji se sastoji od dva prevoda, kritičkog članka našeg autora Radmile Nastić i prevoda prikaza Gejl Grin pod naslovom „*Zlatna beležnica* Doris Lesing (Imenovanje na drugačiji način)”. U napisu „O Doris Lesing”, Nastićeva izlaže bio-bibliografske podatke o britanskoj književnici, čiji opus deli na nekoliko perioda. Prvo stvaralačko razdoblje Lesingove obeležile su dve glavne teme, a to su „odnos između crnaca i belaca i seksualni konflikt”, navodi autorka članka, koja sledeću seriju knjiga određuje kao autobiografsku. Posle eksperimentisanja formom u romanu *Zlatna beležnica* kojim je stekla slavu, spisateljica objavljuje grupu romana u kojima „istražuje vezu između duhovne i emocionalne krize i društvenog sloma”, napustivši realistički prosede da bi stvarala fantazije i fikcije u kojima predviđa globalnu katastrofu, nastavlja prikazivač. Kao zajednička tema većine romana Doris Lesing ističe se „individuacija glavne junakinje, opis teškoća sa kojima se susreće u pokušaju da se odvoji od grupe”, uz samoispitivanje i istraživanje podsvesti likova. Posle razjašnjavanja teorijskih stavova Lesingove o književnosti, sledi iznošenje fabule njenog najpopularnijeg romana – *Zlatna beležnica*, uz napomenu da je on inspirisao pokret za oslobođenje žena. Novina u tom delu bila je „hronološka ispremeštanost događaja” zbog koje je praćenje glavne priče otežano, podvlači kritičar, dok je tematika ista ona koja prevladuje i u drugim romanima Lesingove iz istog perioda, a to je problem

odnosa između žena i muškaraca, odnosno, preispitivanje ženskog identiteta. Tek u poslednjih nekoliko dela britanska autorka ponovo koristi jednostavnu romanesknu formu, uz toplinu i optimizam, bez preopširnih deskripcija i moralizatorstva, dok je u njima ljubav predstavljena kao pitanje izbora, objašnjava Radmila Nastić i zaključuje da je opus Doris Lesing saga „o ljubavi i o opasnostima koje prete da je unište”.

Pojava prvog srpskog prevoda iz njenog opusa – odnosno, romana *Peto dete*, 2004. godine – biće povod za objavljivanje prikaza na to delo, dve godine kasnije, u subotičkom časopisu za književnost, umetnost i kulturu *Rukovet*. U rubrici „Prevedena proza”, autor prikaza pod naslovom „Paklena genetika” – David Kecman Dako – skreće pažnju na to da se u obimnom stvaralaštvu Lesingove kao trajna tema ističu zlo koje postoji u čoveku, njegov nemir i nespokojsvo. I ovaj roman za temu ima „zlo, ali više kao žestoku, razarajuću dramu vidljivu samo onom ko na ljude i pojavnosti, od kojih je sazdan večni ljudski udes, gleda onim trećim okom, iznutra, tihim sledom toka kapljica krvi i osluškivanjem skrivenog eha damara, treptaja zlom prouzrokovane slutnje”, podvlači kritičar i zatim prelazi na prepričavanje fabule predmetnog dela. Opisavši paklenu pozornicu na kojoj se odvijaju u početku romana sasvim realistički i uverljivo prikazani događaji, autor napisa zatim ističe da se uverljivost ne gubi ni kada fabula pređe u domen fantazmagorije, pa razjašnjava tu svoju tezu. Prikazani roman nezaboravna je knjiga upravo zahvaljujući stvaralačkom filozofskom stavu britanske spisateljice „prema zlu i njegovoj trajnosti u nama i s nama”, zaključuje pohvalno Kecman, ali zamera Lesingovoj da u svom delu ne objašnjava odakle potiče takvo i toliko zlo, već samo povremeno pruži čitaocu poneku reč utehe.

Naravno, odmah po objavljivanju imena dobitnika Nobelove nagrade za književnost, što se već tradicionalno oglašava 11. oktobra svake godine, naši dnevni i periodični listovi burno su reagovali velikim brojem napisa, odjednom se setivši ove do tada prilično zapostavljene spisateljice i njenih vrhunskih kvaliteta, zahvaljujući kojima je i dobila to veliko priznanje. Od tekstova u dnevnim i nedeljnim novinama mogu se izdvojiti oni koje od tog trenutka gotovo svakog meseca donosi beogradski *NIN*,<sup>4</sup> kao i članci objavljeni u kulturnom dodatku beogradske *Politike*, ili u drugim rubrikama ovog našeg dnevnog lista.<sup>5</sup>

Poslednji značajan prilog recepciji opusa Doris Lesing, a verovatno i najznačajniji od svih odjeka na njenog stvaralaštvo u našoj kritici, predstavlja temat upravo objavljen u novosadskom *Letopisu Matice srpske*, u broju za mart 2008. godine. On se sastoji od prevoda dva odlomka iz proznih dela, jednog eseja i intervju sa Lesingovom, ogleđa „Ukloniti zidove, izaći u svet: Doris Lesing i žensko iskustvo” čiji je autor Biljana Dojčinović-Nešić i prikaza „Plodovi zemlje južne polulopte” Aleksandra Bjelogrića. Biljana Dojčinović-Nešić ukazuje na važnost pojave Lesingove, „koja unutar faze samosvesti ženske britanske književnosti obeležava ulazak u nov period”, a naročito podvlači značaj njenog romana *Zlatna beležnica* kao jednog od kulturnih dela ženskog pokreta. Iako su neki kritičari smatrali da posle tog romana britanska spisateljica pravi preokret time što se udaljava od ženskih tema i socijalnog realizma, autorka u ovom eseju dokazuje da ni knjiga *Kako sam preživela* „nije ni najmanje izvan ženske tradicije”. Posle iznošenja fabule romana *Peto dete*, koji određuje kao „susret erosa i tanatosa” i



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ističe njegovu metaforičnost, Dojčinovićevo kao poruku dela navodi da „ništa više nije sigurno, ni dom, ni očinstvo, pa ni materinstvo, jer ljudska priroda po sebi nije sigurna u kombinacijama koje mogu da se izrode u tako strašna bića”. Pripovedačka veština Lesingove, nastavlja ona, sadržana je upravo u distanciranosti, lakonskom i beležničkom tonu, ali to ne isključuje i društveno-ekonomske i političke naznake dela čije osnovne teme proističu iz autorkinog angažovanog pogleda na svet. Otuda je i u romanu *Kako sam preživela* – koji istovremeno predstavlja i negativnu utopiju jer prikazuje raspadanje društvenog sistema, ali i „pokušaj autobiografije” – ta angažovana društvena svesnost spisateljice upravo omogućila izražavanje najproblematičnijih *ženskih* tema, kao što su to „materinstvo ...”, pitanje ženske samostalnosti, prava na autentično iskazivanje, pitanje ženskog umetničkog stvaralaštva i, najzad ili najpre – pitanje *sopstvene sobe* kao neophodnog društveno-psihološkog uslova za žensko stvaralaštvo”, zaključuje Biljana Dojčinović-Nešić.

U nastavku temata, Aleksandar Bjelogrić u svom prikazu napominje da je najpoznatiji roman Lesingove *Zlatna beležnica* u vreme kada je objavljen predstavljao „formalni eksperiment u čijoj su udvojenosti pripovedačkih perspektiva kritičari docnije prepoznali klice fragmentarne naracije postmodernističkog tipa”, a zatim prelazi na prikazivanje njenog romana-prvenca *Trava peva*. Istakavši autorkinu zrelost, snagu i prefinjenost u psihološkom vajanju likova, on povlači paralelu sa *Plodovima zemlje* Knuta Hamsuna. U većini svojih dela Lesingova je koristila bogatu autobiografsku građu, dok je osnovna tema njenog opusa „potreba osobe da se suoči sa vlastitim temeljnim pretpostavkama o životu kako bi prevazišla podrazumevane sisteme verovanja i stekla samosvest”, nastavlja kritičar. Predmetno delo, za razliku od konvencionalnih prikazivača, on određuje kao roman koji je pre svega *psihološki*, jer govori „o problemu fatalne dehumanizacije odnosa i uzaludnosti pojedinačnih nastojanja da se transcendira podvojenost unutar društva naglašene rasne ili klasne segregacije”. Što se tiče pripovedačkog postupka, skrenuta je pažnja na lakoću poistovećivanja sa likovima, zahvaljujući *manifestnoj nepristrasnosti* autorke, koja je *ubojitija* od ironije, kao i „temeljnost i minucioznost psihološke analize”. Bjelogrić završava prikaz zaključkom da se tematika uvedena još u prvom romanu Lesingove – a to je „/P/ reokupacija dijalektikom odnosa individualne i kolektivne svesti” – proteže i kroz njena naredna dela, a naročito je prisutna u romanu *Zlatna beležnica*.

#### 4. PREVODNA RECEPCIJA

Što se tiče prevodne recepcije, Doris Lesing je čitalačkoj publici na našem govornom području do 2004. godine bila predstavljena samo u prevodima svojih romana na hrvatski jezik. Naime, hrvatski izdavači su krajem sedamdesetih i početkom osamdesetih godina štampali sledeće tri knjige: *Ljeto prije sutona*, u izdanju zagrebačkog „Augusta Cesareca” i prevodu Pavlinić Andrije, 1979. godine; *Zlatna bilježnica*, čiji je izdavač bio „Grafički zavod Hrvatske”, 1983. godine, u prevodu Mate Marasa; koji je preveo i roman *Kako sam preživjela*, objavljen 1985. godine kod zagrebačkog „Globusa”. U ovom periodu naši čitaoci su u književnoj periodici mogli da pročitaju i pripovetke „Svanuće u pustari”, „Priča o čoveku koji nije mogao da bude muž” i „Jedno u drugome”, kao i jedan odlomak iz romana *Zlatna bilježnica*.<sup>6</sup>

Prvo srpsko izdanje nekog romana Lesingove, a to je *Peto dete*, objavljeno je tek 2004. godine, u prevodu Tanje Slavnić i kod zrenjaninske „Agore”,<sup>7</sup> koja će drugo izdanje ovog prevoda objaviti 2007. godine, kada se pojavljuju i romani *Leto pre sumraka* – u prevodu Vuka Dragovića, *Ben, u svetu* – u prevodu Predraga Šaponje, *Trava peva* – čiji je prevodilac Dragana Krstić, i najzad *A posebno, mačke* – knjiga koju je prevela Mirjana Đurđević. Pre prvog izdanja romana *Peto dete*, u našoj periodici objavljeni su odlomci iz te knjige, u časopisu *Zlatna greda* za novembar 2003. i u *Sveskama* za septembar 2004, a odlomak iz romana *A posebno, mačke* objavljen je u časopisu *Polja* za novembar-decembar 2007. godine. Odlomci iz dela Doris Lesing predstavljeni su našoj publici i u okviru dva temata o njoj: u *ProFemini* za 1998. godinu su to odlomak iz romana *Trava peva* i iz autobiografije *Hod u senci*, a u *Letopisu Matice srpske* za mart 2008. godine prevedeni su tekstovi *Dobri terorista* i *Izvađeno iz fontane*. Od ostalih prevoda, tu je i zbirka eseja *Tamnice koje smo izabrali da u njima živimo*, koju je objavio „Bata” iz Beograda 1993, tekst „Stari poglavica Mšlanga” u časopisu „Slava” 2003. godine, esej „Žeđ za knjigom i obrazovani varvarin”, koji donosi *Letopis Matice srpske* za april 2002, dok su u istom časopisu marta 2008. prevedeni tekst Lesingove objavljen u *Njujork Tajmsu* 1992. godine pod naslovom „Pitanja koja nikada ne bi trebalo da postavljate piscu” i intervju „Često se osećam kao dinosaur” koji je Džona Raskin vodio sa njom 1999. godine.

## 5. ZAKLJUČAK

Opšti zaključak koji možemo da izvučemo na osnovu gore izloženog jeste da je stvaralaštvo Doris Lesing – u celini uzevši – neadekvatno, odnosno neblagovremeno, predstavljeno našoj publici. Naime, i pored činjenice da su tri njena romana prevedena na hrvatski još početkom osamdesetih godina, a prvi roman Lesingove na srpskom pojavio se tek 2004. godine, gotovo da je izostala reakcija na te prevode – to jest, ona je sasvim sporadična. Tek će dodeljivanje Nobelove nagrade za književnost dodatno skrenuti pažnju naših kritičara i izdavača na dela ove spisateljice, ali pošto se radi o veoma kratkoj vremenskoj distanci, još ne može da se zaključi da li će interesovanje naše književne javnosti za njen opus nastaviti da se kreće u granicama zadovoljavajućeg ili je u pitanju trenutni fenomen koji će biti kratkog daha.

1 Kritički i prevodni odjeci izloženi su po hronološkom redosledu, osim tamo gde je iz opravdanih razloga došlo do manjih odstupanja radi bolje preglednosti. Svi faktografski podaci o navedenim priložima uvršćeni su u bibliografiju kako bi se izbeglo nepotrebno opterećivanje teksta.

2 Otuda ne čudi činjenica da je prevodilac Nikola Marčetić (vidi Marčetić 1978) svrstao njenu pripovetku u izbor iz savremene afričke proze, ali je neobjašnjivo to što je u *Bibliografiji Jugoslavije: Članci i priloge u časopisima i listovima – Serija C* u izdanju jugoslovenskog bibliografskog instituta Doris Lesing stavljena pod američku književnost (u tomu za 1979. godinu, roman *Ljeto prije sutona*).

3 To su: *Bagdala*, Kruševac (novembra 1978); *Revija*, Osijek (juli-avgust 1978); *15 dana*, Zagreb (1981. godine) i *Putevi*, Banja Luka (septembar-oktobar 1981); a zatim i *Most*, Mostar (1983. godine).

4 „Neobičan i dug put ka Nobelu” (18.10.2007), „Jednostavno strašno” (1.11.2007), „O nedobijanju Nobelove nagrade” (13.12.2007), „Deset najboljih” (3.1.2008), „Blago profesora Jansona” (27.3.2008).

5 „Nobelova nagrada Doris Lesing” (12.10.2007), „Danteova *Komedija* (Delo slavnog Firentinca u jednom tomu objavio „Rad” – Najnovija izdanja „Klija”, „Akademske knjige”, „Geopoetike” i „Agore”)

(12.3.2008), kao i: „Politička korektnost: mirenje ili licemerje” (13.1.2008) i „Križa srednjeg doba: *Leto pre sumraka*” (6.4.2008).

6 Podaci o ovim prevodima već su navedeni u delu rada o kritičkoj recepciji.

7 Veoma je zanimljiva činjenica da je tiraž prvog izdanja rasprodat tek na Sajmu knjiga u Beogradu 2007. godine, pošto je Lesingova već proglašena za dobitnicu Nobelove nagrade. U to vreme *Blic* donosi interesantnu vest da je pre Sajma prodat samo neznatan broj primeraka, da bi na Sajmu planuo ceo tiraž. Da je to tačno potvrdio je i lično urednik „Agore” Nenad Šaponja, na predavanju o britanskoj književnici (održanom 20. marta 2008. godine u Domu kulture Studentski grad), dodavši da je ovo delo – koje u vreme objavljivanja prevoda naša publika „nije prepoznala” – trenutno na vrhu liste bestselera.

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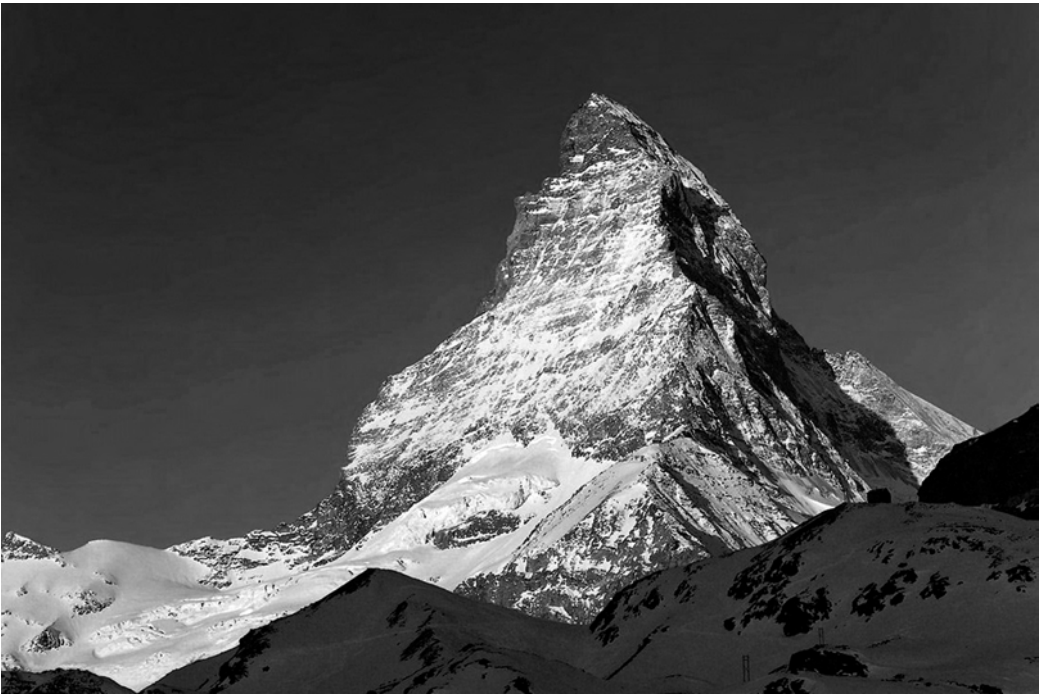
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## S U M M A R Y

### OUR RECEPTION OF DORIS LESSING'S WORKS

Although highly appreciated by both readers and critics in her country and abroad, Doris Lessing was not sufficiently received in the Serbo-Croat territory before winning the 2007 Nobel prize. The few critical responses and translations prior to that were published in Croatia, with the exception of an article written by Biljana Dojčinović for the Belgrade literary magazine *Književna kritika*. The first Serbian translation – *Fifth Child* – did not appear until 2004, and it is only after she received the Nobel prize that the reception of this acclaimed British writer can be estimated as fully adequate, in the manner and to the extent which her works rightly deserve.

**KLJUČNE REČI:** Doris Lesing, savremena britanska književnost, moderni roman, kritička recepcija, prevodna recepcija, Nobelova nagrada.



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# URBAN LANDSCAPES AND TEXTUAL SPACES:

THREE PORTRAYALS OF GLASGOW  
BY A.L. KENNEDY, JANICE  
GALLOWAY AND JACKIE KAY

The city of Glasgow has been a complex space in the history of Scotland. Its strong working-class connections date back to its progressive transformation into the “second city” of the British Empire, and can be traced through its later economic and social decay after World War II. Since the beginning of the twentieth century Glasgow has been frequently portrayed in literature so as to highlight its difference from aristocratic or bourgeois Edinburgh, the other great urban area in the nation, which has sometimes been iconic in the representation of a romanticized Scotland. In spite of the multiple literary Glasgows coexisting with the “real” one, such as the “Small City”, “Hard City”, “Kaleidoscope City” or “Deep City” described by Moira Burgess in her comprehensive *Imagine a City. Glasgow in Fiction* (1998), Glasgow became particularly visible as the symbol of a new form of identity asserted by many intellectuals in the interwar period, when some nationalists of the heterogeneous Scottish Renaissance consolidated the city as home of the working-class man who would incarnate the soul of a doubly oppressed nation. Yet, as Margery Palmer McCulloch remarks, even Hugh MacDiarmid’s “A Drunk Man Looks at the Thistle”, the urban poem that has become the emblem of the movement, “is rooted in the imagery and language of [MacDiarmid’s] Borders childhood and of the ballads and traditional Scottish culture. Glasgow and the urban scene have no part in the Drunk Man’s quest for regeneration” (2000: 100).

It was not until the 1980’s that Glasgow was vindicated with more persistency in the arts by the so-called “Glasgow Group”, that is, by Tom Leonard, James Kelman, Liz Lochhead and Alasdair Gray, chaired by Philip Hobsbaum. During this decade, the strong social and economic crisis affecting the lives of its inhabitants made many Glaswegian writers try to provide the space with the legitimacy it was denied by British institutions. In fact, as Alasdair Gray’s McAlpin declares in the famous *Lanark*, it seemed impossible to access the meaning of the place when it had been denied so effectively for so long: “think of Florence, Paris, London, New York. Nobody visiting them for the first time is a stranger because he’s already visited them in paintings, novels, history, books and films. But if a city hasn’t been used by an artist not even the inhabitants live there imaginatively” (1985: 249). It became

necessary to act from two different angles; firstly, reconfiguring the imagination of this “Mean City” (McArthur and Kingsley Long 1957) in recent history, and secondly, contesting what were considered new images of cultural prosperity imposed from the outside (Burgess 1998: 261) for the commemoration of Glasgow as European City of Culture in 1990, but also in the many festivals of the late 1980s, with their slogans proclaiming that “Glasgow’s Glasgow”, “Glasgow’s Miles Better”, or trying to attract the attention of potential tourists in asking “What’s Glasgowing On”. In fact, as Angus Calder stated: “While in Glasgow culture officially replaces shipbuilding as the city’s defining activity, the Scottish intelligentsia can find their Scotland and their own identity in their own activities and in the conceptions of Scotland which they themselves use and create” (1996: 223).

The late 1980s witnessed the appearance of a new generation of Glasgow-based writers, some of whom explored the literary possibilities of the text provided by the city from gendered and ethnic perspectives. Some of the early works of Janice Galloway, A. L. Kennedy and Jackie Kay became subjective attempts at deciphering the signs of a complex historical web of discourses inscribed on the space, which have determined the lives of its inhabitants as well as their representation. Kennedy’s “The Role of Notable Silences in Scottish History” is perhaps one of the best examples of these new perceptions of the city. The story, included in the collection *Night Geometry and the Garscadden Trains* (1990), reflects on the mechanisms employed in the transmission and the narration of history, as well as the intentional “lies” that fill the gap between what happens and how it is translated into the records of the city, or what some contemporary historians describe as the inevitable literary component of the historical text (White 1987). Glasgow becomes a textual space whose grammar depends on the interpretation attached to the names of the streets, the monuments, the many signs of identity addressing its characters as they walk by, discovering the “lies about ships, the weather, trains, communal toilets, drink, pies, comedians, drunks, singers, happiness, tea shops, culture, blueprints, socialists, hunger, anger, clay, houses, capitalists, painters, hogmanay and Irn Bru” (Kennedy 1999: 70-1).

Its first person narrator, a woman who confesses to lie compulsively, in her job as a semi-professional writer of random pieces for newspapers, manages to manipulate the meaning of the city’s landmarks with her small acts of literary sabotage, when she invents plots for the death of fictional people or fictions about the life of real ones. She roams the streets of Glasgow reading the narrative of the city and the countless fictions of its inhabitants:

This city makes you think like that. The roads come together, cross and go on and little strands of history follow them. In some places, many lines will cross: what has been, what it is and what will be and you can walk from one coincidence to another, not step on a crack. It’s like strolling across a book, something big and Victorian with plenty of plots. It makes you wonder who’s reading you. (Kennedy 1999: 67)

The large-scale project of the city can never be controlled in spite of the efforts made by the authorities or intellectuals to give coherence to its (hi)story if

people are turned into protagonists and secondary characters, in order to confirm the various narrative lines that become more appropriate at different times. Although its connections are constantly changing and the scope of the relations among its inhabitants is immeasurable, this is not an obstacle for the elimination of unnecessary elements in the urban text, just as in any other kind of narrative. Being part of someone else's narration, it is impossible to access the overall sense of the text, and thus every individual action can only be evaluated in its immediate context, as Michel Foucault stated:

architecture (...) is only taken as an element of support, to ensure a certain allocation of people in space, a canalisation of their circulation, as well as the coding of their reciprocal relations. So it is not only considered as an element in space, but it is especially thought of as a plunge into a field of social relations in which it brings about some specific effects. (1984: 253)

On the one hand, such standpoint facilitates the destruction of any character's potential power to transform the narrative where it is included, but on the other, allows for the rewriting of the story if a change of focus happens and the elements are arranged differently in the text. In this sense, the narrator in Kennedy's story offers her own version of Glasgow proclaiming her right to alter the meanings of her city. By confessing her two passions "When I am out in the city, I enjoy walking and when I am at home, I read" (1999: 66), she is also confessing her passion for the city and her determination to obliterate the less humane side of its life:

When I walk I see a wonderful city, built in blocks like Boston or New York. This makes it very inviting and hard to get lost in, because its shape is governed by a grid. There are also times, especially in winter, when the sky is solid blue, the sunlight rich and low and the city becomes beautiful. Even where there are chip shops with metal shutters and the homes have putrefied around their tenants; even where there are beggars, really beggars, at the feet of each refurbished edifice, the light that falls here makes it beautiful. This is a city where ugly things happen under a beautiful light. (Kennedy 1999: 66-7)

She intends to immortalise the city, to inhabit it imaginatively, so that Glasgow can be dignified for its dwellers, even if her contribution is insignificant, and shall only be noticed once another hypothetical reader of the space looks for an interpretation she ignores in the present. Her aim is not to compensate for the absence of previous versions in the urban text, since she is known as an author keen on telling lies, but to reveal the strategies available to transform the meaning of Glasgow's signs, as she concludes in another Foucaultian remark.

I should immortalise our city's strange effects. It is in the habit of murdering. Part of its construction is made for killing. People have built it like that; fatal but disinterested, like a gun. Some of us live in the barrel of the gun

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and some of us do not. And some of us describe the mechanism and remind everyone how beautiful it is. (Kennedy 1999: 71)

A much more complex relation with the city is offered in Janice Galloway's *The Trick is to Keep Breathing* (1990), a novel about the titanic efforts of a female character to survive in the social after a mental breakdown, where the role of Glasgow and the segregation of the space is essential to understand the transformations undergone by its protagonist. Joy Stone must reconstruct her identity, or what Stuart Hall has defined as the point of suture between "on the one hand the discourses and practices which attempt to 'interpelate', speak to us or hail us into place as the social subjects of particular discourses, and on the other hand, the processes which produce subjectivities, which construct us as subjects which can be 'spoken'" (2002: 5-6). Her lack of a coherent identity has been interpreted as a metaphorical representation of Scotland's state of anguish in the late 1980s: "That 'black hole', that 'nothing at all' is the image not only of a woman negated by a patriarchal society but of a society aware of itself only as an absence, a society living, in the 1980s, in the aftermath of its failure to be reborn" (Craig 2001: 199). Joy cannot find a narrative line for her existence, and her obsessive analysis of the details of her life make her enter a spiral of destruction when she discovers there is no tangible truth she can reach. Her fragmentation becomes more evident in the representation of her anorexic body, which is also closely related to the urban spaces she inhabits. Joy has decided to sacrifice her body to avoid the contradictory meanings it receives as a young woman, who is Scottish, yet also British, middle-class, poor, separated, unfaithful, whose boyfriend has drowned still being married to another woman, and whose identity depends on the definitions other people give her. As Glenda Norquay has stated, "The only way in which Joy can create meaning is to resist attempts at ordering her, to create chaos, as the novel itself does, by listing, cataloguing, quoting; the emptiness of such 'order' becomes evident" (2000: 132).

In fact, such emptiness becomes clear in the different areas of the city where Joy lives, as well as in the way she shares those spaces with other people. Elizabeth Grosz (1992) has highlighted the analogies between the body and the city, as well as the effects of the urban space on the construction of identities; the city determines the relation of the subject with itself, as well as with other selves, and the use of its space is fundamental to understand our perception of gender. Being traditionally linked to the domestic, women have only accessed the city recently, but still in different ways than men have. In fact, as Janet Carsten and Stephen Hugh-Jones state, for women "House, body and mind are in continuous interaction, the physical structure, furnishing, social conventions and mental images of the house at once enabling, moulding, informing and constraining the activities and ideas which unfold within its bounds" (1995: 2).

In this sense, Joy's four different homes parallel her physical and psychological transformations. The flat in the city where she lived with her first boyfriend is a claustrophobic place that made her feel trapped in her role as housewife, and where she developed her neurosis, given the extreme links she was expected to have with the space: "I thought I was going crazy. (...) I became afraid



of leaving the flat in case [Paul] could tell things by feeling the walls when I was out” (1990: 42). Once this relationship is broken, Joy moves to the only place that will provide her with some freedom and with a positive definition. In fact, there is a strong connection between Joy’s psychological state in this part of the novel and the location of her small cottage: in a nice area in the outskirts of the city, near some shops and by a bus stop that connects her with any area in the city, and on a metaphorical level, with the social. However, when her affair with Michael, a married man, is discovered, both Joy and her house start to be invaded by a disease; Joy’s progressive self-destruction mirrors the damage caused in the cottage by an invasion of mushrooms.

LOOK I said and we both looked again. This one was more securely attached. It didn’t break first time so Michael got a knife and cut it away from the side of the window. It left a little pink trail like anaemic blood where it had been growing. After a month there were little shoots of walls and baby mushrooms appeared overnight. (1990: 64)

After Michael’s death, and due to the deterioration of her own home, Joy has to move to the excessively large house he rented, which is located in a marginal area of Glasgow, badly connected to the city centre and with no facilities at all at hand, and which contributes to her detachment from the social, since “It’s too big really. There are four rooms. One is decorated as a bedroom and the others randomly. There isn’t enough furniture to go round. (...) It never looks as good as I’d like” (1990: 19). Yet it is again her Foucaultian confinement in a psychiatric hospital what will determine her complete alienation from the city. In this place she is no longer asked to have an identity of her own, nor to live according to the norms of a society that has marked her as incomplete; here she is only considered an insane patient, and therefore she is free to reconstruct her self, to learn how to “keep breathing”. In fact, after this traumatic, but also necessary, time there is hope for Joy at the ending of the novel. She manages to take control over her body again, at the same time that she finds the strength to come back to her cottage and start its reparation, symbolically repairing the bonds with the social she had previously been unable to maintain, but most importantly, showing her reconciliation with herself.

Glasgow has also been portrayed as a space where different cultural communities coexist, the Irish Catholic community (Burrowes 2004), the Highland migrants (Gunn 1991), although surprisingly enough, given, for example, the large Asian population living in the city, not many “ethnic” writers have reached popularity, with the exception of Jackie Kay. In spite of the variety of themes in her work, many of her texts portray a Scotland, but more frequently, a Glasgow where the negotiation of difference still remains unresolved, as she has stated:

Scottish people will either refuse to recognize my Scottish accent, or my Scottishness, or they’ll say, ‘Are you American?’ And Black people will just hear my accent or think it really funny and say they’ve never met such a person before. And so being Black and Scottish is always treated as a kind of anomaly. (Wilson 1990: 122)

*The Adoption Papers* (1991), *Other Lovers* (1993), *Off Colour* (1998), *Why Don't You Stop Talking?* (2002) show how to transcend social prejudice, and how to construct a positive definition for the self in a hybrid context. Glasgow usually becomes the point from which some of Kay's partially autobiographical characters and voices can articulate transnational or Atlantic connections (Gilroy 1999) in search of cultural referents from other areas, like Africa, or the USA. The influences they receive from the city are thus adapted to their needs when more positive elements participate in the definition of their alternative existence, as the author herself demonstrates in *Bessie Smith* (1997), where the biography of the singer emerges from the autobiographical connections between the writer and her teenage hero in a city with no other black referents at hand. In fact, her popular poem "So You Think I'm a Mule?", which was inspired by a real incident in a pub in London (Forbes 1998), portrays the general conception of the city as a white space.

"Where do you come from?"  
 'I'm from Glasgow.'  
 "Glasgow?"  
 'Uh huh. Glasgow.'  
 The white face hesitates  
 the eyebrows raise  
 the mouth opens  
 then snaps shut  
 incredulous  
 yet too polite to say outright  
 liar  
 (...) "Ah, but you are not pure"  
 (...) "Well, that's not exactly what I mean,  
 I mean ... you are a mulatto, just look at..."  
 'Listen. My original father was Nigerian  
 to help with your confusion  
 (...) I have to tell you:  
 take your beady eyes offa my skin;  
 don't concern yourself with  
 the "dialectics of mixtures";  
 don't pull that strange blood crap  
 on me Great White Mother.  
 Say, I'm no mating of a she-ass and a stallion  
 no half this and half of that  
 to put it plainly purely  
 I am Black (...)

The question "Where do you come from?" far from being a naive proof of the woman's curiosity inevitably translates into the irritating assertion "You don't belong here", as Kay herself has stated in an interview: "[e]ither they mean 'Go back to where you came from,' or just have this obsessive curiosity that is all the time trying to deny the fact that you're Scottish" (Wilson 1990: 121).

The three examples that have been examined here are not intended to offer an exhaustive exploration of the many ways in which Glasgow has been imagined in contemporary literature, yet they show how the representation of the city has transcended local or national patterns to participate in more global debates. The influence of the artistic text on the city has transformed the relation of its inhabitants with the space, offering more complex and simultaneously liberating possibilities for the definition of new identities. The adaptation of the city's signs from subjective standpoints and the legitimisation of such changes in the literary text have allowed for the reconfiguration of its specific features so that Glaswegians can find easier means to create their own cartographies of the place.

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### SUMMARY

#### URBAN LANDSCAPES AND TEXTUAL SPACES: THREE PORTRAYALS OF GLASGOW BY A.L. KENNEDY, JANICE GALLOWAY AND JACKIE KAY

The aim of this paper is to analyse recent changes in the literary representation of the city of Glasgow. This text revises the most significant approaches to the space in Scottish culture in the twentieth century, from its highly masculinised working-class associations to more contemporary perspectives that negotiate ethnic and gender difference: The Scottish Renaissance of the inter-war period, the "Glasgow Group" of the late 1970s, and finally a younger generation of writers who began their careers in the late 1980s. In order to explore new literary cartographies of the city, this article focuses on the works of three of Scotland's most recognised writers, A. L. Kennedy, Janice Galloway and Jackie Kay. Firstly, from a Foucauldian perspective, it considers Kennedy's "The Role of Notable Silences in Scottish History" and its portrayal of Glasgow as a textual space. Secondly, it studies gendered analysis of the city, such as Linda McDowell's, to interpret Janice Galloway's *The Trick is to Keep Breathing* and its incorporation of female subjectivity in the segregation of the urban. Finally, this paper considers the works of Jackie Kay and their negotiation of ethnic and sexual difference in the context.

**KEYWORDS:** Glasgow, contemporary Scottish fiction, A.L. Kennedy, Janice Galloway, Jackie Kay, space, gender.

# NEGATING NARRATION, CRUSHING COMMUNICATION: THE NONNARRATED AND THE DISNARRATED IN *THE LEMON TABLE*

## 1. THE NEGATIVES TO THE NARRATED: THE NONNARRATED AND THE DISNARRATED

The main thematic concern of Julian Barnes' collection of linked stories, *The Lemon Table*, is old age in its many forms. Apart from this theme, however, obvious and explicit as it is, an analysis of the narrative techniques employed in Barnes' collection may help reveal another major theme: interpersonal communication as narration, or, rather, its almost complete absence. In order to approach the collection's many narrative gaps and distortions, it seems appropriate to employ the theoretical framework put forth by Gerald Prince in his article entitled "The Disnarrated" (1988). He deals here with the narrated and its negatives, the 'nonnarrated' and the 'disnarrated.'

Gerald Prince defines the 'nonnarrated' as 'something [that] is not told (at least for a while).' This would, according to Harold Mosher, include

strategies of implication like not naming or delaying the names of characters or objects, eliding words in dialogue, referring to but not reporting words characters must have said, not identifying antecedents for pronouns, leaving referents vague in characters' thoughts and speech, suppressing the thoughts of characters whose thoughts are otherwise revealed, [...] and entirely omitting the narration of acts that must have happened. (1993: 407)

The responsibility for the nonnarrated more often than not rests solely with the characters, as it is usually a dramatization of their deceptions, including their self-deceptions. It is to be distinguished from the 'nonnarratable,' which is, according to Prince, what 'cannot be narrated or is not worth narrating' (Prince 1992: 28).

Prince defines the 'disnarrated' as 'the events that do not happen.' Mosher further elaborates this as 'words that are not expressed but could/should have been, acts that could/should have been performed but are not, states that could/should have existed but do not, and objects that could/should have been produced but are not' (Mosher 1993: 407). He later adds that the term is also applicable to 'those

narrating cases in which one does not do what one intends, [...] that one loses what one has (as opposed to keeping it), that one does not obtain what one expects, and that one is not what one seems to be or could be.' (Mosher 1993: 415)

Disnarrating creates alternative, imagined or fabricated worlds often juxtaposed with the 'real,' narrated one, and Prince does not bestow this world-making faculty exclusively on the narrator; he is 'adamant on distributing the ability to 'disnarrate' equally among narrator and characters.' (Christensen 2004: 43) In Prince's own words, 'terms, phrases and passages that consider what did not or does not take place [...] *whether they pertain to the narrator and his or her narration [...] or to one of the characters and his or her actions* constitute the disnarrated' (Prince 1988: 3). Actions of the characters that conjure up nonexistent worlds such as lies, fantasies and rationalizations would thus also qualify as the disnarrated.

Texts rife with the negatives to the narrated seem to be more compatible with the unreliable narrator. Mosher goes so far as to assert that one of the main purposes of the late nineteenth and early twentieth century move to eliminate the omniscient narrator was to 'encourage the reader to imagine, to 'write' (perhaps wrongly), the missing (nonnarrated) parts of the story or the alternatives (disnarrated) to the story' (1993: 419). *The Lemon Table* is demonstrably illustrative of this tendency. The vast majority of its narrators and focalizers are unreliable to a disturbing degree and the nonnarrated and the disnarrated abound on all narrative levels. Communication is virtually nonexistent.

## 2. THE NONNARRATED AND THE DISNARRATED IN *THE LEMON TABLE*

Nonnarrating begins with the opening lines of *The Lemon Table*. Referentless personal pronouns go on for a full page before the figural narrator of "A Short History of Hairdressing" is referred to by his first name, and he is only given a last name another thirteen pages and at least half a century further into the story. Gregory Cartwright seems to be particularly prone to the variety of nonnarration Prince refers to as 'repression' (Mosher 1993: 409): he tends to omit or delay narrating the events that he finds unpleasant or unmemorable. It is three pages after her name is first mentioned that we discover 'Allie had broken it up,' and when an 'Allie' is brought up in a cursory way again, after years have apparently lapsed, we do not even know if it is the same woman. Their reconciliation and subsequent marriage can be written into the story by the reader, but are never narrated.

The disnarrated in the first story pertains mostly to the misapprehensions, intentional or unintentional, brought about by the 'customer banter' between Gregory and his hairdressers, especially the wrong impressions they get of each other. Certain that the barber is a homosexual paedophile, young Gregory envisages an entire scenario of being seduced by the 'perve' on a camping trip in the woods. Gregory the 'revolutionary' student mentally paints an unfairly acrimonious picture of the 'provincial mister two-point-four children, pay the mortgage, wash the car and put it back into the garage' (Barnes 2005: 11) that is cutting his hair. His own retort that his 'shave' is 'the way she likes it' alludes to a

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nonexistent relationship which the hairdresser further disnarrates into a marriage. The misunderstanding remains unclarified for as long as it does because Gregory seems to be unable or unwilling to express his views. He, however, keeps coming up with imaginary rejoinders he never uses. This is the context in which the phrase ‘wanted to say,’ a fairly frequent signal of the disnarrated as ‘words that are not expressed but could/should have been,’ first appears in the collection.

It appears once in “The Things You Know,” but Merrill does not really want to reveal Bill’s homosexual tendencies to his widow Janice, and Janice herself is quite happy to keep Merrill unaware of her late husband Tom’s infidelity. The truth about the two men is nonnarrated – significantly delayed for the reader and thoroughly repressed for the two widows. Both disnarrate their late husbands as needed. Janice uses Bill’s ‘posthumous corroboration’ whenever confused and lies outright about the state of his teeth, while Merrill reinvents Tom, who ‘had been drafted,’ as a military man. Neither woman seems to be capable of envisaging a single unflattering detail about her deceased spouse and the reader can only learn about these from the other woman, by means of the story’s variable focalization. The two widows subsist on their idealized, disnarrated versions of their late husbands.

Major Jacko Jackson’s life in “Hygiene” is also sustained by his disnarrated ‘love affair’ with Babs. As the story’s figural narrator, he is responsible for much of its nonnarrated, by means of repression: the delay in revealing his name, with the consequent personal pronouns without antecedents that precede it, and the belated hints, barely sufficient for the reader to write into the story that Jacko is indeed having an affair, that the woman in question is in fact a prostitute much older than himself, and that they have not had intercourse in years because he is impotent. He also fails to acknowledge, and thus nonnarrates, the fact that he is crying – all the reader is told is that Jacko receives a handful of tissues with which he then dries his face. Other information is nonnarrated by deferral through no fault of Jacko’s, because it comes as news to him as well, like Babs’ death and the fact that her name never really was Babs.

Babs disnarrates her name to Jacko, and also his supposedly remarkable virility – this at a time when no trace of it whatsoever is left. Jacko disnarrates his potency to himself, as well as his purported reasons for no longer needing condoms. His attempt at narrating to himself a justification for his adultery is, in light of that, a disnarration too: ‘All he was doing was making sure *his* machinery was still in working order. Old Father Nature still lubricating the parts’ (Barnes 2005: 72). The rationalizations he declines to use qualify as the disnarrated, being both untrue and an alternative to what is expressed: ‘He didn’t say to himself, Oh it’s because I was all newted and owly at the time, and, Oh it’s because Pam is like she is nowadays. Nor did he say, Oh it’s because Babs is blonde and I’ve always gone for blondes.’ (Barnes 2005: 73).

Interestingly enough, dramatized intrusive homodiegetic (‘first-person’) narrators seem to be even less informative and nonnarrate more. The narrator of “Vigilance” never introduces himself, delays the introduction of his live-in ex-lover Andrew, and only hints at being male (and therefore homosexual) ten pages into the story. The reason the couple broke up is also nonnarrated – delayed nine pages

for the reader and never discussed by the characters. Whenever the topic is even remotely alluded to, it triggers an instant ‘We don’t talk about that’ from Andrew.

The narrator, developing hypersensitivity to noise upon being left to attend concerts unescorted, disnarrates entire scenes involving the culprits. He has long, elaborately admonishing conversations with them in his imagination, keeps coming up with impossible schemes for battling them, and his disnarrated excuse for tripping up a fellow concert-goer on the stairs is particularly ludicrous: ‘He was clearly in a hurry. Probably wanted to hawk and spit and cough and sneeze and smoke and drink and set off his digital watch alarm to remind him to use his mobile phone’ (Barnes 2005: 120).

The homodiegetic narrator of “Appetite” has perhaps a firmer grip on reality, but still tends to nonnarrate by omitting and delaying the narration of important information. Her own sex and age, and the nature of her relationship with the patient she visits, are all considerably deferred, which is the reason behind numerous referentless pronouns. Viv, her nickname, is only mentioned in quite a perfunctory fashion three times during the story, and he remains unidentified throughout it. ‘I never say his name to get his attention, because he thinks I’m referring to someone else’ (Barnes 2005: 172-173), she explains, and his identity, now decidedly nonnarrated, is effectively done away with. Other identities are also nonnarrated. A ‘She’ appears several times throughout the narrative, and though never explicitly identified as such by the narrator, can be inferred to be her husband’s first wife. On the other hand, nothing can be inferred about the identity of the woman whom Viv’s husband, in his delirium, repeatedly invites to have sex with him, mistakenly addressing Viv instead every time. Is it his ex-wife, a lover or an imaginary person? No clues are given.

The disnarrated in this story concerns the memories that the couple share – the only thing left to them in the situation they are in, and also the most difficult to retain. Viv’s projection from the past is sadly illusory: ‘From the start he had the better memory, that’s the joke of it. I used to think that I’d be able to rely on him, on him remembering’ (Barnes 2005: 171). Rather than remembering their past, the patient reinvents it, and Viv can only be sure that she cannot trust him.

The intrusive narrator of “The Fruit Cage” seems only too eager to share all the information at his disposal, including his entire family history, his parents’ characters, the village they live in and the old family washing machine. This chattiness, however, only masks his reluctance to divulge anything substantial about himself. His own nickname, Chris, is only revealed in passing nine pages into the story, and his suspicions that his mother may be physically abusing his father and that his father may be having an affair remain nonnarrated. They are only verbalized by other characters.

Different accounts of the same events make up the disnarrated in the story. Although common sense suggests that one of the versions could actually be true, i.e. narrated, it is often impossible to surmise which one it is, so all of them must remain at least potentially disnarrated. Both Dorothy and Stanley disnarrate Stanley’s bruise as being the consequence of ‘a fall.’ Elsie, on the other hand, claims Dorothy hit him on the head with a frying pan. There are three versions of how Stanley’s Wednesday afternoons are passed – playing billiards at the British Legion



club (the official story), having an affair with Elsie (the narrator's presumption voiced to his father) and Stanley's own final confession: 'I mostly was down the club, son. I said billiards to make things simpler. Sometimes I just sat in the car. Looking at a field' (Barnes 2005: 189). Dorothy and Elsie have sharply contrasting accounts of Stanley's final pre-paralysis days and particularly of what caused his condition.

Characters have disnarrated versions as well: Dorothy, for instance, entertains a distorted image of Elsie, or, as she refers to her, 'Joyce' Royce. The narrator also has a preconceived idea of what the 'homewrecker' would be like: 'I wanted to see scarlet fingernails and scarlet toenails. But no such luck' (Barnes 2005: 192). Even the old washing machine has different versions in the memories of different family members.

In the epistolary "Knowing French," the entire other side of the correspondence is nonnarrated by complete omission. All the reader is presented with are the letters Sylvia Winstanley writes to 'Julian Barnes' and two letters he receives from 'J. Smyles (Warden)'. The letters 'Julian Barnes' writes have allegedly been destroyed and their content can only be deduced from Sylvia's. Sylvia disnarrates 'Julian Barnes' as a character of Julian Barnes' – Dr Geoffrey Braithwaite, the narrator of *Flaubert's Parrot*. She (quite astoundingly for someone actually versed in French literature) believes him to be a doctor in his sixties because he 'said' so in his book. She also reflects on what the life of a 'Famous Person in art' who was in love with her when they were children and her own would be like if they had married, disnarrating the past and the present.

"The Silence" is written in the form of a journal. The name of the person keeping it is nonnarrated throughout the story, but it can easily be deduced to be Jean (Janne) Sibelius, the famous Finnish composer. His wife, referred to only as 'A.' (Sibelius' wife's name was Aino), 'operat[ing] with silence,' writes him a letter 'after Gothenburg' which he promises to carry on him 'until rigor mortis sets in.' Two pages and at least ten frantically revolving thoughts later, we finally get the rough contents of the letter and an account, nonnarrated via this delay, of the drunken incident in Gothenburg.

One of A.'s chief merits seems to be her ability to refrain from speaking on painful topics. They 'do not speak of' the narrator's alcoholism and he is also happy to report that 'unlike everyone else she never asks when my Eighth will be ready.' Apart from disnarrating their never spoken words, the narrator also disnarrates his working habits: 'At nights I compose. No, at nights I sit at my desk with a bottle of whisky and try to work.' Others disnarrate him as successful: they 'see only fame, applause, official dinners, a state pension, a devoted family, supporters across the oceans' (Barnes 2005: 207). He, however, despises these 'trappings of success' and feels old, depleted and not overly satisfied with himself.

Another ageing artist's indiscretions are tackled in "The Revival." The exasperatingly intrusive heterodiegetic ('third-person') narrator hides nothing; he only leaves Turgenev's name nonnarrated until the very last page and completely omits that of the actress he falls in love with. The other narrative gaps can be more safely described as the nonnarratable – what cannot be narrated because it is in this case unknown to the narrator. The disnarrated, however, abounds in this

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 story, mainly through the courtesy of Turgenev's tendency to daydream and create alternative realities in which he is united with his love. According to the narrator, his is 'a love predicated upon renunciation, whose excitements [are] called if-only and what-might-have-been' (Barnes 2005: 90). After a shared train journey of which differing accounts exist in his letters, all of them probably wildly inaccurate, he disnarrates an entire episode in which he abducts her. He then projects their fantasy relationship into the future only to verify its impossibility. This does not prevent him from envisaging elaborate scenarios of their journeys to Italy, traveling with her 'in the past conditional.' Most notably, they disnarrate each other: to her, he is the author of the play she has fallen in love with; to him, she is Verochka, his own creation, literally narrated by him.

The authorial narrator of "Bark" does not need to nonnarrate too much – the characters are sufficiently successful at doing that. Delacour delays the revelation of his companion's name to Lagrange, only to have him forbid the affair while withholding his reasons for doing so. It is not until Lagrange's funeral that Delacour learns the deceased was Jeanne's father. Once he recognizes the nature of his feelings for Jeanne, he does not even consider sharing them with her. Prior to that realization, he disnarrates their relationship in terms of necessary 'hygiene,' and misconstrues the motive behind Lagrange's admonition as jealousy of this function she performs for Delacour's health. Investing so much in his physical well-being, he cannot even envisage any outcome of the tontine other than his outliving the other thirty-nine subscribers. This clearly proves to be illusory when he is the thirty-seventh one to die.

"The Story of Mats Israelson" is the story of the story of Mats Israelson, a story never really told. It is a doubly nonnarrated and doubly disnarrated embedded narrative. When Anders Bodén makes his first attempt at telling it to Barbro Lindwall, his words are not reported. All we learn is that 'he told it in the wrong order, and too quickly, and she did not appear interested. She did not even seem to realize that it was true' (Barnes 2005: 31). The story itself is then delayed for two more pages, when the reader has the privilege of witnessing the telling of it being practiced by Anders, who is unaware that he will not be given another chance to do so.

In its first rendition, the story is disnarrated – mistold and misunderstood – and for that very reason it develops into the narrated, as the matrix narrative becomes analogous to the embedded one. In other words, the story within the story affects the final outcome of the main story. Because of the way the story within the story is told, it becomes true – Barbro and Anders' hearts remain frozen in time like Mats Israelson in the copper mines of Falun. Anders convinces himself that 'if he were to tell the story of Mats Israelson correctly, it would make her say once more "I would like to visit Falun." And then he would reply "I shall take you there." And everything would be decided' (Barnes 2005: 34). The very act of narrating thus becomes the chief disnarrated of the story.

Anders fantasizes about all the other things he could have told her and their effect on her, and Barbro has her own disnarrated 'if only': 'if only he could have read my heart before I did. I do not talk to men like that, listen to them like that, look them in the face like that. Why couldn't he tell?' (Barnes 2005: 36) She also has an unfounded fear that her daughter will marry his son.

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Their story has many versions, and even the omniscient narrator cannot help establish which one is 'true.' Their respective spouses, as well as 'gossip' (almost personified), decide, after many vicissitudes, that Anders and Barbro have had an actual affair. Barbro and Anders' disnarrated, if-only, almost mythical version of their relationship, which sustains their entire lives, actually proves to be more real than what, now 'sobered up,' they disnarrate to themselves and to each other during their final misunderstanding in the Falun hospital.

### 3. NARRATION AND COMMUNICATION

Misunderstandings abound in *The Lemon Table*, and some happen despite the best efforts to the contrary. Gregory knows he has 'got it wrong' the first time he tells Allie he loves her, and does not 'seem to be saying it right' when he tries to engage in small-talk with his hairdresser, although he claims to have finally managed to 'get the right tone' in 'customer banter.' The narrator of "Vigilance" gets it right when he admits 'It's hard to get it right.' Those who choose not to communicate achieve this via prevarication and repression, the latter often verbalized as 'we don't talk about that,' 'we do not speak of this,' and 'he/she wanted to say' (but never did).

Sound metaphors heighten the prevalent mood of verbal isolation. Gunshots 'awaken the echoes' in Falun, and echoing that, echoes are what a large portion of Janice and Merrill's conversation boils down to (the rest of it being reserved for parallel monologues). After such an exchange, the statement 'We're sharing,' made in reference to the bill, resounds with sarcasm. One of Anders' favorite tourist sites is the deaf-and-dumb asylum. The sawmill laborer is run down by the steamboat because he is deafened by the water in his ears, and Gregory also gets water in his ears at the hairdresser's. Sylvia is self-admittedly deaf, and Anders, Stanley and Viv's husband lose their powers of lucid speech towards their end, but all the characters are metaphorically both deaf and dumb to varying degrees. Perhaps this is deemed necessary to prepare them for the oft mentioned 'silence' which the collection's 'submerged population group' (O'Connor 1965: 18, 20-21), the elderly, is unavoidably journeying towards.

Finally, considering the great number of letters exchanged, postcards sent and dialogues reported, there is surprisingly little actual communication in *The Lemon Table*. In fact, the only successful articulation of genuine emotion in the book, Stanley's 'Just glad to see you' spoken to his son, merely causes 'alarm' in Chris, being such a 'rare expression of direct pleasure.' The seeming impossibility of any real communication whatsoever demonstrably makes for one of the collection's main themes.

The nonnarrated and the disnarrated in *The Lemon Table* quite frequently refer directly to acts of narration, most obviously so in "The Story of Mats Israelson," where we are dealing with the difficulty of communicating an undeniable narrative. In terms of narrating as telling, relating, recounting, this tendency is obvious throughout the book. Communication can be defined in the book as the willingness and ability to narrate on all levels, and characters, narrators and even the author himself (when he conveniently has his side of the

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 correspondence destroyed in “Knowing French”) are deficient in one or both. The narrative techniques of nonnarration and disnarration are thus closely intertwined with the theme of absent communication-as-narration in *The Lemon Table*, making narration its own thematic focus.

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## SUMMARY

NEGATING NARRATION, CRUSHING COMMUNICATION:  
 THE NONNARRATED AND THE DISNARRATED IN *THE LEMON TABLE*

This paper analyzes the narrative techniques of nonnarration and disnarration employed in Barnes’ collection of short stories, *The Lemon Table*, and links them with one of the book’s main thematic concerns – narration as communication – or, rather, its almost complete absence.

**KEYWORDS:** Narration, nonnarrated, disnarrated, communication, *The Lemon Table*.

# CENTER-PERIPHERY, EQUALITY-INEQUALITY, AMERICAN DREAM AND CONSUMERISM IN PAUL AUSTER'S *TIMBUKTU* (1999)

## 1. CENTER-PERIPHERY

On the basic narrative level, Auster's novel reads as a story of friendship between a man and a dog, modeled partly on John Steinbeck's *Travels with Charley*<sup>1</sup>, and as a story of unfulfilled desires. Literary works using animal narrators are hardly innovative now and Auster's depiction of friendship between a dog and a man is rather sentimental and lyrical. What is more important for understanding Auster's novel's meaning is the use of motifs, symbols, imagery, tropes and modes (parody, irony) through which Auster points out and criticizes several aspects of American cultural identity, particularly the American Dream (and the idea of achieving success). In addition, developing the motif of the American Dream, Auster points out the nature of the contemporary (postmodern) vision of the world influenced by media, popular culture and consumerism. Auster also addresses the relationship between the dominant and the marginal, the center and the periphery, the important and the unimportant, which all contribute to his symbolic critique of the idea of the American Dream.

The imagery of the center and the periphery seems to dominate this novel. Auster's use of this imagery is often related to the social and cultural status of his characters (belonging to and being rejected by the dominant culture) and is closely connected with the imagery of equality and inequality. Both Willy and Mr. Bones represent various aspects of the connection between the center and the periphery. Willy is a hybrid, marginal, displaced and peripheral character. On the most general level, his Jewish background (his real name is William Gurevitch) qualifies him to the position of a displaced and marginal character with a diasporic identity related to his ancestral heritage. His familial and social status as an outsider and an outcast, that is a character growing up in an incomplete family and rebelling against formal education, further emphasizes his displacement and marginality. Moreover, also his parents' escape from Europe and their consequent social position in the USA significantly contribute to the formation of Willy's symbolic

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status of a displaced character. The narrator comments on his parents' escape from Europe as follows:

There were the ten days they spent hiding in an attic crawl space in Warsaw. There was the month long walk from Paris to the Free Zone in the south, sleeping in haylofts and stealing eggs to stay alive. There was the refugee internment camp in Mende, the money spent on bribes for safe conducts, the four months of bureaucratic hell in Marseille as they waited for Spanish transit visas. Then came the long coma of immobility in Lisbon, the stillborn son Ida delivered in 1944, the two years of looking out at the Atlantic as the war dragged on and their money ebbed away. By the time Willy's parents arrived in Brooklyn in 1946, it wasn't a new life they were starting so much as a posthumous life, an interval between two deaths. Willy's father, once a clever young lawyer in Poland, begged a job from a distant cousin and spent the next thirteen years riding the Seventh Avenue IRT to a button-manufacturing firm on West Twenty-eighth Street (Auster 1999: 13-14).

As can be seen from this extract, Willy's parents become not only ethnically, but also socially displaced characters. Auster further develops the imagery of Willy's marginality and displacement status by depicting him as an unexpected child, as a child refusing his parents' authority, culture and identity, and by his becoming a half-orphan after his father's premature death in the USA. The narrator comments on Willy's relationship to his parents that "He found them alien, wholly embarrassing creatures, a pair of sore thumbs with their Polish accents and stilted foreign ways" (Auster 1999: 14). As a Jewish-Polish boy, Willy is ethnically and socially marginal in the USA; and as an unexpected child and a half-orphan he becomes marginalized both socially and emotionally. Auster, however, further complicates Willy's quest for personal and cultural identity through his developing of the imagery of the center and the periphery which finally results in the depiction of Willy as an entirely alienated, marginalized and outcast character both from within and from the outside. From within because he rejects what can be labeled as a center, that is his parents' Jewish culture and identity, and from the outside because although his first attempts to identify with the American dominant and popular culture seemingly lead him to acquire central status through appreciation of that culture and by being trained in U.S. educational institutions, he later loses his symbolic central position by becoming a dreamer searching for ideals, as well as by being mistreated by health institutions (in the state whose culture he so appreciated) after his "schizo flip-out of 1968, the mad fandango of truth or consequences on a high-voltage tension wire", after which "They shut him up in a hospital, and after six months of shock treatment and psychopharmacological therapy, he was never quite the same again" (Auster 1999: 11).

Willy's travels with Mr. Bones, his dog, elevate him to the status of a eternal traveler and cause him to lose his ethnic and social identity both literally and symbolically. Literally, that is, by becoming alienated and isolated from educational, social (parents, family, school), commercial and cultural institutions (the major publishers who might possibly have published his writing, which is

not commercial and thus remains unpublished); and symbolically because he becomes an outcast and marginal to everything that creates the center, that is what is considered to be standard and the norm. He becomes an eternal marginal character, “a tragic figure, disqualified ...from the rat race of vain hopes and sentimental illusions” (Auster 1999: 15). The imagery creating Willy’s symbolic status of a marginal character is finally completed by his status of an eternal traveler reminiscent of the legendary figure of the Wandering Jew. Reminiscent of this figure, Willy undertakes a symbolic journey between marginal and dominant positions and cultures within which his both literal and symbolic marginality seems to dominate. Mr. Bones represents another marginal character in several ways. His central, regular, common status of an animal (and his status of a typical animal of its kind) is undermined by his ability to think and make judgments which ironically elevates him to the status of a human being. In connection with his dog status itself, paradoxically, seen from the perspective of animals, the above qualities disqualify him from belonging properly to the dog/animal kingdom, thus providing him with rather a marginal position. This is further supported by Mr. Bones’ travels after Willy’s death. During these travels, despite being mostly kindly treated by humans, the understanding of his position by his new masters as “central” (that is common, according to the rules of logic since he is treated as a dog, not as a human being) enables him to acquire the status of a stereotypical and archetypal character (dog), which is the position he refuses (for example, by refusing to be tied up like other dogs). His search, especially after Willy’s death, is not only a search for identity but also a romantic search for peace, friendship and freedom similar to Willy’s. Willy and Mr. Bones thus become symbolically united by both having the status of marginal characters and searchers. At the same time, they both represent a certain alternative and opposition to the central, dominant and thus generally accepted culture and understanding of the world. Both characters become seekers of ideals that represent a rejection of the dominant, central moral, aesthetic, social, emotional and other codes and norms they have to struggle with. As this is an unequal struggle, Auster’s use of the imagery of the center and the periphery is therefore also closely connected with the imagery of equality and inequality.

## 2. EQUALITY — INEQUALITY

Auster’s use of the imagery of equality and inequality is associated with both characters’ status of living beings, with his depiction of different cultural identities, with the vision of the world both characters represent, with the relationship between high and low (popular) culture, and with different kinds of writing as represented in the novel. As analyzed above, from the social, economic and ethnic points of view, in developing the imagery of the center and the periphery, Auster depicts Willy not only as a marginal, peripheral outcast, but also as an unequal character on various levels. Willy is socially unequal because of his family’s lower class and social status; because of his rejection of his family ties, educational institutions, and the social status of an unproblematic citizen. On the basic narrative and semantic level, this manifests itself in Willy’s rejection of his parents’

expectations about his career and social status (his refusal to take a regular and “proper” job that would bring him financial security, and his aspiration to become a writer), in his status of a half-orphan since his early childhood (he becomes socially and emotionally unequal to other children because of the incompleteness of his family), and in his rejection of educational and social institutions which qualifies him to a position of a rebel and outcast since he becomes a drug and alcohol addict, a homeless person, and a traveler. As the omniscient narrator, speaking from the point of view of the dog, Mr. Bones, says: “...by the time he was ready to leave the house and go off to college, he had indelibly cast himself in his chosen role: as malcontent, as rebel, as outlaw poet prowling the gutters of a ruined world (Auster 1999: 16)”. And, as he continues, Willy is “a rambler, a rough-and-ready soldier of fortune, a one-of-a-kind two-leg who improvised the rules as he went along” (28).

Willy’s inequality status further manifests itself in his position of an unpublished, untraditional and experimental rather than commercially successful and popular author. Culturally, his ethnic background has historically cast him into the position of an ethnically unequal and displaced character if seen in the context of the historical understanding of the Jewish cultural identity. But, seen in this context, Auster does not depict binary oppositions emphasizing the positive as opposed to the negative side, like one and the other pole of a binary opposition, but complicates it by the use of fragmentation, irregularity and the principle and imagery of hybridity. Neither equality nor inequality, neither center nor periphery are presented as clear positive or negative oppositions. On the one hand, by rejecting his parents’ cultural and traditional ethnic (Jewish) values, and by accepting the American popular culture values of mass society at the beginning and, on the other hand, through his writing denying the stereotypical clichéd narrative patterns as well as through his status of a rebel against American cultural values later, Willy becomes a symbolically hybrid and ethnically, socially, emotionally and artistically unequal character. By unequal I mean his inequality related to the central and dominant culture and his social position. Willy is thus not depicted only as a rebel against social and cultural norms and traditions, but rather as a symbolical searcher for meaning, existence, social position and his place in the world oscillating between dominant and marginal positions, which enables him to acquire the status of symbolic hybridity that relativizes the clarity of binary oppositions. This also manifests itself in Auster’s depiction of Willy’s writing. Willy’s fragmentary, unfinished, lyrical and stylistically hybrid writing may symbolically suggest a postmodern alternative to commercially successful popular and traditional realistic writing, because that does not offer the pluralistic vision of the world Willy presents through his own writing and vision of the world.

Auster’s depiction of displacement, periphery and inequality, however, is not meant to become a simplistic social criticism as is known from traditional social novels, but it acquires a positive meaning as the expression of cultural resistance to the norm, that is to the culture of commercialism and emotional shallowness Willy, however, has become a part of it by watching TV and identifying with the clichéd image of Santa Claus familiar from popular TV shows. This only confirms his ambiguity and hybrid status offering a pluralistic and relativizing vision of the world.



The same principles apply to Mr. Bones. His outcast position or status is also a position of inequality systematically built by Auster to point out not only a symbolic inequality as the negative aspect of seemingly democratic society, but also as an inequality associated with different kinds of writing and visions of the world. Willy's dog, Mr. Bones, is not a pure breed, and the narrator comments that:

If Mr. Bones had belonged to some recognizable breed, he might have stood a chance in the daily beauty contests for prospective owners, but Willy's sidekick was a hodgepodge of genetic strains—part collie, part Labrador, part spaniel, part canine puzzle—and to make matters worse, there were burrs protruding from his ragged coat, bad smells emanating from his mouth, and a perpetual bloodshot sadness lurking in his eyes [...] Unless Mr. Bones found another master in one quick hurry, he was a pooch primed for oblivion. (Auster 1999: 5)

Old age, a shabby appearance and mixed breed status all qualify Mr. Bones as both an outcast and an unequal animal within the animal kingdom. This position is further supported by his fabricated, fantastic skills. In this sense, he is disqualified from the animal kingdom since he can think, dream, partly understand human language and “had thoroughly mastered the ins and outs of its syntax and grammar” (Auster 1999: 6); he is able to think and has a soul, which are human rather than animal qualities. In addition, inequality imagery and principles manifest themselves in Auster's depiction of his treatment by different people. Despite being nicely treated by a Chinese-American boy, and especially by the Jones family, he is treated as an animal, a dog that must be mostly tied on a leash, which implies his inferior and unequal position, but not only in relation to the human race now.

Auster's systematic use of the imagery of the center and the margin further extended to the imagery of equality and inequality indicates one of the most important ideas expressed in the book, that is of freedom and liberty, which further evoke other connotations. Both Willy's and Mr. Bones' status, but especially their travels, indicate their metaphorical search not only for their ethnic, racial or emotional identity, but also for equality, freedom and tolerance. This search is also reminiscent of Freudian desire and wish fulfillment. In Sigmund Freud's view,

The dream is not comparable to the irregular sounds of a musical instrument, which, instead of being played by the hand of a musician, is struck by some external force; the dream is not meaningless, not absurd, does not presuppose that one part of our store of ideas is dormant while another part begins to awake. It is a perfectly valid psychic phenomenon, actually a wish-fulfilment; it may be enrolled in the continuity of the intelligible psychic activities of the waking state; it is built up by a highly complicated intellectual activity (Freud).

From this perspective, the relationship between Willy and Mr. Bones is the manifestation of an ideal condition and wish fulfillment on two ontological levels at least— in a physical, experiential reality and on the fantastic, imaginary level

as represented especially by the imaginary land of Timbuktu. The relationship between Willy and Mr. Bones represents the relationship between two poles, between reality and dream, between the physical and the spiritual. These two poles complement each other and are transformed into a final spiritual unity in Timbuktu. During his life, Willy provides Mr. Bones with the feeling of equality, freedom and tolerance, that is the qualities that he cannot acquire in his relationship with the majority of other people. As the narrator argues, "...in Mr. Bones's case there was the advantage of being blessed with a master who did not treat him as inferior...Mr. Bones was not just Willy's best friend but his only friend" (Auster 1999: 6).

Mr. Bones also provides Willy with fidelity, emotionality and tolerance, especially by becoming his reader and interpreter in the role of listener to his works, which ironically elevates Willy to the position of a recognized and acclaimed author. As the narrator says, "From Willy, Mr. Bones learned about humor, irony, and metaphorical abundance" (Auster 1999: 31). Mr. Bones is thus not only a listener, but also a parodic interpreter of Willy's works. Since in physical reality the situation is different (Willy is neither a popular nor an acclaimed writer), a desire for freedom, liberty and equality that cannot be accomplished in real life after Willy's death can be realized only symbolically in the imaginary land of Timbuktu, representing an ideal state, freedom, tolerance and humanity.

Here Timbuktu, an African city known as a cultural and educational center, but also a city seen from the European (American) perspective as a distant place, functions as a mythical land in at least two ways — from a religious perspective, as a place of rest for souls, representing a continuation of life in the spiritual form; and as a place of tolerance, freedom and harmony. In addition, the depiction of Timbuktu evokes several other connotations. It is presented especially as a place where "people went after they died. Once your soul had been separated from your body, your body was buried in the ground and your soul lit out for the next world [...] it was located in the middle of a desert somewhere" (Auster 1999: 48). As the narrator continues, it was "an 'oasis of spirits' [...] In order to get there, you apparently had to walk across an immense kingdom of sand and heat, a realm of eternal nothingness" (Auster 1999: 48). However physically and geographically unclear and ambiguous the place might seem, its symbolic meaning is quite evident — Timbuktu becomes a place of pure spirituality, harmony, tolerance, freedom, but especially of equality. Mr. Bones' anthropomorphic name, identity and wish acquire literal fulfillment here since "in Timbuktu dogs would be able to speak man's language and converse with him as equal" (Auster 1999: 49).

Timbuktu thus becomes a symbolic representation of wish fulfillment, a pure ideal state representing an ideal condition and, at the same time, it becomes a symbolic appreciation of spirituality and imagination. Timbuktu, which is the final destination of both Willy's and Mr. Bones' journeys, along with their search for identity, creates a central metaphor and a final unity between the physical and the spiritual, central and the peripheral, equal and unequal that all merge into the sphere of the spiritual. Spirituality as represented by Timbuktu in the novel is connected with spirituality as a positive value associated with goodness, creative imagination, tolerance, freedom and purity.

### 3. AMERICAN REALITY - AMERICAN DREAM AND CONSUMERISM

On the basic narrative level Auster plays with the real and the imaginary (as represented by Mr. Bones' dreams) to emphasize the function of fantasy, and especially dreams. Dreams in this novel represent memories of the past and indicate future action. Mr. Bones' dreams especially not only vivify both Willy's and Willy parents' childhood, European and later American past, but also imply Willy's future death, which actually happens as can be seen from Mr. Bones' dream: "That was when he dreamed the dream in which he saw Willy die. It began with the two of them waking up, opening their eyes and emerging from the sleep they had just fallen into – which was the sleep they were in now, the same one in which Mr. Bones was dreaming the dream (Auster 1999: 64)." Everything which is associated with the physical, biological and empirical acquires negative status in Auster's novel while, on the other hand, the author seems to understand the imaginary and the fantastic as positive elements. As mentioned above, the imaginary and the fantastic can be understood as positive in two ways: as an appreciation of creativity and imagination as opposed to the physical, materialist and consumerist; and as an imaginary realization of what cannot be realized in real life. On the other hand, in Auster's novel the imaginary and the fantastic symbolically evoke the idea of fabrication, that is an artificial creation of reality. In this sense then, the idea of artificial construction of reality is closely connected with the idea of artificial simulation of reality in Jean Baudrillard's understanding, which further evokes negative connotations. By artificial I mean the way characters in the novel perceive reality created by different media, that is reality which is not perceived directly through the individual's contact with nature (reality), but reality which is mediated through different media. In his *Simulacra and Simulation*, Jean Baudrillard points out the nature of simulation in technically advanced societies. In his view,

Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory— precession of simulacra— it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map. (Baudrillard 1988)

Baudrillard further differentiates between representation and simulation:

All of Western faith and good faith was engaged in this wager on representation: that a sign could refer to the depth of meaning, that a sign could exchange for meaning and that something could guarantee this exchange – God, of course. But what if God himself can be simulated, that is to say, reduced to the signs which attest his existence? Then the whole system becomes weightless; it is no longer anything but a gigantic simulacrum: not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference

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or circumference[...] So it is with simulation, insofar as it is opposed to representation. Representation starts from the principle that the sign and the real are equivalent (even if this equivalence is Utopian, it is a fundamental axiom). Conversely, simulation starts from the Utopia of this principle of equivalence, from the radical negation of the sign as value, from the sign as reversion and death sentence of every reference. Whereas representation tries to absorb simulation by interpreting it as false representation, simulation envelops the whole edifice of representation as itself a simulacrum. (Baudrillard 1988)

Auster's depiction of the power of television points out how the mass media influence contemporary culture. This power manifests especially in Willy's understanding of reality in this novel. Willy adopts another name, Christmas, because he is influenced by his vision of Santa Claus on TV, which contributes to his decision to become a prophetic, charitable, good and different person. The narrator suggests that, "He knew the difference between reality and make-believe, and if Santa Claus was talking to him from his mother's television set, that could only mean he was a lot of drunker than he supposed" (Auster 1999: 18). But, as the narrator further continues, "Santa Claus [...] had sprung forth from the depths of Television Land to debunk the certitudes of Willy's skepticism and put his soul back together again [...] Christmas was real, he learned, and there would be not truth or happiness for him until he began to embrace its spirit" (Auster 1999: 21). Willy's vision of reality thus seems to be based on the media image of reality that precedes this vision and influences his decision to become a good person. Willy, however, cannot realize the commercial function of the TV program in which the complexity of Christmas is flattened and becomes only a parodic "reformed" Christian modeled after TV shows and traveling preachers. At the same time, these extracts speak of the transition that Willy's understanding of reality is undergoing. The first extract shows Willy as a rational character able to distinguish between the actual physical world and the world mediated through television. The second extract, however, portrays Willy as a character whose vision is manipulated not only by his alcoholic addiction, but especially by television, which simulates and manipulates reality and blurs the distinction between the real, physical, experiential and the televisual, imaginary and fantastic worlds. Willy lacks a key to the code that would enable him to distinguish between the real and the physical. His aims, attitudes and behavior are modeled after meta-realities (television, dreams, visions) representing different ontological systems. In addition to this, the narrator explains about Willy, "That would be his mission in life from now on: to embody the message of Christmas every day of the year, to ask nothing from the world and give it only love in return. In other words, Willy decided to turn himself into a saint" (Auster 1999: 21).

This passage not only speaks of Auster's critique of televisual simulation and manipulation but it also parodies and criticizes popular culture and stereotypical characters from the TV programs (television preachers, religious programs, reformed alcoholics and drug addicts) as produced by mass media, especially by television. Willy's decision to become almost a saint is thus stimulated by the image

of the whole series of stereotypical transformed and cured alcoholics, drug addicts (transformed into religious and Christian persons), and popular TV preachers as presented in the mass media the victim of which he becomes.

Analyzing Auster's novel *Timbuktu* and the role and power of media and consumerism in this novel, Purnur Üçar argues that

A consumer is manipulated to formulate an identity within the framework that is presented to him/her through the producers [...] Religion for Auster represents another product that one can purchase [...] Belief, just like reality, can be selected from the things presented to us. Selecting a belief and living by it is only a way of creating another simulacrum within the simulacrum. In other words, through belief the consumer is pulled deeper into the simulacrum by the producers. (Üçar 2001)

As can be seen from Üçar's statement, Willy becomes a typical consumerist character influenced by the power of the media, popular culture and popular beliefs that construct his consumer identity and vision of the world. In Üçar's view, "Willy creates the meaning and aim in his life through his TV vision [...] Willy's simulated identity is not his own choice but is only a sample from the various identities presented to him by the producers of the simulacrum of TV. The TV vision Willy had seen becomes Willy himself" (Üçar 2001). A similar vision of reality, influenced by dreams and the dog's ironic anthropomorphic status, applies to Mr. Bones. Üçar argues that "Mr. Bones [...] does not distinguish between a vision and being awake" (Üçar 2001). Auster further complicates the meaning of his use of imagery of equality and artificiality. On the one hand, equality related to different versions of reality (physical and mediated through media and popular culture) implies his critique of consumer and clichéd popular culture. On the other hand, on the structural and narrative level, his blurring of the boundaries between the physical and the imaginary, between reality and dream, televisual and experiential reality suggests the principle of symbolic equality, an equality between the real and the imaginary, physical and simulated, and between narrative and televisual versions of reality. None of these realities is thus depicted as privileged, dominant, superior or inferior, but all are presented as equal and it is up to the reader to choose the most convincing of them. The principle of equality as a positive principle and image applies to different kinds of writing and cultures as well. No writing and culture is privileged in Auster's novel but all are united under the central metaphor of *Timbuktu*, representing spirituality, imagination, creativity, equality and freedom. In addition to this, Auster re-writes the traditional meaning of the American Dream. The American Dream represents an important aspect of American cultural tradition associated with the idea of unlimited opportunities, freedom, commercial and personal success. In Auster's novel, however, the author rather shows the impossibility of the American Dream. Willy, his parents, and Mr. Bones are losers rather than winners, characters unfit for the dominant social structures, who are manipulated by a vision of the American Dream and its popular version in the media, but who are also unable to achieve it during their life. The imaginary land of *Timbuktu* thus indicates the symbolic meaning of the American Dream only

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as an imaginary construct that can be achieved only in the land of imagination and idealization, which becomes a utopian project creating a myth rather than reality. From the Freudian perspective the symbolic meaning of Timbuktu thus indicates a fulfillment of an unfulfilled desire projected into a dream and fantasy understood as real. Then what seems to be real seen from the Freudian perspective is a symbolic projection of desire rather than a verifiable reality. In other words, in real life equality, liberty and success become illusory and they acquire the status of unfulfilled desires. In other words, this unfulfilled desire implies a critique of the concept of the American Dream as unrealizable for most people.

#### 4. CONCLUSION

In his novel *Timbuktu*, using the imagery especially of the center and the periphery developed into the imagery of the equality and inequality, Auster transforms and undermines the original meaning of the idea of the American Dream. He also gives a playful and parodic picture of the contemporary cultural condition. His depiction of different ontological levels (physical reality, television meta-reality, dreams, visions, and fantasy) enables him to blur the distinction between the real and the imaginary and thus to create the effect and imagery of equality. His depiction of characters, especially of Willy and Mr. Bones influenced by popular culture, media (Willy) and dreams (Mr. Bones), is a symbolic expression of the contemporary cultural condition which Auster intends to criticize. Seen in the context of Jean Baudrillard's theory of simulation and simulacra, and developing the imagery of equality and inequality, Auster points out the manipulation by television, media and popular culture of the individual's perception of the world. All "realities", on the one hand, become equally significant and important but, on the other hand, having the power of real physical reality, a "reality" mediated through television manipulates characters' perception and vision of the world by giving them a simplistic, artificial and reduced image of reality. At the same time, imagination, fantasy and the imaginary land of Timbuktu form a metaphor of unfulfilled desire associated with life in the USA and with the idea of the American Dream. The ontological level of the physical, empirical and verifiable acquires negative attributes and is associated with failure and unhappiness. On the other hand, the imaginary and fantastic as represented by dreams and the imaginary land of Timbuktu imply positive connotations and are associated rather with equality and freedom. The symbolic meaning of Timbuktu also represents Freudian wish fulfillment, that is the transformation of unfulfilled desires (in real, physical reality) into an "imaginary" realization of reality. At the same time, this narrative strategy implies failure of the American Dream in physical reality, which, since it can be symbolically fulfilled only as a wish, imagination and dream, represents only a utopian project and myth rather than reality. However, the positive connotations associated with the spiritual, imaginary and fantastic represent Auster's appreciation of the imagination, spirituality, and the process of story telling and writing.

1 Alfonz Bednár, a Slovak author, wrote a novella narrated from the perspective of a dog entitled *Za hrst drobných/v kazete z Pěšávaru* (1974).

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## SUMMARY

CENTER-PERIPHERY, EQUALITY-INEQUALITY, AMERICAN DREAM AND CONSUMERISM IN PAUL AUSTER'S *TIMBUKTU* (1999)

Although in his novel *Timbuktu* Auster seems to use rather traditional narrative techniques, the narrative from the point of view of a dog represents a fantastic element that evokes doubts about the authenticity of the image of reality mediated through this character. Auster's construction of the narrative in this novel is reminiscent of the fairy tale, which requires a sensibility that undermines belief in the mimetic representation of reality. My paper analyzes Auster's construction of reality, his use of fantastic and metafictional elements and the way metafictional narrative techniques, imagination, fantasy and storytelling create an alternative space to the rational and consumerist approach to the world which the characters in the novel are influenced by. This article also deals with Auster's symbolic treatment of the failure of the American Dream as symbolically expressed through his depiction of the relationships between the center and periphery.

Dealing with Paul Auster's fiction, many critics emphasize the postmodern character of his work, but not so many of them have commented on his depiction of marginal characters and their symbolic connection to the idea of the American Dream.<sup>1</sup> I will not, therefore, focus on analysis of the manifestation of postmodernism in this novel. In this paper I will focus on Auster's use of the imagery of the center and the periphery, equality and inequality, and the way he uses them to show the inadequacy of one of the most important myths related to American cultural identity— the American Dream. Further, I will explore Auster's depiction of the nature of the postmodern cultural condition influenced by media, popular culture and consumerism.

**KEYWORDS:** postmodern fiction, center, periphery, consumerism, parody, irony, writing, fantasy, imagination, media.





# STEREOTYPES

## OF THE WEST IN EL ALAMY'S *UN MAROCAIN À NEW YORK*

In his dealing with Edward Said's *Orientalism*, John McLeod (McLeod 2000: 44-46) highlights a number of major stereotypes of the Orient in the discourse of Orientalism. These stereotypes can be listed as follows:

- 1- The Orient is primitive, backward and changeless.
- 2- The Orient is associated with strangeness and eccentricity.
- 3- The discourse of Orientalism is built around a number of racial stereotypes.
- 4- Gender-based stereotypes:
  - a- The Orient is feminine.
  - b- The Oriental male is effeminate.
  - c- The Oriental female is closely linked to exotic eroticism.
  - d- The Orient is connected with moral degeneracy.

It is interesting to read Western literature and see how the Orient is represented and how the Orientalist discourse implements these stereotypes. This has largely been done within the context of postcolonial criticism. However, it remains to be seen whether the oriental perception of the West proceeds in the same way, constructing a discourse centred on stereotypes about the West. Is it legitimate to assume that Orientalism has a counterpart, Occidentalism, a discourse built around a set of anti-Western thoughts? Probing into the logic governing Occidentalism could be the best way to understand the mechanism of the Orientalist discourse. With this in mind, we can read a novel written a couple of years before the September attack on the twin towers in New York by a Moroccan university lecturer who devotes his *Un Marocain à New York* to the perception of the great occidental city through the oriental eyes of a Moroccan young man spending some time as a student in the city of mighty skyscrapers. This article will proceed following one by one the four major stereotypes listed above.

### 1. PRIMITIVE, BACKWARD AND CHANGELESS ORIENT/ PRIMITIVE OCCIDENT

In Orientalism as a Western system of thought, the Orient is associated with backwardness, a backwardness made perennial by an aversion to change or progress. Edward Said asserts that "Orientalism assumed an unchanging Orient,

absolutely different (...) from the West” (2003, 1978: 96). If the West is the place of progress and scientific development, the discourse of Orientalism portrays the Orient as a static and changeless space.

A Westerner travelling to Oriental lands was not just moving in space from one location to the other; potentially they were also travelling back in time to an earlier world. (McLeod 2000: 44)

John McLeod’s statement could be applied following a process of reversal focusing more on the perception of the West through the gaze of an oriental subject. In Youssef Elalamy’s novel, the oriental subject travels to Western lands. The hero of this postmodern jumble of disconnected stories, a Moroccan student, moves in the highly developed space of New York, and as he walks about from one place to another, he seems to be travelling ahead in time to a more developed world, a world infinitely greater than his third-world Morocco.

New York, with its high-rise buildings, namely the World Trade Centre, the symbol of Western scientific development and technological progress, is, under the oriental gaze of Elalamy’s protagonist, infinitely fascinating, greater than he could ever imagine. “Cette ville où tout est plus fascinant, plus impressionnant, plus haut, plus grand, infiniment plus grand.” (Elalamy 1998 : 29).<sup>1</sup> New York symbolises the incommensurable fascination the Moroccan subject has for Western culture and civilisation. *Un Marocain à New York* reflects Moroccans’ powerful attraction the West, as the following quotation may suggest, if we admit that the narrator could be viewed as representing the millions of young Moroccans who dream about migrating to Western cities.

Cela faisait plus de vingt ans que je vivais dans cette attente. Plus exactement, depuis le jour où je reçus des mains de ma maîtresse d’école la photo d’une femme géante, une torche à la main, avec cette légende : **La liberté éclairant le monde.** (...) Debout à l’arrière du bateau, je quittais la ville à reculons (...) Debout sur la pointe des pieds, les gratte-ciel nous épiaient de leur œil de verre, tandis que nous nous éloignions du rivage. (Elalamy 1998 : 19)

This fascination for the West is mingled with the awareness of belonging to a less developed world. The discourse of Said’s Orientalism, which highlights the West’s perception of the other cultures as inferior, also accommodates the inferiority awareness in the mind of the non-western subject. *Un Marocain à New York* is an ambivalent textual construct and, therefore, follows the principle according to which “texts rarely embody just one view” (McLeod 2000: 51).

While denouncing with Edward Said the way in which the Orientalist discourse deploys a number of stereotypes reducing the non-western world to a static vision, a vision blurred in a web of negative connotations, we cannot remain indifferent to the way stereotypes are implemented in this novel to function contrariwise, depicting an ambivalent perception of the West. While advancing ahead in time on the civilised realm of New York, the oriental subject, the hero of

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this novel, seems to be standing rooted to the spot, balancing on one foot, in the vertigo of cultural shock. The Moroccan student, paradoxically, feels at home in New York as landscapes of poverty and homelessness appear in his field of vision. He feels at home when he perceives familiar sights of beggars and homeless people in the busy streets of New York.

New York est une ville riche, riche d'un million de pauvres. Pour le Marocain que je suis, les mendiants qui investissent les rues de New York offrent un spectacle familier. Peut-être est-ce grâce à eux que je m'y sens toujours un peu chez moi, ni trop perdu, ni trop dépaysé. (Elalamy 1998: 16)

When the protagonist meets an American lady who ignores everything about Morocco except that it is a land where living creatures starve to death, he responds by evoking the misery of the South Bronx in Harlem, the broken shop windows, the calcinated buildings and the innumerable ghettos where thousands of destitute Americans are boxed up in deplorable living conditions.

Ne sachant quoi répondre, je lui rappelai seulement la grande misère que j'avais pu rencontrer du South Bronx au nord de Harlem. Les boutiques éventrées, les immeubles calcinés, les innombrables ghettos sans eau ni électricité, où des populations entières s'entassent, rongées par la faim, la peur et le désespoir ; les centaines de mendiants et de sans abri qui, chaque jour, sillonnent les artères de New York et investissent les stations de métro, les hordes d'enfants qui, las de jouer dans des restes de voitures abandonnées, se blottissent les uns contre les autres pour chasser le grand froid. (Elalamy 1998: 131-132)

This perception of New York, as a place of violence, poverty and deprivation, offers a vision which questions the stereotype of the West as Paradise, a stereotype that continues to stick in the minds of millions of potential migrants.

In this vision, the otherness of the West is suddenly reversed into sameness, offering backwardness as a common feature uniting two seemingly irreconcilable third and first worlds. *Un Marocain à New York* therefore deconstructs the West as a space of ambivalence where stereotypes can function contrariwise.

The stereotype of the western colonial travellers moving from one oriental land to another, with the feeling that they were voyaging back in time to an earlier epoch of human history, is used in this book in a contrapuntal way. As the Moroccan student advances on the civilised territory of New York, his movement in space is described as a journey back to the primitive times of prehistory. As he enters a nightclub, he seems to be stepping into a cavern inhabited by strange members of a primitive horde, with the insinuation that Americans are primitive, uncivilised and, above all, strange.

Après avoir longuement hésité, je tombai enfin sur ce qui ressemblait à l'entrée d'une discothèque et, tout en suivant les instructions sur la porte, je sonnai une fois, deux fois, puis trois fois. Au bout d'une minute, un homme

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 apparut, jeta un coup d'œil au travers d'une lucarne et vint ouvrir la grille de fer qui le tenait prisonnier. Un gourdin à la main, les cheveux longs et le visage entièrement couvert de poils, il semblait sortir tout droit d'une caverne. Du haut de ses deux mètres, il m'examina de la tête aux pieds, sans omettre le moindre détail, et, tout en haussant les épaules, il me fit signe d'entrer. (...) Au terme de ce périple, j'accédai à une espèce de cave peuplée d'étranges créatures. (Elalamy 1998: 38)

## 2. THE ORIENT IS STRANGE, THE OCCIDENT IS WEIRD

Strangeness is a crucial stereotype associated with the Orient in the discourse of Orientalism. In this discourse, the Oriental subject is portrayed as a weird figure whose difference as Other is odd or bizarre. Western writers and artists were eager to depict the assumed eccentricity of oriental people. Needless to assert that the eccentricity of the oriental figure is part and parcel of the implication of the "Orient as insinuating danger" (Said 1978: 57). A strange Arab, for example, constitutes a potential danger in the perception of the western gaze.

In *Un Marocain à New York*, the hero probably adopts the same attitude as the western travellers of the colonial period. He may be considered as attempting to construct the otherness of the Americans as basically eccentric and strange. Most of the people he meets seem to be different from and strange compared with what might be deemed as the average citizens of the USA. The strange aggressive-looking people he meets in one of the night clubs cannot be viewed as typical American subjects. With their tattoos, long hair, parched jeans and leather boots, they are depicted as primitive, rough-mannered, and, implicitly compared to wild animals.

Assis à mes côtés, Skull, *tête-de-mort*, (c'est ainsi qu'il se faisait appeler par les intimes), abritait dans son regard tous les germes actifs de la violence urbaine. Son visage d'ange unissait sous ses traits une noble moustache arabe et des yeux de vampire assoiffé de sang. Comme tous ses copains, Skull avait de longs cheveux raides qui lui tombait sur les épaules, un jean entièrement rapiécé, un ceinturon clouté, un blouson usé et une paire de bottes en cuir.

(...)

Skull me saouhaitait la bienvenue dans le langage de sa tribu.

(...)

Je remarquais à présent cet anneau d'acier qui lui cernait le pouce. Sur l'anneau, une tête de loup, la gueule béante, les crocs saillants et l'air menaçant. (Elalamy 1998: 40)

Their strangeness is symbolised by the head of a wolf on the steel ring around Skull's thumb. Skull is the nickname of the head of the gang in the night club which is compared to a primitive cavern. In the middle of this hostile jungle, the hero considers himself as a lamb in the company of wolves "tel un agneau dans une compagnie de loups" (Elalamy 1998: 39). With its open menacing jaws, the head of the wolf might be interpreted as symbolising the potential aggressive

instinct inhabiting the civilised American self. Such an interpretation fits in well in the process of constructing the stereotype of the West as harbouring potential violence behind the façade of civilisation.

In short, the stereotype of the Orient as being uncivilised, strange and potentially dangerous is reversed in the project of constructing the otherness of the West, symbolised by New York, the place of violence par excellence, a city which reeks of aggressiveness due to the high rate of suicides, mugging, burglary, rape and murder.

un suicide et une overdose toutes les sept heures, deux viols et un meurtre toutes les cinq heures, seize cambriolages et seize agressions toutes les heures, un hold-up tous les quarts d'heures, un vol toutes les trois minutes, une urgence toutes les secondes. (Elalamy 1998: 36)

Although essential in the construction of the stereotype of New York as a violent metropolis, the figures of violence listed during a news television broadcast are comparatively normal, if the impressive number of its inhabitants is taken into consideration.

### 3. RACIAL STEREOTYPES

If Orientalism is for Said “a system of representations” (Said 1978, 2003: 202) enacting a number of stereotypes about the Orient, Occidentalism, by virtue of a mechanism of reversal, would be a discourse that implements stereotypes about the West with the aim of counterattacking western assumptions about non-westerners. If Orientalism “is a school of interpretation whose material happens to be the Orient, its civilizations, peoples and localities” (Said 1978, 2003: 203), then Occidentalism would be an interpretative system, a body of representations enacting stereotypes of the West.

In *Un Marocain à New York*, the author touches on a number of stereotypes about the Americans and their Western civilisation. Although he uses humour, irony and an extremely playful style of narration to mark his distance, Elalamy ambivalently participates in the construction of Western Otherness by playing with racial stereotypes about the Americans. While doing so, he, paradoxically, seems to be showing that any stereotype is basically ridiculous or laughable. The author's ironic playful style toys with the stereotype of the American as fast-food eater. He coins the phrase *homo hamburgerus* to refer to the modern westernised man. After comparing the night-club, with its strange customers, to a prehistoric cavern, now the author, once again, alludes to the animality inherent to modern westernised man. “Après l'âge de la pierre et l'âge du bronze, nous voilà passés à l'âge du hamburger.” (Elalamy 1998: 69)

The humorous phrase *homo hamburgerus*, quite in the same way as the terms Orientalism and Occidentalism, is a fabricated construct made up of a series of connotations built around images evoking racial stereotypes. *Homo* evokes *homo sapiens* which connotes the idea of being primitive, the contrary of civilised. The word hamburger alludes to the stereotype of obesity and reinforces the connotation

of animality. The metaphoric allusion to animality is built around the idea of obesity and incessant eating or continuous chewing, which brings the fast-food eater closer to ruminants.

The same connotation is suggested in the chapter entitled “Internet Chewing-gum” in spite of all the distance that the author marks with his sarcasm and biting irony.<sup>2</sup> The chapter starts with a striking insinuation “une vache qui rumine est une vache heureuse”, a cow is happy when chewing, which rises as a conclusive remark following his observation that the chewing-gum is widely used in America. “Ici tout le monde en mâche, du chewing-gum” (Elalamy 1998: 111).

The ironic style which is meant to distance the narrator from the generalising assumption that Americans love chewing-gum, may have, in fact, the contrary effect, that of contributing to construct a racial stereotype. “S’abstenir de mâcher, c’est trahir la Nation.” (Elalamy 1998: 111) Abstinence from chewing is betrayal for the nation. In this statement, the implied insinuation is closely related to the allusion to chewing and ruminating, indirectly comparing Americans to ruminants.

The allusion to animals is also implemented in “Une vie de chien”, a chapter which draws on another stereotype about the west, that of being fond of pets, particularly dogs, perhaps a western cultural feature that Orientals fail to understand. The narrator of Elalamy’s novel betrays his astonishment at this phenomenon and indirectly voices his criticism through his sarcastic depiction of how dogs can be overspoilt in the west while thousands of people in the third world die of starvation (Elalamy 1998: 75). The author’s biting criticism of the American way of life can be disclosed in the ironic title “Une vie de chien” which might be interpreted as equating Americans to dogs.

#### 4. GENDER-BASED STEREOTYPES

More striking and complex than stereotypes involving animal tropes are gender-based prejudices. The Orient is depicted as feminine in the Orientalist discourse, while the West is represented as masculine. The Orient is gendered into being feminine, which means passive, and therefore submissive. The Orient lures and tempts the Western coloniser who is represented as a masculine, active and dominant figure. The Orient is rendered as a virgin territory, an exotic and sexually mysterious object of temptation for the western explorer. A specific sexual vocabulary is thus deployed in the Orientalist discourse to describe the encounter between the East and the West. The Orient is portrayed in terms of being “penetrated,” “embraced,” or “ravished” by the masculine Western adventurer. (McLeod 2000: 45)<sup>3</sup>

In *Un Marocain à New York* the author reverses the stereotypes based on gender differences and, therefore, shatters the logic governing the discourse of Orientalism where the West is represented as masculine. In the opening chapter “Féminin masculin” the narrator evokes his child’s vision of the world being divided into two distinct halves: one masculine, while the other half is feminine. In this child’s vision, Morocco is erected as virile while other countries are thought of as feminine. Standing on the 110<sup>th</sup> floor of the World Trade Center,

the Moroccan student seems to be obsessed by the idea of knowing about the sex of New York. "... du haut du 110<sup>e</sup> étage du World Trade Center, je n'ai qu'une obsession, connaître le sexe de cette ville." (Elalamy 1998: 12). The narrator's perception of New York, that mighty symbol of Western "virility", is that of a feminine city. What is ironic is that the narrator questions the sex of New York while standing on one of the highest floors of the Twin Towers which rise erect as a phallic symbol.

The narrator's attitude is reminiscent of the colonial traveller's vision of the Oriental lands, a vision in which the Orient is feminised. In the narrator's sexist gaze, New York is equated with a fascinating, erotically tempting woman, a woman who might seem, at first, to be frigid, but one who could turn out to be a sexually demanding lover.

New York est une ville d'apparence froide, mais d'apparence seulement. Car si l'on y pénètre parfois sur la pointe des pieds, si l'on s'y introduit souvent avec méfiance, on en ressort toujours étourdi, paumé, obsédé, transformé. New York est une ville fascinante, séduisante et profondément éprouvante. (Elalamy 1998: 12)

Quite in the same way as in Orientalist representations, the author implements a number of words and phrases with specifically sexual connotations: "pénètre", "on s'y introduit", "à croquer", "le va-et-vient." The sexual overtone is reinforced by the author's insistence on the reference to New York as Big Apple; the apple being a symbol of irresistible desire.

Au risque d'y laisser ses dents, Big Apple, la grosse pomme, comme on la surnomme ici, est à croquer. Quelques pas dans la ville et l'on est pris dans le tumulte de la rue, le va-et-vient incessant de la foule, comme dans les bras d'une femme infidèle que l'on sait vicieuse, fatale, mais dont on ne peut plus se passer. (Elalamy 1998: 12)

Like the Orient in Western fantasies, New York is, for the narrator of this Moroccan novel, "a site of perverse desire." (McLeod 2000: 46) This assumption can be corroborated by the comparison of New York with the image of an irresistible, perverse unfaithful woman. The perception of New York's "feminine penetrability," to put it in Said's terms (Said 1978: 206),<sup>4</sup> and the implication of this highly symbolic Western city as a place of "moral degeneracy,"<sup>5</sup> as suggested in other chapters, reveals the author's conscious or unconscious attempt to reverse oriental stereotypes into negative generalisations about the West.

## 5. CONCLUSION

The major concern of this article revolves round the ambivalence and complexity of cross-cultural perception. The protagonist's ambivalent perception is that of admiration and rejection. The striking use of humour, irony, mockery, derision and sarcasm is a stylistic skill to mark a distance between the gazer

and the object of perception. Irony and derision are also used as sharp weapons for satire and criticism. The author's irony and his sarcastic mockery reveal his high intellectual westernised perception, a perception which paradoxically welds together criticism and admiration. His gaze is that of the westernised intellectual who has a thorough knowledge of the West and western values, but, his narrative ambivalently offers a perception through which the West is represented as being degenerate and probably declining. The language and style of narration function ambivalently, breaking the logic governing stereotypes of New York, while contributing to the construction of the West's otherness.

The incoherent form of the novel, with its post-modern fragmentary narrative structure, reflects the incoherence and fragmentation of human perception. The perception of the other is fragmentary because the object of the gaze is often beyond reach. The perception of the West in this Moroccan novel is that of a young man in whose gaze things take different shapes from what can be perceived by, let us say, a middle-aged Moroccan father, staying with his family at his American friends' house.

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- 1 (...) the towers – symbols of U.S. power and wealth ; symbols of imperial, global, capitalist dominance ; symbols of New York City, our contemporary Babylon; symbols of everything American that people both hate and long for – (...) the Twin Towers exemplified the technological hubris of modern engineers.” Ian Buruma & Avishai Margalit, *Occidentalism*, London: Atlantic Books, 2004, pp. 14 -15.
  - 2 The following quotations illustrate the sarcastic and ironic style deployed throughout the novel.  
 “Peut-on encore parler d’un nouvel ordre mondial, quand on voit le désordre qu’il y a dans ma chambre ? (...) Et maintenant cette question capitale : pourquoi ma nièce âgée de deux ans a-t-elle prononcé le nom de McDonald ’s avant le mien ? (...) nous assistons aujourd’hui à la naissance de l’*homo hamburgerus*. Non, ce n’est pas une variété de hamburger russes, mais simplement quelqu’un comme vous et moi, un être bourré de complexes, avec un numéro d’état civil et une libido qui l’empêche de dormir le soir.” (Elalamy 1998 : 68).
  - 3 “Orientalism itself, furthermore, was an exclusively male province; like so many professional guilds during the modern period, it viewed itself an dits subject matter with sexist blinders. This is especially evident in the writing of travelers and novelists: women are usually the creatures of a male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing.” (Said 1978: 207) See the whole Chapter 3, “Latent and Manifest Orientalism”.
  - 4 “Du haut de ma tour, je parcours une dernière fois la ville du regard. Les avenues sillonnent Manhattan comme les vergetures d’un corps qui aurait grandi trop vite ou qui serait las d’enfanter. A cette distance, Central Park n’est plus qu’une touffe d’ombres aux contours parfaits, ouverte à mon désir. Je tends alors les bras et lance à haute voix : - New York est bien une femme !” (Elalamy 1998 : 13)
  - 5 The suggestion that New York is a place of moral degeneracy is illustrated in the following chapters: Télé blues, Cocktail de fruits, Ana Morena, Rondeur et décadence.

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## SUMMARY

STEREOTYPES OF THE WEST IN EL ALAMY'S *UN MAROCAIN*  
À NEW YORK

This article focuses on cross-cultural perception involving the Orient and the Occident. It attempts to demonstrate how cultural stereotypes are absurd, dwelling on the way the Orientalist discourse implements a number of stereotypes about the Orient. The article goes on to show that the oriental perception of the West may proceed in the same way to construct a discourse elaborated round stereotypes about the West. Based on a reading of a novel by a Moroccan writer, the article raises the question whether it might be legitimate to assume that Orientalism has a counterpart, Occidentalism, a discourse steeped in anti-Western thoughts.

**KEYWORDS:** Orientalism, Orient, Occidentalism, West, Oriental, Western, Orientalist discourse, stereotypes, post colonialism, ambivalence, irony.



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## EVIL FRIENDS:

### CHILDHOOD FRIENDSHIP AND DIASPORIC IDENTITIES IN MEERA SYAL'S *ANITA AND ME* AND HELEN OYEYEMI'S *THE ICARUS GIRL*<sup>1</sup>

Childhood narratives have been for decades an important source of interest in different academic disciplines. The exploration of identity development they often contain accounts for the appeal of this kind of fiction not only within literary studies but also within fields such as psychology and cultural studies. At the literary level, their frequent juxtaposition of realistic plots and symbolic elements has led to an awareness of common patterns in them which have attracted critical attention. Indeed, in his 1984 seminal study on childhood autobiography Richard N. Coe argues that a significant number of these narratives present parallel preoccupations which take the form of recurrent themes and images often embodying symbolic truths (1984: 17).

One of such themes is friendship, a concept which has been defined in scientific terms as “an emotional relationship which includes elements of mutual trust, assistance, respect, understanding and intimacy” (Flanagan 1996: 123). Though not often given primary attention in critical approaches to childhood fiction, perhaps as a result of the central position ascribed to familial relationships and individual subjectivity, friendship stands as an important component in early identity development, as it has been proved by studies in the fields of psychology and pedagogy which contend that friends provide emotional support and facilitate not only emotional development but also the learning of empathy (Flanagan 1996: 122). As Cotterell argues, “[t]ogether with family, friends are the primary bonding materials in the edifice we call community” (Cotterell 1996: 21). Preadolescence same-sex friendship, in particular, has been highlighted as playing an essential role not only in the development of an individual’s sensitivity to other people’s needs, but also in future social adjustment (Erwin 1998: 6). The significance of friendship in identity formation explains its frequent presence in literature and more specifically in childhood narratives, as it will be the case in the novels analysed in the following pages.

It is my view that contemporary diasporic fiction focused on children represents an important contribution to the genre by adding a new dimension to the portrayal of childhood experience, since it incorporates issues of ethnic difference, home and belonging which were previously absent from it. As Roger

Bromley explains, narratives by writers from ethnic minorities portray characters “for whom categories of belonging and the present have been made unstable as a consequence of the displacement enforced by post-colonial and/or migrant circumstances” (2000: 1). Nowhere is this affirmation more apparent than in novels depicting the identity conflicts of young characters whose childhoods turn increasingly difficult due to their position as second-generation migrants and, therefore, to the “in-between” space they inhabit between their parents’ original culture and Western society.

Two authors who have tackled these childhood conflicts are British writers Meera Syal and Helen Oyeyemi, whose first novels *Anita and Me* (1996) and *The Icarus Girl* (2005), respectively,<sup>2</sup> offer an insightful exploration of problematic friendships which play a crucial role in leading the protagonists towards maturity.<sup>3</sup> The diasporic nature of the focalising characters stands as a powerful link between both narratives which highlights the complexities surrounding the construction of identity in second-generation migrants. Thus, in both novels the protagonists turn to damaging friendships for support and approval in a society which marks them as ethnically different and alien to the nation. It is the aim of this essay to analyse the relevance of the friendship motif in the aforementioned narratives by Syal and Oyeyemi as well as the similarities in the way it is deployed in each of them in their exploration of identity conflicts in diasporic children. In order to do this, I will focus initially on the conflicts experienced by the protagonists as a result of their ethnic difference, which will allow the subsequent examination of the friendship that ensues and the assessment of its effects on their perception of themselves as diasporic individuals.

Despite several differences regarding tone and narrative strategies, both novels display numerous parallels among which we must highlight their semi-autobiographical nature, since both deal with the experiences of a little girl who grows up in the author’s ethnic community: Indian-British in Syal’s *Anita and Me*, Nigerian-British in Oyeyemi’s *The Icarus Girl*. While Syal’s novel is narrated in the first person by nine-year-old Meena, who offers a humorous account of growing up in the 60s, eight-year-old Jessamy in *The Icarus Girl* is the one to focalise a third-person narration of a more sombre tone set in present-day London. The incorporation of the uncanny through the deployment of the *Doppelgänger* theme<sup>4</sup> – a concept used in German folklore to refer to the ghostly double of a person whose sighting brings bad luck – accounts for the use of a different narratorial voice, since, as the author herself explains, a third-person narrator was necessary to make the story credible and prevent its being taken as the imaginative production of a troubled girl (Forna 2006: 55).

It is significant that both narratives begin with episodes revealing the protagonists’ feelings of dislocation, thus offering an important clue as to the nature of their conflicts. If Meena resorts to inventing stories about herself in order to survive, as a way “to feel complete, to belong” (Syal 1997: 10), for solitary Jessamy hiding for hours in a cupboard is, to her mother’s concern, the most effective strategy to fight against her perception of a dislocated self: “If she reminded herself that she was in the cupboard, she would know exactly where she was, something that was increasingly difficult each day” (Oyeyemi 2006: 3). Hence in both

characters their diasporic condition seems to lie at the heart of their conflicts, as we can observe in the repeated allusion to issues of location and belonging. As Kalra, Kaur and Hutnyk suggest, diasporic individuals are carriers of a consciousness which provides an awareness of difference, most frequently of a racial or ethnic nature, and this stands as a basic aspect in their identity which usually emerges against a dominant cultural force challenging their self-perception (2005: 30). For both Meena and Jessamy, their different ethnic origin is constantly reminded in their everyday lives in Britain, since they often have to face racist abuse from their peers eventually leading to aggressive reactions and parental reproof.

Identity conflicts are depicted more acutely in *The Icarus Girl* as a result of Jessamy's introverted personality – in contrast with Meena's spontaneity – and her ambiguous position as a “half-and-half” child (Oyeyemi 2006: 13), the mixed-raced daughter of an English father and a Nigerian mother. Indeed, Jessamy's split identity as a result of her bicultural origin is often evoked in the novel, as in the episode when she reflects on her Nigerian name, Wuraola, meaning “gold” in Yoruba: “Wuraola sounded like another person. Not her at all. Should she answer to this name, and by doing so steal the identity of someone who belonged here? Should she . . . become Wuraola? But how?” (Oyeyemi 2006: 20).

For both protagonists, having a friend beyond the family not only marks a departure from the limited environment of early childhood: it also materialises their desire for an equal to identify with. As Stuart Hall argues, the concept of identification is intimately intertwined with that of identity, although he warns against its frequent over-simplification as a process that can ever achieve completeness:

In common sense language, identification is constructed on the back of a recognition of some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation. In contrast with the ‘naturalism’ of this definition, the discursive approach sees identification as a construction, a process never completed – always ‘in process’. (Hall 1997: 2)

Within psychology identification in the peer group has been perceived as a significant need in adolescence which provides a social identity and an enhancement of the individual's self-concept (Cotterell 1996: 13-14). This enhancement of self-perception can certainly be observed in Meena and Jessamy as they initiate friendships with blonde, rebellious Anita and mysterious, Nigerian Tilly-Tilly, respectively.<sup>5</sup> The fantasy of total identification with the new friend is emphasised in both narratives by numerous passages, such as that in which Meena can see in Anita's eyes “the recognition of a kindred spirit”, reaching such a point of identification that she perceives in them her “own questioning reflection” (Syal 1997: 150). For Meena, Anita also becomes her “passport to acceptance” in society (Syal 1997: 148) due to her European, and thus “unmarked”, ethnic origin, which once again highlights the relevance of ethnicity in the development of her identity.

Indeed, in Syal's novel friendship with Anita runs parallel to the protagonist's rejection of her own ethnic background, culminating in the total disidentification with her own image in the mirror<sup>6</sup> and the appearance of a split

identity, since she perceives herself as “a freak of some kind, too mouthy, clumsy and scabby to be a real Indian girl, too Indian to be a real Tollington wench” (Syal 1997: 149-150). In *The Icarus Girl* Jessamy’s confusion about her bicultural origin, present at different stages during the narrative, takes the form of resentment towards her mother for the hybrid identity she has imposed on her, as she confides to an understanding psychologist:

‘Sometimes I feel like she wants me to . . . I don’t know. She wants me to be Nigerian or something. And I don’t want to be changed that way; I can’t be. It might hurt.’

‘Hurt?’ said Dr McKenzie.

‘Yeah, like . . . being stretched.’ (Oyeyemi 2006: 257)

An interesting disparity between both narratives lies in the different relevance attributed to gender issues. While in *Anita and Me* gender plays a crucial role in Meena’s identification with Anita, since the latter embodies the protagonist’s ideal of femininity as she approaches puberty and her sexuality awakens, gender issues in *The Icarus Girl* never appear in such an explicit way. This can be interpreted as a consequence of the early age of the protagonist, which places her at an earlier stage in the development of her identity and, thus, at a phase in her life in which gender awareness is still not problematic.

In both novels the new friend’s unruly, defiant behaviour becomes a model to be admired and imitated by the protagonist as a materialisation of the confidence she lacks, eventually provoking her challenge of familial and social rules and, therefore, growing tensions in her family. From a psychological perspective the influence of friends in childhood and adolescence is connected to a gradual loss of intimacy with parents which may lead to conflicts within the family, although this influence must also be acknowledged as a source of social support (Erwin 1998: 8). In the novels analysed, the support offered by Anita and Tilly-Tilly brings about a transformation in the protagonists towards a more confident attitude which will prove valuable in her process of maturation, as Jessamy herself realises: “Ever since she had come back from Nigeria, [Jessamy] felt as if she was becoming different, becoming stronger, becoming more like Tilly” (Oyeyemi 2006: 151).

As already stated, the cruel, remorseless behaviour of the new friend, whose favourite hobby is to humiliate others, encourages the same pattern of conduct in the protagonists, producing not only disappointment within their families but also increasing trouble in their everyday lives. As the narratives advance, different episodes evince a growing anguish in both Meena and Jessamy as remorse and fear, both of their parents’ punishments and of their friends’ capacity for evil, begin to shake their consciences. Thus, the scene in which Anita bullies her weak, introverted younger sister into showing her nakedness in front of everyone proves to Meena the extent of her friend’s cruelty. In addition, the protagonist’s initial admiration for Anita soon gives way to sympathy at her dysfunctional family and bleak future, as well as to alarm as she suspects her involvement in racist attacks.<sup>7</sup>

A similar progression can be observed in *The Icarus Girl*, as Jessamy goes through her most terrifying experiences when she discovers her friend’s

frightening habit of taking revenge on those who have hurt her. Tilly's supernatural ability to control Jess's body becomes another source of terror, although realising her friend's desire to occupy her position eventually allows Jessamy to have a more positive perception of her mixed-race identity: "Jess thought about it, then realised that she didn't [want to be like Tilly], really. And that she hadn't for some time. For a little while it had seemed to be ... OK just to be her, Jess" (Oyeyemi 2006: 218).

This situation leads to a gradual misidentification in the protagonists which can be interpreted as part of a process towards a more mature stage in their lives. According to psychological studies of child development, children at this new stage seek deeper friendships based on "reciprocal emotional commitment", where "[f]riends act as confidants and therapists" (Flanagan 1996: 124).<sup>8</sup> In the novels this process comes as a consequence of the protagonists' awareness of their own individuality and the impossibility of total identification with their chosen friends, in consonance with Stuart Hall's theories about identity (Hall 1997: 3), and it eventually culminates in a period of illness which symbolises a painful maturation. Thus, Meena's long hospitalisation after falling off a horse in a distressing episode with Anita initiates a healing process which makes her understand that she and Anita "had never been meant for each other" (Syal 1997: 282). In *The Icarus Girl*, sudden bouts of pain and fatigue leave Jess prostrated in bed, defenceless to Tilly's wishes. However, this helpless situation also contains a positive side in that it allows her to build strategies for overcoming her fears that will turn helpful in the future, such as that of imagining a "safe place" inside herself, supplied by her psychologist (Oyeyemi 2006: 210, 243).

It is the intervention of two parallel pairs of characters towards the end of the narratives that eventually prompts the solution to the conflicts, thus establishing what can be perceived as the most evident link between the two texts. The first of these characters is a new friend with whom a better communication is established: in *The Icarus Girl* it is a cheerful, understanding, white girl called Shivs, who befriends Jess; in *Anita and Me*, a boy Meena meets while in hospital feels attracted to her "exotic" Asian appearance and thus helps her to improve her shattered self-esteem, despite his reproduction of Western stereotypes about Indian femininity. In both cases the disintegration of the former relationship is accelerated by jealousy. Hence Jess's fondness for Shivs leads to Tilly's jealous attempt to manipulate her into thinking that only people with a common ethnic background can understand each other (Oyeyemi 2006: 217), thus showing once again the relevance of ethnicity as a major theme though here deployed with a manipulative end. In *Anita and Me* it is Meena who feels jealous of the new friendships Anita has initiated without telling her, not only for the betrayal this represents but most importantly for the racist, skinhead ideology they exhibit:

My best friend was sharing me with someone else and I knew whatever she had been giving me was only what she had left over from him, the scraps, the tokens, the lies. I had fought for this friendship, worried over it, made sacrifices for it, measured myself against it, lost myself inside it, had little to show for it but this bewildered sense of betrayal. Now I knew that I had

never been the one she loved, I was a convenient diversion, a practice run until the real thing came along to claim her. (Syal 1997: 277)

The second parallel character that can be found in both narratives has even a more prominent role, as it is the one to bring peace to the protagonist and to strengthen her link with her ethnic community. In both cases this character is one of her parents' progenitors, brought from India to assist the family, as in Meena's Nanima, or visited in Nigeria, like Jessamy's grandfather. According to Flanagan, grandparents can become important attachment figures and be helpful in periods of parental conflict due to the special emotional relationship they often develop with their grandchildren (1996: 121), a relationship which can be observed in both novels. Furthermore, the fact that none of these two characters has gone through the experience of migration allows them to be interpreted as embodiments of the ancestral knowledge of their community and symbols of their "untouched" traditions.

Apart from awakening the protagonists' interest for their own ethnic origin, both characters develop very close relationships with their granddaughters which grant them a special understanding of the girls' personal plight. If Meena refers to her grandmother as "some kind of sorcerer" (Syal 1997: 209), gifted as she is with the power of bringing harmony to the family, Jessamy's grandfather in *The Icarus Girl* gives her invaluable advice on the phone after miraculously divining the trouble she is going through: "Two hungry people should never make friends. If they do, they eat each other up. It is the same with one person who is hungry and another who is full: they cannot be real, real friends because the hungry one will eat the full one. You understand?" (Oyeyemi 2006: 239-240).

It is significant that Jessamy's grandfather should be the one to eventually rescue her from her friend's evil appropriation of her identity, which he achieves by resorting to Yoruba folklore when he decides to take her to a so-called "medicine woman" and later when he places a symbol of her stillborn twin next to her as protection from evil influences.<sup>9</sup> By including Yoruba traditions as a vital element in the resolution of the conflict, the author is translating Nigerian values into a Western idiom, in a vindication of African culture. Endowed with sudden strength, thanks – it is implied – to her grandfather's intervention, Jessamy finally defeats Tilly by overcoming her fear and being self-confident for the first time in her life. The ending of the novel, though not devoid of ambiguity, offers an optimistic note through the combination in the final sentence of the image of an awakening – from the nightmare experienced – and the reiteration of the preposition "up": "Jessamy Harrison woke up and up and up and up" (Oyeyemi 2006: 322).

As regards the conclusion of Syal's novel, Meena's stay in hospital followed by the unexpected death of her boyfriend finally prompts a better valuation of her own self as well as an appraisal of her desires, as is proved when she conscientiously undertakes the revision for her eleven-plus exam in order to continue her education. Her final reflection after her success, when she is moving to a grammar school and a better-off neighbourhood, reveals a more confident, mature Meena who is aware of her capacities and her position in the world:<sup>10</sup>



I now knew I was not a bad girl, a mixed-up girl, a girl with no name or no place. The place in which I belonged was wherever I stood and there was nothing stopping me simply moving forward and claiming each resting place as home. This sense of displacement I had always carried round like a curse shrivelled into insignificance against the shadow of mortality cast briefly by a hospital anglepoise lamp, by the last wave of a gnarled brown hand. I would not mourn too much the changing landscape around me, because I would be a traveller soon anyhow. (Syal 1997: 303)

Hence both narratives conclude when the protagonist has freed herself from the influence of the evil friend, a moment which represents the final step towards the solution of her identity conflicts. Choosing a harmful friend can thus be interpreted as a rite of passage for both Meena and Jessamy, since it brings about a painful period in their lives which finally allows them to mature and enables them to establish more fulfilling relationships in the future, free from their previous feeling of unbelonging as bicultural individuals. The motif of harmful friendship stands, therefore, as the central theme in both narratives, and is deployed in parallel ways with the authors' exploration of identity development in ethnic minority children. In their novels Syal and Oyeyemi resort to different settings and narrative styles which eventually produce two literary works of differing natures: one humorous and openly autobiographical, organised as the memories of the protagonist, and the other more serious and sombre, narrated from an external viewpoint. Nevertheless, the use of parallel episodes and situations in the initiation and termination of the friendship and of analogous characters who facilitate the resolution of the conflict are features which emphasise the parallel nature of the authors' approach to the themes of childhood friendship and ethnic identities.

In addition, Syal and Oyeyemi, by deploying the motif of evil friendships, foreground the special vulnerability of second-generation migrants as a result of their location in what has been called the "Third Space" of enunciation, a place in which self-definition requires a difficult negotiation between cultures (Bhabha 1994: 38). Thus, for Meena and Jessamy their ethnicity seems to be a serious burden at the beginning of the narrative, when both want to erase their Indian and Nigerian origins, although by the end they have learnt a lesson about friendship and human behaviour and can go on with their lives as better prepared individuals. The authors' choice of age for the protagonists highlights the importance of identification and identity issues right before the onset of puberty, a period which is considered crucial in life from psychological perspectives. Although friendships are always dynamic and in a continuous process of change (Erwin 1998: 13), it is certainly in this period that they are most changeable and influential, since individual identity is then at its initial stages of formation. Diasporic children in Western societies are all the more vulnerable in this situation due to the difficult space they inhabit as bicultural individuals. Syal and Oyeyemi offer in their novels a powerful exploration of these issues inscribing new preoccupations not only in the writing produced by ethnic minorities, but also in the well-established tradition of childhood fiction.

- 1 This paper has been produced with the support of the Research Group *The Expression of Diversity in the English-Speaking World* (University of the Balearic Islands, Spain). An early draft was presented at the NAES (Nordic Association for English Studies) Conference held at the University of Bergen, Norway, on 24-26 May 2007.
- 2 Both novels received considerable attention at the time of their publication: *Anita and Me* was the winner of the *Betty Trask Award* and was shortlisted for *The Guardian Fiction Prize*, whereas *The Icarus Girl*, initiated when Oyeyemi was studying for her A-Levels, was launched after she had been offered £400,000 for it (Sethi 2005: 1), a sum which can be compared to that offered for Zadie Smith's debut novel *White Teeth* (2000).
- 3 Bernardine Evaristo's *Lara* (1997) and Andrea Levy's *Never Far From Nowhere* (1996) are other interesting examples of diasporic childhood narratives, although they will not be discussed here as they do not deal with friendship in a sustained way.
- 4 Reviewers like Ali Smith have highlighted the use of this motif in the novel (Smith 2005: 1).
- 5 Actually, Meena's friendship with Anita also entails being accepted by a group of peers, as Anita's popularity makes her be always surrounded by other neighbouring girls and eventually form a gang (Syal 1997: 138).
- 6 This image can also be found in other diasporic narratives by women such as Andrea Levy's *Fruit of the Lemon* (1999).
- 7 Social class is another interesting issue tackled in the novel, as both Meena and Anita grow up in a working-class neighbourhood. It is significant that at the end of the narrative the protagonist moves to a higher-class area, something impossible for Anita's family which reflects the social mobility characteristic of the Asian community in Britain.
- 8 According to Flanagan, this phase covers the period between the ages of 10 and 12 approximately (1996: 124).
- 9 As recounted in the novel, according to Nigerian folklore twins inhabit three worlds: the physical world, the spirit world and a kind of "wilderness of the mind", which makes them particularly vulnerable. It is common belief in Yoruba culture that when one twin dies in childhood the surviving child must go through a rite: the family must offer a carving to the god of twins to make sure the dead one is peaceful and the one alive protected (Oyeyemi 2006: 191-192).
- 10 The fact that both protagonists excel academically is highly significant: Meena passes her eleven-plus exam at the end of the narrative, being the first one in her neighbourhood to do so in many years; Jessamy has recently been moved one year above her age at school when the narration starts. This is proof of their maturity and will allow them better expectations in life as well as a greater social mobility.

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## SUMMARY

### EVIL FRIENDS: CHILDHOOD FRIENDSHIP AND DIASPORIC IDENTITIES IN MEERA SYAL'S *ANITA AND ME* AND HELEN OYEYEMI'S *THE ICARUS GIRL*

Childhood fiction has received great critical attention due to its exploration of identity development, a tendency which can also be observed in contemporary diasporic narratives dealing with the experience of ethnic minority children. Two of such narratives are *Anita and Me* (1996) by Indian-British Meera Syal and *The Icarus Girl* (2005) by Nigerian-British Helen Oyeyemi, both focused on the childhood experiences of two girls from ethnic minorities who grow up in racist societies. This essay surveys the connections that can be observed between both novels as they deploy the friendship motif in their depiction of the protagonists' identity conflicts after turning to damaging friendships for identification and approval. The assessment of the links between both narratives leads to insightful reflections regarding diasporic writing and identity formation in migrant children.

**KEYWORDS:** identity, diasporic fiction, childhood narratives, friendship, ethnicity, Meera Syal, Helen Oyeyemi.

ASSOCIATION OF APPLIED LINGUISTICS OF SERBIA  
FACULTY OF PHILOSOPHY, UNIVERSITY OF NOVI SAD

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SAŠA VEKIĆ

# VIŠESTRUKI SLOJEVI IDENTITETA

## U ROMANU GAUTAMA MALKANIJA LONDONSTANAC

„Pravi identitet Londona je u njegovom nepostojanju.”  
(Patrik Kiler, London, citirano u Morley/Robins 2003: 460)<sup>1</sup>

### 1. IDENTITET I SAVREMENI BRITANSKI ETNICITETI

Iako je prvi roman Gautama Malkanija (Gautam Malkani) *Londonstanac* (*Londonstani*) pre svega priča o odrastanju, sazrevanju, traženju i konstruisanju ličnog identiteta, najpre u okvirima porodice, zatim uže (etničke) zajednice, a potom i celokupnog kompleksnog društvenog okruženja i sistema, sa svim svojim izazovima i nejasno definisanim odnosima koji se tiču, kako savremenih životnih okolnosti, tako i bremena istorijskog nasleđa, ovaj roman, takođe, predstavlja i dragocenu ilustraciju jednog od mogućih mnogih, različitih, autentičnih trenutaka u životnim tokovima multietničkog Londona, grada koji je, kako ga Kevin Robins opisuje, „iznad nacije” (Robins 2003: 460). Ovaj roman je takođe i važan dokument o stepenu (ne)prihvatanja mladih generacija Britanaca imigrantskog porekla od strane dominantnog etosa, određenih državnih institucija u zajedničkom kulturno-istorijskim okviru, ali i o stepenu neprihvatanja glavnih tokova i postulata savremenog britanskog društva od strane upravo tih mladih Britanaca čije je sazrevanje opterećeno sopstvenim porodičnim i tradicionalnim okvirima kroz otežanu integraciju i nesnalazjenje u jednom modernom multietničkom društvu naglašenog konzumerizma i kompeticije.

Etnički identitet glavnih likova u romanu svakako nije najveći otežavajući faktor u njihovom prilagođavanju i pronalaženju mesta pripadnosti, a s obzirom na postojanje i mnogih klasnih, starosnih, ili polnih razlika, koje su, u zavisnosti od lične percepcije ili kulturnih aspekata, zapravo, osnovne prepreke, ili olakšavajuće okolnosti, u određenim uslovima, za postizanje uspeha, statusa, ili društvenu inkorporaciju. Glavni likovi pripadaju dobrostojećoj srednjoj klasi, svesno getoiziraju svoj način života i svode ga u supkulturne okvire, dok je sama etnička klasifikacija tek forma, odnosno, prizma, kroz koju se prelamaju unutrašnji i

generacijski sukobi. Zapravo, jedan od ključnih generatora frustracije i sukoba sa društvenim okruženjem kod glavnog junaka, naratora priče, devetnaestogodišnjeg Džasa – a i kod njegovih novih prijatelja, agresivnog Sika Harddžita, zatim Ravija, Davindera, Amita i Aruna – je situacija u kojoj ga je upravo to društvo, kako navodi Piter Preston „i primilo i odbacilo” (Preston 2007: 21). Ipak, o kakvom odbacivanju se radi, u kojoj meri u ovoj priči ono zaista postoji, i da li je ono zapravo dvosmerno i rezultat svesnog izbora a ne specifičnih okolnosti i postojećeg sistema? Da li se ono ogleda (samo) u nepostojanju razumevanja etničkih, odnosno, kulturnih razlika, jednog dela dominantnog belog engleskog stanovništva ili pojedinih institucija države prema imigrantima, odnosno njihovim potomcima – i to samo na jednom širem nivou, jer, u lokalnim okvirima, imigrantske kulture su dominantne u Haunslou, dobrostojećem predgrađu zapadnog Londona u kome žive – ili su koreni svih ostalih sukoba sa okolinom, drugom religijom, rasom, onim što je suštinski ili samo formalno drugačije, u stvari, u teškom pronalaženju i definisanju sopstvenog identiteta, mesta i srećnijeg i sigurnijeg života, u stanju ličnih unutrašnjih nemira, traženja i ispitivanja, u uslovima jednog fluktuirajućeg urbanog sveta i (duhovne) entropije.

Kako Hanif Kurejši piše u svom romanu *Buda iz predgrađa*, „U predgrađima su ljudi često sanjali o pokušajima da pronađu sreću. Sve je bilo rutina i istrajavanje: nagrade za tupost su bile sigurnost i izvesnost” (Kureishi 2001: 14)<sup>2</sup>. Ta vrsta sigurnosti koja proističe iz svakodnevne rutine skućenog miljea predgrađa, ali i nemuštih pokušaja roditelja da se održe elementi tradicije u svakodnevnom životu – a kako bi se određeni aspekti rutinskog tako pojačali pružajući novi sloj (lažne) sigurnosti i kako bi njihovi grčeviti pokušaji da istraju u očuvanju sopstvenog identiteta u novom društvenom okruženju bili uspešni – predstavlja za Džasa samo stegu ili prepreku u pronalaženju sopstvenih vrednosti i sazrevanju opterećenom velikim zahtevima i iskušenjima savremenog britanskog društva kome pripada; on, pri tom, sâm pokušava da prevaziđe svoju nesigurnost, neprilagođenost, donošenjem ishitrenih, nepromišljenih odluka na prvi pogled spasonosnih (da prihvati agresivnog Harddžita i njegovo okruženje), a koje su pre svega odraz unutrašnjeg nezadovoljstva i ogromne želje i potrebe (na neki način i nametnute društvenim kretanjima) za uspehom, promenom, i pre svega prihvatanjem.

[...] Stvari kao što su da sam seka-Persa, da se ponašam i govorim kao opaljen, da sam suvonjavi slabić, da sam smetalo ako naiđu devojke, da nosim glupu odeću, da sam nosio protezu i na gornjim i na donjim zubima, da sam čitao previše knjiga, da hodam kao budala, imam i tu naviku koja ide na živce da šmrčem sve vreme, obično ne umem da govorim kako treba a i kada to radim ne znam čak ni da kažem pravu stvar. U suštini, ja sam uglavnom samo magarčina, kao onaj „kokos” što smo ga danas videli, osim što ja čak i nemam svoja kola. (Malkani 2007: 26)<sup>3</sup>

Džas pokušava da promeni predstavu o sebi, da redefinše svoj identitet ili da ga zameni za onaj koji bi mu dao osećaj samopuzdanja, koji opet, dolazi iz osećaja pripadnosti i prihvatanja, ali i da dobije bolju i jasniju sliku o svojoj ličnoj i društvenoj vrednosti. On je zbog toga siguran da odluka da promeni ono

što u suštini čini njegovu ličnost je nešto što mu donosi izlaz iz ukalupljenosti, nezadovoljstva, hipokrizije, otupelosti i otuđenosti, opet, u nastojanju da dopre do onog što je autentično, ili bi bar trebalo da bude, kako za njegov senzibilitet i uopšte ličnost, tako i za njegov trenutak u vremenu.

[...] napravio sam izbor kada sam počeo da se movam okolo sa Harddžitom. Ali izbor onog „kokosa” bio je pogrešan izbor. [...] Nema veze kako si ih nazivao. „Kokosi”, „Baunti čokoladice”, „Oreo keksići” ili bilo koja druga jebena hrana koja je bela iznutra. Dobri desi<sup>4</sup> dečaci koji nikada nisu pravili probleme. Ali koliko njih će još uvek biti ovde u Haunsloju za deset godina, radeći na jebenom aerodromu Hitrou pomažući „gorama” da uhvate avione za neka mesta gde bi mogli da promene boju svoje kože u smeđu? (23)

Ovakvo percipiranje i razmišljanje o tome da je za postizanje uspeha, određene pozicije, ili promene, potrebno puko asimilovanje (ili bar kameleonstvo) u postojeći, dominantni sistem vrednosti koji, pre svega, nameće (šarenu) uniformnost, a samo formalno proklamuje multikulturalnost i toleranciju a da je nemoguće postići potpunu integraciju koja, u osnovi, čini društvenu celinu većom, bez dezintegracije ličnih identiteta, i gde se elementi autentičnog zadržavaju gradeći jednu novu, dinamičnu društvenu konstrukciju, biva potkrepljena i u rečima gospodina Ešvuda, njihovog bivšeg nastavnika koji, iako ima dobre namere, (ne)svesno pokušava da ukalupi i usmeri svoje bivše učenike u dobro razrađena stereotipna pravila sistema koja brišu svaku individualnost koja može narušiti dobro uhodani mehanizam za održavanje stabilnog poretka koji propisuje i opisuje šta zapravo predstavlja uspeh i kako ga postići, a što svakako može imati (potencijalno) mnogo destruktivniji efekat upravo na ljude drugačijeg kulturnog nasleđa; bez dubljeg uvida u moguće psihološke ili bilo koje druge razloge, koji su uticali da Džas, Harddžit, i ostali, marginalizuju svoje pozicije u društvu, da prihvate mentalitet geta, i razvijaju svoju individualnost tako da ona sama po sebi postaje kamen spoticanja, gospodin Ešvud im upućuje reči prekora:

Da li vi momci imate pojma koliko su vredno radili vaši roditelji i koliko su se teško borili da bi ih društvo prihvatilo? Pa imate li? A sve zbog čega? Da bi vi momci mogli to sve tek tako da odbacite [...] Zar ne vidite, sve što sam želeo da uradim je da od vas napravim velike ljude – buduće novinske urednike, glavne rukovodioce Bi- Bi-Sija, članove kabineta, čak i premijera. Ali kako to da uradim kada vi ljudi ne želite ništa da imate sa ovim društvom? (126)

Upravo neophodnost da su njihovi roditelji morali da dokazuju svoje *britanstvo*, ili lojalnost, vrlo često i da odbace deo sebe, prihvatajući i glumeći različite, nametnute uloge (pokazujući tako, kako smatraju, svoju slabost i pokornost) da bi bili prihvaćeni, uvaženi ili uspešni u onoj meri koja omogućava pristojan život (i bez ikakvih pretenzija na premijersko mesto) generiše animozitet i osećaj frustracije kod njih, i inicira stvaranje svojevrsnog odbrambenog mehanizma, i jednog, u velikoj meri, simuliranog supkulturnog

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 miljea, opterećenog agresivnošću i ratobornim mačizmom; neki od njih, što je u izvesnoj meri kontradiktorno, insistiraju na propagiranju „pravih” tradicionalnih i verskih vrednosti – u odnosu na one koje poznaju njihovi dislocirani roditelji. Te vrednosti bi trebalo da predstavljaju za njih deo ili supstitut navodno izgubljenog identiteta i svojevrstu tačku oslonca i otpora prema, u isto vreme, zamišljenom i realnom establišmentu, iako su u suprotnosti sa njihovim željama, potrebama, svakodnevnim ponašanjem i dinamikom savremenog britanskog života.

Ravijeva mama uvek podražava, izveštačeni, otmeni akcenat. Takođe, Ravijev tata govori tako, slaže mu se sa njegovim brkovima starijeg vodnika. Ali akcenat njegovog tate je samo za poslovne svrhe (moraš biti mnogo više od toga da si samo *finansijski* pismen, rekao nam je jednom). Uvek okrene na bombajski kad god se naljuti ili napije... (179)

Ali onda nema nikakve svrhe pokušavati da razgovaraš sa mamom ili tatom o religiji, zar ne? Nemaju blage veze o religiji. Video sam Harddžita kako dobija raspravu sa svojim tatom citirajući kratke odlomke iz učenja Gurua Granta Sahiba za koje njegov tata čak nije ni znao – kao oni tvrdokorni muslimanski klinci koji stalno pričaju svojim roditeljima šta se kaže u Kuranu. (81)

S druge strane, Džasu i Harddžitu, u početku, nimalo ne smeta taj isti svet, sa svim svojim omraženim zakonima, antagonističkim relacijama, ili ekstravagancijom i hiperkonzumerizmom, kome pripada i Sandžej (Indijac, što im je od velike važnosti), na prvi pogled, uspešni biznismen, bivši čak njihovog nastavnika gospodina Ešvuda s kojim ulaze u nelegalne unosne poslove. Sandžej je trebalo da predstavlja vrstu uzora, paradigmu uspeha, dobar primer kako finansijski napredovati, dostići lagodan život u centru grada, ili luksuzan stan, a sve to kroz već poznata, utvrđena pravila ponašanja i poslovanja, preko prestižnog obrazovanja (što im se čini i da nije neophodno) – i to prema uverenju, ali i pogrešnoj slici koju ima gospodin Ešvud, uputivši ih na njega kako bi promenili svoje stavove: „Siguran sam da bi gospodin Ešvud voleo da vam ispričam da je ovaj stan samo zbog mog truda u školi, ali iskreno to bi bila najveća gomila gluposti...” (160) Ono što ih pre svega privlači jesu upravo materijalističke vrednosti i dobiti tog, kako ga često percipiraju, opresivnog društvenog sistema, koje treba da nadomeste svu njihovu egzistencijalnu prazninu i nesigurnost, zadovolje prohteve, ali i da budu ključ za njihov siguran i mnogo bolji status u društvu. Sandžej koristi različite identitete po potrebi, i upravo on, sa svojim makijavelističkim načelima, predstavlja antitezu njihovog jasno zamišljenog i pažljivo konstruisanog supkulturnog profila buntovnika, koji imaju nedvosmislene agresivne stavove i odbojnost prema već utvrđenim pravilima za napredovanje na društvenoj lestvici, koje diktira, kako to oni dramatično doživljavaju, bela većina a lako prihvataju oni koji su beli iznutra („kokosi”). Ipak, pitanje rasnog ili etničkog identiteta, šovinizma ili predrasuda, u jednom trenutku, više nije primarno zbog onog što, najpre, Harddžita i Džasa najviše privlači – velike količine novca koju Sandžej zarađuje, i naizgled, njegove spretnosti i dobrog poznavanja načina lukrativnog poslovanja,



koje donosi, kako im se čini, samo udobnost i lagodnost. Sandžej vešto manipulira i spretno igra uloge koje su mu potrebne, takođe, na prvi pogled, sasvim uverljivo izlaže argumente u svojoj analizi ekonomije i društva, imajući pri tom i jasne uvide u njihov način razmišljanja neopterećen moralnim dilemama. Svakako, svestan je i njihovih potreba i želja, što mu pomaže pri pokušaju da ih regrutuje za novi „posao”: „Upadljivo trošenje, luksuzne marke, trenutno zadovoljstvo i lepe stvari su vam previše važne, toliko puno da ste se vi momci već odlučili”. (167)

Zauvek će vas prosuđivati i sebe ćete prosuđivati po potrošačkim težnjama ka luksuzu, vašim lepim stvarima. (167-168) [...] Možeš biti hipik ili panker a onda jednog dana da ti je dosta da budeš dekintiran i naduvan ili da imaš smešnu nakostrešenu kosu. Ali znam da se nećeš jednog dana probuditi i reći, želim da mi je manje udobno, da imam manje para, da sam seksualno manje privlačan, i lošijeg zdravlja (170-171) [...] Ovo nije o društvu koje postaje bogatije, ovo je o supkulturi koja obožava bogatstvo postajući mejnstrim kultura. (171).

U jednom trenutku, mamonizam, za njih, nikako ne predstavlja loš, moralno neprihvatljiv izbor, jer o njemu i ne razmišljaju kao takvom, a, opet, to je način da dođu do komoditeta bez obzira što će, svakako, biti asimilovani u glavne društvene tokove.

Takođe, sjaj i luksuz konzumerističkog društva je za njih vrsta (instant) alternativnog rešenja ili izlaza u odnosu na postojeću egzistencijalnu svedenost, bilo da je ona povezana sa klaustrofobijom porodičnih uskih okvira, granicama i ograničenjima unutar lokalne zajednice ili ličnim neostvarenim aspiracijama. To je i vrsta utopije „koja omogućava identifikovanje sa etosom stila i slobode”<sup>5</sup> a o čemu, između ostalog, govore Filip Krang i Piter Džekson u eseju *Geografije potrošnje* (Crang/Jackson 2003: 329); može se reći da je to i stožer oko koga je, naizgled, moguće izgraditi željeni identitet, koji bi se razlikovao od, na primer, hermetičnosti određenog nametnutog kolektivnog identiteta uže društvene zajednice.

Opsednutost materijalnom stranom je, takođe, kako je u romanu predstavljeno, deo tradicionalističkog indijskog identiteta čije su karakteristike, između ostalog, i snobizam, provincijalizam i okoštali konzervativizam, a njega se grčevito drže i Arunovi roditelji: „Ove dijamante će moja snaja nositi na prijemu, ceo grad ima da zna da su od nas. Ako nosi nešto jeftino, svi će misliti da smo jeftini ljudi” (Malkani 2007: 262).

Ono što donosi, ili se očekuje da donosi, urbani, možda supkulturni, uopšte, moderni konzumerizam (kakvu god hibridnu strukturu da predstavlja), jeste privid slobode, izbora, samodefinisanja ili, što je relativno realnije, komfora. S druge strane, tradicionalistički sistem kakav Arunovi roditelji, pre svega dominantna majka, pokušavaju da nametnu ne pruža nikakvu privlačnu iluziju; on je disfunkcionalan, hermetičan, anahron, apsurdan i destruktivan, što će, na kraju, prouzrokovati i Arunovu smrt. U bezuspešnom pokušaju da u razgovoru sa svojim ocem pronađe i preispita razloge za ispunjavanje i nametanje određenih, kako ih vidi, besmislenih obaveza i pravila, koja se odnose, pre svega, na buduću suprugu

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i njenu familiju, a koja mu već u startu raspršuju svaku nadu o mogućem srećnom životu – jer su pravila, kao i želje i uverenja njegovih roditelja daleko važnija od njega samog – Arun kaže:

Prosto ponekad ne razumem zašto moramo da sledimo sve ove običaje kada je očigledno da stvaraju probleme, stvarno više nisu ni važni i jasno je da su ponekad pogrešni. Čak ne treba ni da se zamaraš da misliš da li stvarno išta od tih stvari ima više ikakvog smisla. (266)

Zabluda o tome da je tradicionalizam protivteža modernom društvu, vrsta isceliteljskog faktora, implicirajući pri tom, da je to moderno društvo ništa drugo do jedno nehumano ustrojstvo, koje briše kulturne identitete, vođeno jedino tokovima (zapadnog) novca, bez ikakvih stvarnih vrednosti koje bi bilo koji čovek mogao da pruži ili stvori (naravno, moderno društvo je prebogato i ovim elementima) vidljiva je između ostalog, i u stavovima, tvrdokornosti i nemogućnosti Arunovih roditelja da pruže valjane razloge po kojima se jos uvek treba držati ponižavajućih hermetičnih pravila kastinskog sistema (oni, naravno, dolaze iz jedne od viših kasta), opskurnih običaja čije je značenje nejasno i koji ne donose, kako se ispostavlja, ništa dobro, takođe i uverenja da su (njihove) materijalne vrednosti nerazdvojive od onog što bi trebalo da budu vrednosti čoveka („Šta će ljudi misliti o nama kada vide?”(262)). Sav besmisao se ogleda i u traženju bezuslovne poslušnosti i povinovanju nerazumnim roditeljskim zahtevima kao postulatima patrijarhalnog sistema, koji – kako se i vidi u romanu kroz opis sukoba koji na kraju vode i u tragediju – sasvim neefikasno i lažno predstavlja stabilnost i sreću porodice.

Treba napomenuti da se ovaj sistem strogih patrijarhalnih odnosa, svakako, može staviti u formu koja odgovara glavnim društvenim tendencijama, odnosno, svim onim (prosečnim) vrednostima koje se naširoko (samo) propagiraju kao osnovne, porodične, humane, kao stub, temelj (možda i zid) zajednice, a zapravo i ne omogućavaju da se ta porodica (efikasno) održi kao funkcionalna celina, brišu individualnost – koja se u tim okvirima doživljava kao subverzivna – i na kraju razaraju sve ono što bi trebalo da sačuvaju a pri tom, naravno, rezultiraju i daleko većom destruktivnošću (mada to svakako ne mora biti pravilo) nego određeni odnosi i vrednosti stigmatizovanog modernog društva.

Paradoksalno je da je Arunova majka, kao žena, preuzela najagresivniju ulogu u očuvanju takvog sistema, kao i identitet dominantne patrijarhalne figure, revnosno sprovodeći sva pravila patrijarhalne porodice, imajući, pri tom, istaknuto mesto koje bi, u takvom ustrojstvu, imao muškarac. Ovakve metamorfoze identiteta, ili zamene uloga, u prilično opresivnom, distorzičnom (porodičnom) okruženju svakako prouzrokuju ogromnu konfuziju i otežano definisanje sopstvenog identiteta, odnosno, muževnosti.

Arunov budući brak, dakle, i pre nego što je i započet, biva uzdrman, bez ikakvog izgleda da će biti uspešan, agresivnim mešanjem majke, a verovatno i pasivnim i rezervisanim držanjem oca u takvoj situaciji, čime je šansa da sebe ostvari kao zrelog muškarca, kako on to doživljava, potpuno osujećena.

Džas je, takođe, otuđen od svojih roditelja – agresivne i nametljive majke i odsutnog oca. „Mislim, nismo baš najbolji drugari, tata. Mislim, budimo iskreni,

šta ti uopšte znaš o meni. Ništa. [...] Mi baš nikad ne razgovaramo – previše si zauzet oko svojih telefona”. (339)

I Sandžej govori o svom ocu, emotivno hladnoj patrijarhalnoj figuri, u jednom od retkih trenutaka iskrenosti, koji, opet, demagoški koristi u razgovoru sa Džasom pokušavajući da ga ubedi da opljačka očevu radnju : „Sve svoje vreme proveo je u kancelariji, tipičan indijski biznismen. Nije znao ništa o meni što već nije bilo napisano u mojoj biografiji”. (307)

Hardđžit, koji svoj identitet zrelog, samosvesnog muškarca pokušava da dokaže agresivnim jezikom, stavovima, i ponašanjem, predmet je velike verbalne agresivnosti svoje majke; on dodaje slovo **d** svom imenu (pravo ime je Hardžit) pokušavši tako da stvori iluziju da je uspeo da pobegne od svog identiteta poslušnog sina roditelja iz dobrostojeće srednje klase, odajući utisak beskompromisne, nepokolebljive i hrabre osobe.

Svi glavni likovi u romanu, svako na svoj način, pokušavaju da transformišu svoj identitet u neki drugi; Džas, najpre, da bi bio prihvaćen, trudi se da zaboravi sve što ima direktne veze sa obrazovanjem i potiskuje svoje emocije, jer se u njegovom okruženju bilo kakve intelektualne i emotivne crte doživljavaju kao znak slabosti. Takođe, on menja ime – Džas zvuči više azijski nego Džejson – i pokušava da u potpunosti promeni svoj identitet belca (kako se na kraju ispostavlja!), doživljavajući sebe kao azijata, odnosno, kao deo jedne šire zajednice u okviru *desi* kulture, koja je dominantna u Haunslou, čime, zapravo, anulira svoju različitost. Razlozi za nastajanje jedne prave maskarade u Džasovom slučaju, mogu biti predmet posebne analize koja bi se odnosila, pre svega, na odbacivanje identiteta belca, ali svakako je i zanimljivo zapažanje Pračija Mora da se Džasovi napori da postane Londonstanac mogu tumačiti kao „inverzija identiteta *kokosa*”. (More 2007)<sup>6</sup>

Uticaj i privlačnost hip hop kulture na formiranje novog identiteta kod Džasa i Hardđžita, je evidentan, jer ova supkulturna forma, kako je najčešće opisana, velikim delom, fokusirana je na simbole uspeha, prestiža i bogatstva (*bling bling* kultura)<sup>7</sup>, a pruža im i iluziju da se sve to može brzo i lako ostvariti i uz to im daje mogućnost za identifikaciju sa *crnačkim identitetom*. Zato bi ovde bilo zanimljivo i spomenuti zapažanje Tarika Moduda u njegovom eseju *Britansko-azijski identitet: nešto staro, nešto pozajmljeno, nešto novo* :

[...] za neke ljude azijskog porekla, ne samo da je crnački identitet kompatibilan sa njihovom etničkom i kulturnom pripadnošću, već je ukorenjen i u to kako oni sami doživljavaju svoje azijsko poreklo i/ili kako doživljavaju to kako se drugi ophode prema njima kao Azijcima, što će reći kao prema ljudima određene fizičke pojavnosti [...] čak i neki od onih Azijaca koji sebe doživljavaju kao crne ne smatraju da je boja kože atribut crnačkog identiteta. Umesto toga, oni misle da su njihovi kulturni atributi, kako u njihovim, tako i u očima belaca, deo njihove stigmatizacije, deo njihovog rasnog identiteta. (Modood 2003: 78)<sup>8</sup>

S druge strane, i deo indijske popularne kulture, indijska filmska industrija, odnosno, Bolivud, je važan deo onoga što čini identitet južnoazijske dijaspor,

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 tačnije starijih generacija; Bolivud, toliko prisutan u svakodnevnom životu roditelja, takođe, pruža dovoljnu količinu iluzije, iskrivljenu, simplifikovanu sliku stvarnosti punu pesme i igre, omogućava im, nakratko, bekstvo od realnosti, ali i korespondira kako sa tradicionalizmom tako i sa strahom imigranata od gubljenja (nacionalnog) identiteta u novoj domovini gde je redefinisane identiteta i nametnuto u novim društvenim uslovima.

Momak i devojka ponovo pevaju i igraju, ali, ovoga puta na kiši, tako da devojka nekim čudom po petnaesti put promeni sari dok njen mejkap, nekim čudom, ne curi niti se umrlja[...] Bolivud nudi sve vrste važnih uvida u tragične disfunkcionalnosti sociokulturnih struktura kada ljudi pobrkaju koncepciju ponosa sa koncepcijom časti. (Malkani 2007: 249-250)

Upravo insistiranje Arunove majke na nekim od pravila te koncepcije porodične časti, ili **izata**, na jedan dramatičan, filmski način, dovodi do tragedije – Arunovog samoubistva. Naponi u definisanju, redefinisaju ili čak zamenu identiteta su zajednički za postupke likova u romanu. Agresivno afirmisanje etničkog identiteta sinova je zapravo pokušaj potvrđivanja sopstvene muškosti, impuls ka evoluiranju u odnosu na identitet roditelja (posebno očeva), odraz lične nesigurnosti u širem društvenom kontekstu, ali i želja za očuvanjem ili dostizanjem (svoje) različitosti; niko od njih, u romanu, nije ekonomski ugrožen, rasno diskriminisan, ili direktno ugrožen u svojim pravima na etničkoj osnovi, iako je jasno naznačeno da takve tendencije svakako postoje u britanskom društvu. Ipak, marginalizacija u njihovom slučaju zaista ne postoji.

Supkulturni milje kome teže je vrsta odbrambenog mehanizma, alternativnog identiteta, ili idiosinkratičkog sistema u kome sami donose pravila i zakone, ali čini se da ne postoji svest o tome da je upravo taj supkulturni svet Britanaca azijskog porekla, koji pokušavaju da izgrade u svom okruženju, s druge strane, jako dobro inkorporiran u sve zvanične tokove popularne kulture: MTV Bejs (MTV Base), na primer, kao njihov izbor u slušanju „prave” muzike je, svakako, deo jedne ogromne kompanije koja diktira trendove, ulaganjem novca u ono što joj može doneti profit, pa makar to bili i buntovnici različitog etničkog porekla. Bangra nije više u velikoj meri marginalizovana, a razvijaju se i nove sinkretičke i hibridne muzičke forme koje projektuju deo slike o još jednom novom identitetu Velike Britanije kao (potencijalno) dinamičnog multietničkog društva.

## 2. JEZIK

„Jezik otkriva stavove ljudi koji se služe njime i oblikuju ga”. (Rushdie 1992: 137)

Jezik koji Gautam Malkani koristi u romanu je demotičan i predstavlja kombinaciju londonskog, odnosno, azijskog uličnog slenga, izvesnog broja amerikanizama, hip hop slenga, lokalne verzije pendžapskog i skraćenica koje se koriste u jeziku SMS poruka. On je još jedno, možda najvažnije, obeležje onoga što bi trebalo da predstavlja supkulturni identitet. On je refleksija savremenog urbanog sveta (zapadnog Londona), svih njegovih antagonizama i kontradiktornosti,

nastao iz potrebe da se stvori alternativni vid komunikacije kao jedno od obeležja novog identiteta individue ali i društvene grupe nasuprot oficijelnim, vrlo često restriktivnim društvenim (državnim) normama. Njegove osnovne karakteristike su agresivnost, nerafiniranost, subverzivnost, kreativnost, pomeranje jezičkih granica (za puriste, u neželjenom pravcu).

Kako Džonatan Grin kaže u svom uvodu, u Kaselovom rečniku slenga, „Sleng je kontrajezik. [...] Jezik buntovnika, odmetnika, prezrenih, marginalaca, mladih. Pre svega to je jezik grada...” (Green 2002: V). Glavni likovi u romanu se opredeljuju upravo za imidž buntovnika koji žive na margini društva (iako je njihova realnost donekle drugačija) a sebe doživljavaju kao one koji su odbačeni i prezreni. Iako nisu direktno ugroženi zbog svog etničkog ili rasnog porekla, o postojanju rasne i etničke podozrivosti i netrpeljivosti ili čak, u većoj ili manjoj meri, paranoje, u širem društvenom okviru, svedoče i neke od reči koje upotrebljavaju – novonastale ili one koje su u upotrebi već izvesno vreme.

**Paki** – derogativni termin koji označava *Britance azijskog porekla*, takođe i *imigrante azijskog porekla* koji su se doselili iz Istočne Afrike, a njegova upotreba datira još iz šezdesetih godina dvadesetog veka. U poslednjih nekoliko godina ovaj termin upotrebljavaju u međusobnoj komunikaciji i mladi Britanci pakistanskog porekla, u potpuno drugačijem pomalo nejasnom kontekstu koji bi trebalo da označava njihovo zajedništvo i ponos, pokušavajući tako da promene značenje reči koja i dalje ima izuzetno uvredljivo značenje i koja je decenijama unazad bila vrlo često praćena fizičkim nasiljem. Izabравši identitet agresora, umesto identiteta žrtve, Harddžit pokušava da vrlo precizno objasni kako se sada upotrebljava ovaj termin, dok prebija belog dečaka misleći da je ovaj upotrebio tu reč:

Paki je neko ko dolazi iz Pakistana. Nas braću što nismo iz Pakistana, druga braća još uvek mogu da zovu Paki ako to znači da mi njih možemo da zovemo Paki za uzvrat. Al' vama, ljudi, nije dozvoljen pristup, kapiraš? (Malkani 2007:7)

**Dirrty Gora** (prljavi belac). **Gora** – reč hindi porekla.

**Gorafied Desis** i **Coconut** ('kokosov orah') su derogativni termini koji označavaju Britance azijskog porekla koji prihvataju kulturne vrednosti bele populacije.

**Indian niggas** ('indijske crnje').

Gautam Malkani je prilagodio sleng koji koriste različiti likovi prema njihovom karakteru ili beskompromisnosti, a kako objašnjava u svom „stilskom vodiču” različiti likovi imaju različita lingvistička pravila, koja su udaljenija od opšteprihvaćenog što su ti likovi agresivniji ili bar pokušavaju da to budu: Džasov vokabular mnogo manje odstupa od lingvističkih normi u engleskom jeziku nego vokabular koji koriste Harddžit, Amit, Ravi, Davinder, koji su svrstani u kategoriju '**rudeboys**'. Po još jednoj kategorizaciji koju Malkani pravi, Harddžit i Davinder su najtvrdokorniji, '**hardcore rudeboys**'. Deo tog rečnika izgleda ovako:

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Reč/fraza	Džas	Rudeboys	Hardcore Rudeboys
[...]	[...]	[...]	[...]
anything	anything	anyfink	anyfink
[...]	[...]	[...]	[...]
for	for	for	4
[...]	[...]	[...]	[...]
you	you	you (or `chyu)	u (or `chyu)

(Malkani 2007)<sup>9</sup>

### 3. ZAVRŠNA REČ: INDIVIDUALNOST / IDENTITET / DRUŠTVO

Prema rečima Gautama Malkanija, britanska mlađa populacija je mnogo ranije počela da koristi reč *Londonstanac* u jednom potpuno drugačijem kontekstu od onog koji se kasnije odnosio na radikalne muslimane:

To je kao desi sleng za reč „Londonac”, znači isto (osim što je „Londonac” zvučalo viktorijanski i kokni, dok je „Londonstanac” zvučalo mnogo relevantnije krajem dvadesetog veka. [...] Ako si sebe odredio kao Londonstanca, to je značilo da osećaš da pripadaš ovde, te je to i predstavljalo identitet koji nadilazi etnicitet. I naravno, po istoj logici koja kaže da ne moraš biti beo da bi bio sto posto rođeni Londonac, sledi da ne moraš biti Azijat da bi bio Londonstanac. (Malkani 2007)<sup>10</sup>

Džasova priča, jedna od mnogih, može biti paradigmatična, otkrivajući i jedno od mnogih lica Londona. Ona je i pokušaj odgovora na to koliko je moguće, u određenim društvenim uslovima, sačuvati svoju individualnost, koliko je *pripadnost* jednom urbanom miljeu odraz lične potrebe a koliko nametnutih uslova, šta sve može uticati na formiranje identiteta, kao i da li je moguće postići ravnotežu između društva i individue, da li je u pokušajima da se sačuva autentičnost moguće iznova upadati u nove stereotipe. Iako je *Londonstanac*, svakako, fiktivna priča, ovo je, na neki način, i sociološka studija<sup>11</sup>, a mogu se doneti i određeni zaključci o mogućim odnosima i kretanjima u jednom savremenom multietničkim društvu.

Može se reći da se vitalnost određene kulture ogleda pre svega u postojanju i načinu interakcije i integracije sa drugim (tangentnim) kulturama čime je moguće stvaranje kosmopolitskih kohezivnih elemenata društva koji ne znače neumitno gubljenje njegovog postojećeg identiteta, već zapravo njegovo usloznjavanje, širenje, razvijanje i sazrevanje, u određenom još uvek prepoznatljivom društvenom okviru u kome se čak i ono što se prepoznaje kao tradicionalno ne gubi, već je deo (ili još uvek osnova) jedne velike kulturno bogate celine. Nosioци ovakve društvene dinamike su, ili bi bar trebalo da budu, gradovi, urbane sredine, koje bi, pre svega, trebalo da zadovolje, složene potrebe svojih stanovnika, koji mogu da pripadaju različitom kulturnom nasleđu koje, pre svega, predstavlja veću pokretačku snagu šire zajednice, ako postoje uslovi i jasno definisana pravila koja omogućavaju proces istinske integracije i prožimanja. Prema Piteru Dž. Tejloru,

„Sa gradovima u prvom planu, kosmopolitski identitet bi opet mogao da bude takmac nacionalističkom identitetu. Svet globalnih gradova je i svet globalne dijaspore, što vodi višestrukim slojevima identiteta gde na raspolaganju stoje svi, državni, nacionalni, gradski i identitet dijaspore”. (Taylor 2003: 148)<sup>12</sup>

U odnosu na širi društveni kontekst, može se reći da je identitet mladih Britanaca azijskog porekla i samo donekle njihovih roditelja, fluidne prirode. Kako Tarik Modud kaže u svom eseju o britansko-azijskom identitetu, „britansko-azijski identiteti, kao što je slučaj i sa bilo kojim drugim etničkim identitetima, nisu „čisti” ili statični, već se menjaju usled novih okolnosti ili time što društveni prostor dele sa drugim nasledima, uticajima i političkim okruženjem”. (Modood 2003: 76)<sup>13</sup>

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1 Prev. Ljiljana Marković.

2 Prev. Đorđe Tomić.

3 Brojevi u zagradama koje slede označavaju broj stranice iz istog izvora (Malkani, G. 2007. *Londonstani*). Ako drukčije nije naznačeno, citate u tekstu preveo S.V.

4 *Desi* je reč hindi porekla (*domaće, lokalno, ili zemlja*) i označava sve Britance koji potiču iz južne Azije a u širem kontekstu odnosi se i na njihove kulturne atribute, odnosno, na „azijski” identitet. Vidi odrednicu **desi** na <http://en.wikipedia.org/wiki/Desi>

5 Prev. Ljiljana Marković.

6 More, P. 2007. Coconut Identity? – Gautam Malkani’s Londonstani. [Internet]. Dostupno na: <http://www.uni-tuebingen.de/angl/reinfandt/reinfandt/web/englsem/Multi%20Ethnic%20Britain%202000%20Plus/Student%20Workshop/Prachi%20More.pdf> [21.12. 2007.]

7 Vidi odrednicu **bling-bling** na <http://en.wikipedia.org/wiki/Bling-bling>

8 Prev. Ivan Panović.

9 Kompletan rečnik, u okviru Malkanijevog stilskog vodiča, dostupan je na : [http://www.gautammalkani.com/about\\_londonstani.htm](http://www.gautammalkani.com/about_londonstani.htm) [15. 01. 2008.]

10 Gautam Malkani o naslovu svog romana, dostupno na: [http://www.gautammalkani.com/about\\_londonstani.htm](http://www.gautammalkani.com/about_londonstani.htm) [15. 01. 2008.]

11 Roman je nastao posle Malkanijevog sociološkog istraživanja sprovedenog u Haunslou, gde je i rođen. Vidi odrednicu **Gautam Malkani** na [http://en.wikipedia.org/wiki/Gautam\\_Malkani](http://en.wikipedia.org/wiki/Gautam_Malkani)

12 Prev. Ivan Panović.

13 Prev. Ivan Panović.

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SUMMARY  
MULTIPLE LAYERS OF IDENTITY IN GAUTAM MALKANI'S  
NOVEL *LONDONSTANI*

This paper analyses the complexities of multicultural society in contemporary London; it refers to a particular social and cultural milieu of the London borough of Hounslow as described in Gautam Malkani's novel *Londonstani*. It also examines various aspects of national, subcultural, personal and group identity of the major characters in the novel.

**KLJUČNE REČI:** identitet, društvo, supkultura, tradicija, jezik, Britanci azijskog porekla.



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# 185

ANA VUKMANOVIĆ  
Zadužbina Ilije M. Kolarca

## IGRA

### U SVADBENOM RITUALU

Koreni igre dopiru do vremena pre nastanka homo sapiensa. Veruje se da su i antropoidi igrali (Zečević 1983: 9). To bi značilo da je ples kategorija prakulture. U svakom slučaju, on je deo antropološke prirode čoveka na šta ukazuje i to da nema ljudske zajednice koja ne zna za igru. Na počecima razvoja čoveka postojala je potreba za spojem različitih sredstava izražavanja. Tako je ples bio deo jedinstvene sinkretičke umetnosti, zajedno sa melodijom, ritmičnim zvukom, pesmom, maskom. U takvoj celini delovi su čvrsto povezani, i time jednako važni. U nekim situacijama ističe se jedna umetnost, u nekim druga – tako se pokretom moglo označiti ono što nije moglo rečima, zbog, između ostalog, ograničenosti verbalnog koda, tabua izgovaranja određenih pojmova i izraza ili magijskog potencijala plesa. Ovakva umetnost je bila neodvojiva od rituala, a pored svoje estetske dimenzije imala je i praktičnu.

U slovenskoj tradiciji najčešća reč koja označava narodnu igru jeste *kolo*. U kolu se ljudi drže za ruke (pojaseve, ramena) obrazujući kružni oblik (mada je ono često otvoreno). Igra podrazumeva ritmično kretanje u prostoru, najčešće otvorenom. Kružna igra se sreće širom sveta. Razlog tome leži u verovanju u magijske moći kruga. Okružujući predmet ili biće, ljudi stiču moć nad njim ili mu pak predaju svoje magijske moći. U magiji jednako značenje imaju ples u krugu i kružni hod (Zečević 1983: 103).

Kolo oblikom i pokretima koji se u njemu čine stvara zaokruženi prostor. On je obredno čist, što znači da je zaštićen, u njemu nema nečistih sila.<sup>1</sup> Da bi kolo sačuvalo svoju zaštitnu funkciju, ne sme da se kida, tačnije ne izlazi se iz kola pre završetka igre. U njega se ulazi sa spoljne strane i to najčešće u parovima. To nam pokazuju sledeći stihovi iz usmene lirike: „Igralo kolo pod Vidin,/ ‘Pusti me majko da vidim./ ‘Eto ti dragog, idi s njim./ ‘Neka mi dragog, oču s njim”“ (Karadžić 1977: 133, 265°).<sup>2</sup> U obrednom kontekstu, koji udaljava čoveka od svakodnevice, kroz pesmu i igru dozvoljeno je reći ono što se inače ne sme.

Mesto kola i njegova značenja u narodnoj kulturi biće pre svega posmatrani na primerima iz svadbene lirike, ali i iz drugih usmenih lirskih pesama. U kolu se momak i devojka ne razdvajaju, oni igraju jedno do drugog (Zečević 1983: 109): „Igra kolo, ja ne viđoh,/ Da sam vid’la, igrala bi’,/ Ja bi’ znala će bi’ stala,/ Ja bi’ stala do svog dragog,/ Đeno mi je stojno mijesto,/ Tu je meni dosta mijesta,/ Dosta mijesta do vijeka“ (Petranović 1989: 71, 87°). Šta više, igra u kolu delimično obavezuje, zato majka savetuje ćerku: „Ta ne idi u to kolo divno,/ Ne vataj se do Omera mlada –/ U Omera mlogo rođenije,/ Nećeš njima ugoditi mlada“ (Karadžić

1973: 8, 9<sup>o</sup>). Igranje i gledanje mladih na seoskim svetkovinama, na prelima, često prethode svadbi. Pozivajući devojku u kolo, momak izražava osećanja. Ako devojka sama ulazi u kolo, birajući mesto pored nekog mladića, šalje poruku tako da igru svakako treba shvatiti u komunikacionom kontekstu. Kada se mladi zagledaju, roditelji odlučuju o tome da li su jedno drugom prilika, i ako jesu, onda dolazi do svadbe. To znači da do proševine ne može da dođe tokom igre. Stihovi svedoče: „Ne prosi se devojčica u ovo kolo,/ No se prosi devojčica u svoga baba“ (Karadžić 1898: 42, 67<sup>o</sup>). Devojka ne može sama da odluči za koga će se udati. Mladić može da zna da se sviđa devojci, ali je ne prosi u kolu, niti mu ona tu može dati pristanak. Ona daje pristanak tek kada je otac pita. Pošto se momak i devojka vere, oni zauvek igraju jedno do drugog. O tome govore svatovske pesme: „Plemeni se Pavo ženi,/ Plemenitu ljubvu vodi.../ I u kolo s krunom igra,/ Pokraj Pava mila draga“ (Karadžić 1898: 16, 24<sup>o</sup>).

Velike magijske moći kružnog oblika objašnjavaju se njegovom vezom sa suncem. Kolo, kao i obredni svadbeni predmeti, jabuka, prsten i venac, oblikom podsećaju na sunce. Na taj način ono učestvuje u solarnom kultu koji je dominantan na svadbi. On podržava život, a osim toga unosi kosmičku dimenziju u ljudski brak, pa tako svadba mladića i devojke postaje metafora nebeske svadbe neba i zemlje (Ivanova 1998: 10). Veza sa solarnim kultom vidi se i u kretanju kola. Njegov smer se uvek poklapa sa smerom kretanja sunca. U sistemu binarnih opozicija jednu grupu čine: solarno, desno, muško, a drugu: lunarno, levo, žensko.<sup>3</sup>

U tradicionalnoj kulturi čovek svoj svet posmatra u paraleli sa prirodom. Tako igra na zemlji ima svoj parnjak na nebu: „Divno li je pogledati/ Uz visoko vedro nebo,/ Će se munja s gromom igra,/ A oblaci s gromovima,/ Sjajan mjesec sa zvijezdama/ Mladi Jovo s nevjesticom“ (Vrčević 1883: 257). Osim što se stvaraju naporedne slike, stavljajući akcenat na sjedinjavanje muškog i ženskog principa: u kosmičkoj ravni – munje i groma ili zvezda i meseca, u zemaljskoj – mlade i mladoženje, pokreće se magija plodnosti čiji je cilj obezbeđivanje potomstva.

Još jedna veza kola sa nebeskim ili natprirodnim uspostavlja se motivom vilinog kola, o kome će kasnije biti više reči. Ovom prilikom on je važan jer strukturise prostor kuće u svadbenom kontekstu. Mladoženjina kuća je centralni prostor svadbe jer u nju dolazi novi član – nevesta – što traži reorganizovanje zajednice. Naredni stihovi objašnjavaju simbolično značenje kuće, pozicioniraju je u odnosu na nebo i zemlju, u odnosu na svoj i tuđ svet koji se prepliću u svadbenom obredu: „Kad su vile na veselju bile,/ Tri su zlatna kola poigrala:/ Jedno igra viš' bijela dvora,/ Drugo igra ispod b'jela dvora,/ Treće igra u bijelom dvoru,/ Dva igraju kola na nogama,/ A treće mi trepti na krilima,/ Ono mi je viš' bijela dvora,/ To su vile rasklopile krila,/ Te sokolu pjevaju veselje,/ Što mu igra pred bijelim dvorom,/ To su njemu u kolu nevjeste,/ Što mu igra u bijelom dvoru,/ To su njemu kićene devojke.../ Seir čini kolo i devojke,/ Sve devojke pjesme ispjevale/ Dok devojci dragog pripjevale“ (Petranović 1989: 62-63, 72<sup>o</sup>). Za shvatanje prostora veoma je važna opozicija gore – dole. Ovde je taj gornji, viši svet obeležen vilinskim letećim kolom, na zemlji se igraju dva kola koja takođe organizuju prostor svadbe u opoziciji izvan – unutra. Unutra su domaći svatovi, devojke iz kuće. Napolju su neveste koje nisu sasvim prihvaćene u novoj sredini. Soko u pesmama često predstavlja mladoženju, a vile su nebeski, mitološki pandan

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devojkama. Bez obzira gde i kako se kolo igra, ono je znak veselja, radosti i zato ga uvek prate pesme. Njegovo pozitivno značenje vidimo i u vezi sa zlatnom bojom koja u narodnoj tradiciji uvek ima posebnu vrednost jer ukazuje na solarni karakter onoga što opisuje.

Iz prethodnog primera vidi se da kolo ima funkciju i u obezbeđivanju sklada na svadbi kao obredu prelaza. Ono omogućava lakši prelazak granice između svetog i profanog, svog i tuđeg, dve porodice, odnosno dva kulta predaka, dvoje ljudi. Igra je tu da obezbedi veselje, bilo da ono ima obrednu ulogu ili je nema, već iskazuje ljudske emocije u određenom trenutku života. Kolo se igra u različitim ritmovima, što zavisi od prilike, terena i kraja u kome se igra, ali su brza i hitra kola znak posebnog veselja i zato su prilična svadbi. I ovde vidimo da su za igru zadužene devojke, ostali im se priključuju.

Na sam dan svadbe igra se mnogo, ali se obredni karakter čuva tako što se tačno zna kada se igra. Glavno veselje je u mladoženjinoj kući, jer je cilj svadbenog obreda dovođenje neveste u taj prostor. U mladinoj kući je slavlje drugačije, setno zbog opraštanja. Osim toga, devojke koje treba prve da povedu kolo i zapevaju tu su zaposlene oko opremanja mlade, pomažu joj oko sprema.

U narodnim pesmama, u formi motiva devojačke strepnje da li joj se raduju u novoj kući, opisuju se veselje: „Oj, boga ti, šajka tico,/ Ti preleti preko Risna/ Na Petrove b'jele dvore,/ Te ti vidi šta besjede,/ Trepte li mu bandijere –/ Sve bijele i crvene,/ Igra li mu pred dvor kolo,/ Vodi li mu majka kolo,/ Začinju li sestre pjesme,/ Vesele l' se tamo mene“ (Karadžić 1977: 11, 11°).

Kolom se ispraćaju svatovi koji kreću po devojku. Igra se oko trpeze za kojom sede glavni gosti. Igračka pesma spaja se sa počasnicom jer se njom žele dobre želje. Magijom reči nastoji se obezbediti *dobar čas*, odnosno sreća na putu do nevestinog doma. Magija reči podrazumeva verovanje da će se ono izrečeno i ostvariti: „Skoči kolo da skočimo,/ Da bi nama u čas dobar,/ Našem bratu domaćinu,/ Sa svom braćom naokolo“ (Karadžić 1972: 68).

Posebnu ulogu u svadbenim običajima imaju dve majke. Ako mladoženja dolazi sa svatovima po nevestu, sačekuje ga njena majka, ona vodi takozvano *babino oro*. Pesa to pokazuje: „Kad su došli pred dvore devojci,/ Pred dvore joj divno kolo igra,/ Kolo vodi devojčina majka,/ Jednom rukom kolo okretaše,/ Drugom rukom suze utiraše“ (Karadžić 1898: 427, 562°). Stihovi ukazuju na dvostruku prirodu igre u devojačkoj kući – koliko je ona vesela, toliko je i tužna zbog odlaska devojke. Pesme posebno ističu majčinu žalost, pa tako ona u isto vreme okreće, kiti kolo i utire suze. Narodni pevači su uspeli da pokažu nijansiranost osećanja. Kolo je tako i radosno i setno.

U igri i pesmi dočekuju se svatovi: Oj, devojke, moje drugarice!/ Okrenite kolo naokolo,/ Da poutro kolom okrenemo,/ Da po travi rosu omanemo,/ Da pojasno pjesme zapjevamo,/ Da s pjesmama svate dočekamo (Petranović 1989: 76, 94°). Ako je devojka spremna pre dolaska svatova, ona može da igra u svom kolu i to pored brata: „Staše igrat i pjevati/ Pred devojčin rod./ Kolo igra lijepa Anđa,/ Uz nju bratac svoj,/ Mladoženju i nevjestu / Svi pripjevaju“ (Karadžić 1973: 31, 43°). Igra uz brata je veoma važna jer je on njoj najbliže biće. On je najčešće predaje deveru kad svatovi dođu (ako mladoženja nije u svatovima) i tako dever simbolično postaje njen novi brat. Tako kolo otkriva osećanja, porodične veze i ustrojstvo zajednice.

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Kada svatovi uđu u dvorište, mogu odmah obigrati tri puta oko kuće što je ritualna radnja i predstavlja predavanje dobre energije kući i zadobijanje vlasti nad njom, odnosno nad devojkom koja se iz kuće odvodi. Kolo igra u devojčinoj kući i u drugim prilikama, posebno dok ona daruje svoju rodbinu. Darivanje je inače važna obredna radnja jer učvršćuje veze među ljudima. Usmene pesme beleže darivanje nevestine škrinje, kovčega u kom je njena devojačka sprema: „Mi igramo i pjevamo,/ Oko škrinje nevjestine;/ Neve zove sve svatove/ Da joj škrinju srebrom pospu“ (Karadžić 1977: 24, 47°). Darivanje je obredno, znači mora se izvršiti, a nevestin poziv je samo formalan inače bi se kosio sa njenom smernošću. Igra ukazuje na karakter darivanja koji obeležavaju dobre želje, sreća i radost.

Osim škrinje daruje se i kolo. Ono predstavlja narod, svatove, goste na svadbi. Darivanje kola jeste darivanje ljudi. Međutim, pošto je ono igra, onda igrači dobijaju posebno značenje u skladu sa značenjima kola (kružni oblik, solarni kult, zaštićeni prostor, veselje). Na taj način se poklon dat kolu uklapa u jedan simbolički sistem. Dobija novu ulogu, a to je održanje onog sveta koji kolo predstavlja. Deveru se pripeva: „Đeverbaša, diko naša!/ Ti odvede seku našu,/ Daruj nama kolo naše,/ Čestita ti kesa bila/ I u kesi desna ruka“. A nevesti: „O devojko, kito naša!/ I ti ode, mi ostasmo,/ I tu nama jada dosta,/ Daruj nama kolo naše,/ Sretni tvoji puti bili“ (Petranović 1989: 69, 84°). Darivanjem kola dever daje devojčinoj porodici neku vrstu nadoknade za to što je odvodi. Stvara se ravnoteža koja je neophodna svadbi kao obredu prelaza u kom je svako narušavanje harmonije opasno. On pomoću darova ukazuje čast novim prijateljima u ime cele svoje porodice. Devojka darivanjem prekida poslednje veze sa svojom porodicom. Oprašta se od njih u dobroj sreći. Na taj način ostaju u ljubavi i oni je puštaju na put s blagoslovima što je važno jer je na putu vrebaju urok, duhovi i druge natprirodne sile.

Darivanje kola je obavezno: „Poodi, mili kume, vreme ti je;/ Ostavi nam kolu dara, zakon ti je!/ Ako li nam ne ostaviš, zazor ti je“ (Karadžić 1977: 28, 51°) Ovakvi stihovi su ostaci starih obreda. Danas se pokloni daju dobrovoljno i sasvim je izgubljena svest o njihovoj magijskoj ulozi. Poklon je pre svega pažnja, a ne misli se kakvo je njegovo mesto u obezbeđivanju sigurnosti, mira i sreće. Sramota je ne dati dar jer to ruši običajnu normu, ali u davna vremena to je bilo i opasno jer je narušavalo odnose među porodicama i donosilo nesreću pošto se rušio zaštitni ritualni sistem.

Na opraštanju, pred polazak svatova, poslednje kolo u svojoj kući povede nevesta i ono se zove *momino oro*. Ono predstavlja konačan raskid sa starim statusom. Sada se ona sprema na put koji je u obredima prelaza posebno rizičan jer je tada devojka najizložena opasnostima.

Kolo štiti i zato se ponekad igra uz put i to beleže svatovske pesme. Vila pokazuje mladiću kako igraju svatovi u livadi: „Što livadu kopjem meriš?! No s' obrni s desne strane/ Đeno divno kolo igra/ Tu je tvoja vjerenica,/ Svakim dobrom ispunjena,/ Svakim cv'jećem nakićena“ (Vrčević 1883: 238). Povorka dolazi sa desne strane koja je strana dobra. I dovodi devojku dobrom ispunjenu. Igra kola često se koristi i kao metafora za kretanje svatova, što ukazuje na to da je njihov hod veselo, zaštićen kao u kolu, da su oni povezani, složni kao u igri, ali ne nužno i da zaista igraju. U takvom raspoloženju oni stižu u mladićevu kuću.

Pesme beleže i mladoženjino veselje zbog dolaska mlade: „Isteklo je žarko sunce ča iza gore,/ Obasjalo mladoženji bijele dvore./ Pred dvorom mu kolo

igra, pjesne se poju –/ Āe Jovanu ljubi vode u ĉase dobre ...Kada zaĉu mladi Jovo Œto mu govore,/ DvaŒ je i triŒ mladi junak kolom skoĉio –/ Od dobrote drage ljube Œto je zaĉuo“ (Karadžić 1977: 37, 72°). Svadbena kola su prilika da i mladoŒenja pokaŒe svoje emocije, kao Œto je to ĉinio kao momak na seoskim svetkovanima i prelima. U patrijarhalnoj sredini muŒkarci retko iskazuju ono Œto oseĉaju. Zato se i u usmenoj poeziji pre svega govori o Œenskim oseĉanjima. Igra je, kao Œto je reĉeno, pogodno sredstvo za izraŒavanje onoga Œto je potisnuto usled druŒtvene norme.

PoŒto mladu uvedu u novu kuĉu, pozivaju je u kolo. Zajedniĉka igra sa ĉlanovima nove porodice zblizava je na joŒ jedan naĉin sa njima: „U ime boga, u ĉas dobar sunce isteĉe,/ Hod’ u kolo, snaho naŒa, brijeme<sup>4</sup> ti je,/ Svekrovi ti redom sjede, dare ĉekaju./ Budi, snaho, sobom dobra, to su darovi“ (Karadžić 1977: 49, 111°). Ponovo se javlja motiv darivanja u igri. Ovde treba primetiti da nije bitna materijalna vrednost dara. Poklon je simbol i vaŒno je da se daje ĉista srca, sa dobrim Œeljama. Najveći darovi su devojaĉka dobrota i poŒtenje. Oni ĉe joj pomoći da dobro Œivi u novoj kuĉi, da se u njoj prilagodi, na nju navikne.

JoŒ vaŒniju obrednu funkciju od nevestine majke ima mladoŒenjina majka. Ona saĉekuje mladu pred kuĉom. DrŒeći pod rukom hleb, u rukama med i maslo (Āajkanović 1994: 153), ona igra *svekrvino oro* pred kuĉom, vratima. Priziva pretke koji treba da prihvate novog ĉlana porodice. Prevodi mladu preko praga. Na taj naĉin je uvodi u novi dom Œtiteći je od duhova koji se nalaze na pragu ili ispod njega. Nekada se preko praga prelazi igrajući (Zeĉević 1983: 91). One zajedno obilaze tri puta oko ognjiŒta koje je centar kuĉe, simbol njene vitalnosti. Reĉeno je da je obilaŒenje isto Œto i kruŒno igranje. Svekrvina uloga je kulturna. U obiĉajima je snaha njoj zamena, u kultu je ona snahi vodiĉ. Odnos obiĉaja i obreda otkriva odnose izmeĉu muŒkaraca i Œena. Dok u obiĉajnom segmentu svadbe muŒkarci (svekar, kum, dever, stari svat) imaju glavnu ulogu, obredni deo ne moŒe da se zamisli bez Œene. Ovakve uloge mogu da ukaŒu na neke ostatke drevnih porodiĉnih odnosa.

Pored majke, mladoŒenjina sestra ima zapaŒeno mesto u svadbi. Kao Œto njegov brat ima centralnu ulogu u dovoĉenju neveste, tako sestra predvodi one koji devojci Œele dobrodoŒlicu. Odnosi izmeĉu snahe i zaove ĉesto su sloŒeni i zato je vaŒna dobrodoŒlica zaovina. Bitno je da se ona veseli bratovljevoj Œenidbi i da snahu primi kao novu sestru.<sup>5</sup>

Kao Œto svekrva i zaova treba da pokaŒu da im je milo Œto snaha dolazi snaha sa sobom treba da donese mir: „Visoko se gora zelenjaŒe,/ A naŒe se selo veseljaŒe,/ A u selo Jovovi dvorovi,/ Kolo vodi sestra Jovanova./ Izlazila Jovanova majka,/ Svatove je zaklinjala redom: ... ‘Moju snahu u dvor dovedite,/ Œnjom mi svaku sreĉu dovedite,/ U rukama nek donese sunce,/ Jasnu zoru u bijelo lice,/ Mir i posluh svekru i svekrvi““ (Karadžić 1973: 28, 38°). Devojka u novoj kuĉi mora da bude mirna i poslušna, to je pravilo patrijarhalne zajednice. Veseljem u kolu oni koje ona treba da sluŒa pokazuju da su dobronamerni, da poslušnost neĉe biti zloupotrebljena, veĉ ĉe joj oni biti novi roditelji, nove sestre i braĉa. Sunce u rukama i zora na licu ostaci su mitoloŒkog sloja pesme i smeŒtaju devojku u kosmiĉko ustrojstvo svadbe, ĉineći od nje solarno biĉe koje kao i kolo nosi harmoniju i sreĉu sa sobom.

Igra u kolu treba da obezbedi i plodnost. U toj funkciji se posebno ističe *šareno kolo*. U njemu igraju samo parovi, najčešće oni koji imaju decu. Oni treba da obezbede da i mladenci brzo dobiju porod. Parovi su iz obe porodice, pa mladenci igraju čas pored parova iz njene, čas iz njegove familije da bi deca bila šarena, odnosno da bi ličila na oba roda (Zečević 1983: 94).

Kada su na svadbi prisutni gosti s obe strane, oni prave dva kola koja se prepliću, ukrštaju se praveći motiv tkanja. Tkanje u sebi nosi simboliku plodnosti i takvo igranje treba da obezbedi rađanje dece. Narodne pesme ovako pevaju o dva kola: „O ti, Mare, vjerni družo, vjerna ti bješe,/ Divan ti se sabor bere okolo tebe:/ Jedna kita od tvog roda, druga od doma./ Već pogledaj, sestro naša, okolo sebe“ (Karadžić 1973: 33, 46°). Pjesma ne govori o ukrštanju kola, samo o dve kite svatova koje mogu biti metafore kola. Kada postoje dva kola, ona su retko tako strogo odvojena, jer je to protivno cilju svadbe koji je sav u sjedinjavanju.

Uveče, kada dođe vreme svođenju mladenaca, igra se posebno posljednje kolo čija je uloga da se mladenci neprimetno izvuku sa veselja i odu na počinak. To je živo kolo, u njemu se podvikuje, pevaju se poskočice. To su često slobodnije pesme, kao takve one sasvim odgovaraju trenutku. Kroz lascivne tekstove u prošlosti se, već pomenutom magijom reči, obredno doprinosilo plodnosti. U istu svrhu koristila se imitativna magija, pa su ovaj deo svadbe pratile i ritualne orgije, o kojima narodne pesme ne pevaju jer je najveći broj njih prošao kroz cenzuru sredine. Kolo kao organizovan prostor ne odgovara orgijastičkom svetu koji, simbolizirajući kaos, podstiče plodnost. U njemu igra nije strukturisana, jer se u obred uklapala samo kao haotična.

Ujutru nakon svadbe mlada sa devojkama iz kuće ide na izvor gde se takođe igra kolo, posvećeno duhovima predaka za koje se veruje da prebivaju u vodi, ali to svatovske pesme ne beleže.

Koliko je kolo važno vidimo i kada se pominje u zdravicama: *Za zdravlje našeg kola i polja! da Bog da da nam kolo vodi, a polje rodi, polje nam rodilo vinom i šenicom, a naše kolo muškom đevićom... naše sestre i nevjeste iz doma hodile, a kolo vodile, po kolu se gizdale, svojim kolom njihale... u kolu vesele bile, igrajući skakale, i svojemu domu išle igrajući i pjevajući...* (Karadžić 1972: 77) U zdravici se kolo jasno dovodi u vezu sa plodnošću jer se pominje odmah do pšenice i vinove loze, čiji je rod posebno važan na primorju gde je zapis nastao. Kolo treba da rodi decu. Igra je u osnovi magijska jer treba da obezbedi porod. Naravno, i u staro vreme igra je bila znak veselja. Kada se ona u zdravicama pominje, želi se da se uvek igra i peva, da ljude uvek sreća prati.

Zdravica može biti izrečena u pesmi: „Igrala je košutica / Vrijeme joj je/ Po livadi uz jelenče/ I pristoji joj./ To ne bila košutica,/ Niti jelenče,/ Nego Jovo i Marija,/ Sretno nek' im je“ (Vrčević 1883: 245). Jelen i košuta su česti simboli mladića i devojke u narodnoj lirici. Do takve simbolizacije dolazi zbog njihove lepote, ali i mitskih značenja, posebno jelenovog koji je biće htonskog sveta. On otima devojku sa zemlje i kroz solarni kult se preobraća u junaka (solarnog heroja). Igra košute i jelena na livadi (u tuđem, otvorenom prostoru) paralelna je igri mlade i mladoženje u kolu (u zatvorenom, sigurnom prostoru). Kroz sliku igre koja je visoko umetnički stilizovana zapravo se ukazuje na postojanje dva sveta, solarnog i htonskog, i izgovara se zdravica sa dobrim željama za mladence.

Kada se govori o igri na svadbi i njenim refleksima u usmenoj lirici, treba obratiti pažnju na jedno posebno kolo – vilinsko. U slovenskoj mitologiji poznato je da demonska biće vole da igraju. Ona igraju na posebnim mestima. To su mistični prostori kao izvori i obale reka, a vile plešu i po oblacima. Mesta na kojima izvode plesove zovu se igrišta. Ako je igrište na travi, ujutru, po njihovom odlasku, poznaje se prosor po kome su igrale, tu je trava poglela i on se zove *vilino kolo*. Po narodnom verovanju ne sme se stati na vilino kolo jer to izaziva bes vila, pa one kažnjavaju ljude.

Iako igraju različiti duhovi, pažnja je obraćena samo na vile jer su one povezane sa svadbenim ritualima. Na Spasovdan je u Budvi bio običaj da se mladići i devojke okupljaju na brdu iznad grada, tamo s vencima na glavama igraju na vilinom gumnu i pevaju: „Dobro jutro, b’jele vile!/ I nama ga dajte“ (Karadžić 1977: 139). Mladi od vile traže vence. Venac je jedan od obrednih predmeta, označava devičanstvo i mlada ga nosi na svadbi. Veruje se da su vile udešavale brakove i zato se od njih traži venac, na taj način se želi skoro venčanje. One se uglavnom javljaju u grupama i verovatno predstavljaju stara božanstava braka. Tako u grupama, one liče na deveruše.

Vilinski ples se izvodi na visokim gorama, nepristupačnim, tajanstvenim mestima: „Viša je gora od gore,/ Najviša Lovćen planina./ U njoj je trnje i grablje,/ U njoj su sn’ezi i mrazi/ U svako doba godina;/ Vilinski u njoj stanovi,/ Sved vile tance izvode“ (Karadžić 1977: 140, 271<sup>o</sup>). U takvom prostoru nailazi junak i one mu obećavaju skori brak i sreću jer su to pokloni koje one mogu da daju. Vilinski tanac se razlikuje od ljudskog kola po mestu na kom se igra (divlje – pitomo) i po načinu jer one koriste krila. Ono što ih spaja jeste osećanje radosti, ali taj motiv potiče iz kasnijih vremena, nema mnogo veze sa obrednim i mitskim, tačnije demonološkim, slojem pesme.

Vile hoće da pomognu mladima da se uzmu, vole da igraju u svatovima, ali ne vole da budu deo ljudskog sveta. One to i ne mogu da budu. U profanom svetu ne igra se nad kućom, na visokim gorama, ne postoje kola iz kojih duva hladan vetar ili seva plamen, a upravo takva su vilinska kola. Zato se neslavno završavaju pokušaji ženidbe vilom. One ne daju svoju slobodu ni za šta: „Vile kolo ufatile,/ U gorici pod javorom,/ Pod kestenom i pod borom,/ A krilima zamahale,/ Zelen boru hlad davale“ (Pavlović 1982: 54). Bor ih pita da li bi se udavale, ali one odbijaju da rasture svoje kolo i da se rastanu. Igra je neizostavan deo njihovih života.

Kada momak prosi vilu: „Pod’ za mene, vilo!/ Kod moje ćeš majke/ U ladu sedeti,/ Tešku svilu presti/ Na zlatno vreteno“ (Karadžić 1977: 84, 183<sup>o</sup>), nudi joj nešto što niti on može dati, niti ona može da primi. Snaha ne može sedeti u hladu, nju čekaju ozbiljni poslovi u domaćinstvu. S druge strane, vila ne može da sedi i prede, ona mora da *divno kolo vodi*.

Vilino mesto je na granici dva sveta zato je ona biće blisko svadbi. Ona igra i veseli se kao devojka, ali devoka nije. Tu je da pomaže u radosti i igranju, ali se ne da zatvoriti u kuću, to nije njen život, ona mora da ode. Kolo je element ljudskog sveta koji je vilama najbliži.

Na najvećem delu balkanskog prostora kolo je izgubilo svoja magijska i obredna značenja. Došlo je do njegove demitologizacije i deritualizacije. Izvršena je degradacija kola od ozbiljne obredne radnje, rituala za plodnost i zaštitu do zabave. Ono i dalje igra važnu ulogu u običajima. I dalje se ne može zamisliti

svadba bez kola, i dalje se igra u svim njenim fazama, ali je zaboravljen njegov prvobitan smisao.

Kolo iz sfere svetog sve više prelazi u sferu profanog, time gubi deo značaja za zajednicu. Ono i dalje povezuje ljude, ali su te veze mnogo labavije i manje trajne. I pesma peva: „Vita, vita šipovino!/ Ne rasti mi na igrištu,/ Tu će sutra kolo igrat/ I u kolu mladi momci,/ Fesove će obješati,/ Grane će ti salomiti“ (Petranović 1989: 82, 100°). Ponavljajući stihove, pevač pominje neveste koje će ostaviti prstenje i devojke koje će o šipovinu obesiti đerdane. Ko god igra veselice se i slaviti život i mladost i to postaje osnovna funkcija kola.

- 1 Njegova obredna čistota proizilazi iz kategorija omeđenosti, uspostavljene držanjem za ruke igrača u kolu, i zaokruženosti koja upućuje na sunce. To je prostor kulture koji čovek organizuje ritmičnim pokretima i na taj način ga udaljava od haosa. Kao takav, on je suprotstavljen prostoru prirode koji je opasan jer ga ljudi više ne doživljavaju kao svoj.
- 2 Par ima pozitivno magijsko značenje jer upućuje na celinu i plodnost.
- 3 U epskim pesmama u kojima se javlja motiv smrti mladenaca igra se mrtvačko (htonsko) kolo, takozvano *kolo naopako*: „Dok dođoše kićeni svatovi,/ Dotle s' Milić mrtav naležao./ Kad to vid'li kićeni svatovi,/ Naopako kolo okrenuše,/ Naopako kolo povedoše,/ Žalostivu pjesmu zapjevaše“ (Karadžić 1969: 369, 78°, 246-251).
- 4 U zapisu pesme u prvoj knjizi *Srpskih narodnih pjesama* Vuka Stefanovića Karadžića piše *brijeme*, a ne *vrijeme*. *Rečnik srpskohrvatkg književnog i narodnog jezika* beleži reč *brijeme* kao pokrajinski oblik reči *vrijeme*. Inače, navedena pesma je risanska.
- 5 U epskoj pesmi s motivom prurušene devojke, Mara je preobučena u mladića, pa se ne hvata do devera, već do zaove. Ako izuzmemo epske posebnosti, pesma otkriva mesto zaove u veselju – vođenju kola i pevanju: „Pod bademom čardak od biljura,/ A pred dvorom tri kola igraju,/ U kolu je seka Jovanova,/ Kolom igra kolu pjesme kaže,/ Pripjeva brata i nevjestu./ Sjaha s konja prelijepa Mara,/ S konja sjaha, u kolo se fata/ Do lijepe Jovanove seke“ (Karadžić 1969: 348, 73°, 161-168).

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## SUMMARY

### THE DANCE IN WEDDING RITUAL

'Kolo' is a folk dance that is performed at a specific time of the wedding ritual, showing its ritual role. It structures the space, making it safe and encircled. Its shape has a magical function since the circle makes the cosmic connection with the Sun, and becomes part of the Sun cult. Giving gifts to the dancers in kolo brings harmony between two families and also has a magical role. The dance has a social function as well. The place that the person takes in kolo shows their social status and social role. The belief that fairies, as protectors of wedding, often dance revives the mythical dimension of kolo. Nowadays the dance does not have so strong ritual and magical functions. They have been replaced by pure amusement.

**KLJUČNE REČI:** Kolo, svadbeni rituali, magijske radnje, socijalni kontekst, komunikacija.



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FILOZOFSKI FAKULTET UNIVERZITETA U NIŠU  
DEPARTMAN ZA ANGLISTIKU

OBJAVLJUJE

POZIV ZA UČEŠĆE NA KONFERENCIJI

# JEZIK, KNJIŽEVNOST, IDENTITET

U ime Organizacionog odbora, zadovoljstvo mi je da vas pozovem da uzmete učešća u radu treće multidisciplinarnе konferencije sa temom *Jezik, književnost, identitet* u organizaciji Departmana za anglistiku u Nišu.

«Još od šezdesetih godina prošlog veka, u oblasti socioloških, antropoloških, politikoloških i kulturoloških proučavanja, društveni identitet – etnički, nacionalni, kulturni – predmet je rasprava, prvenstveno zbog političkih konsekvenci u kojima često biva instrumentalizovan, a njegove objektivne manifestacije upotrebljene kao osnov društvenog razlikovanja, isključivanja, pa i sukoba (up. Eriksen 2001). Naročito je pojam etničkog identiteta često imao ovakav status, te ga neki autori smatraju proizvodom 'političkog mita', i definišu ga kao osećaj pripadnosti grupi čiji članovi imaju zajedničko ime i elemente kulture, *mit o zajedničkom poreklu* i zajedničko istorijsko pamćenje, koji sebe povezuju sa određenim teritorijama i imaju osećaj solidarnosti' (Smith 1986). Već od osamdesetih godina prošlog veka, sve više autora identitet definiše kao 'ličnu borbu' (Calhoun 1994), kao potrebu svakog pojedinca da, u teškim i složenim okolnostima modernog načina života, preispituje svoj identitet (Hall 1995) i 'traga za svojim korenima' (Beck 1992). Danas su odnosi između kulturnog, etničkog, nacionalnog i ličnog identiteta veoma složeni, jer se identitet pojedinca definiše u jednako složenoj mreži relacija sa drugim pojedincima, od kojih sa nekima deli običaje, sa nekima tradiciju, sa drugima način ponašanja, ili upotrebu simbola, ili jezik, ili, pak, *neki od jezika* kojima se služi – sve ili neke od ovih elemenata. Kako ističe Said (Said 1993), danas više niko nije 'samo jedno', već sve više pojedinaca – naročito mladih generacija – sebe vidi kao pripadnike različitih grupa istovremeno. Stoga se danas identitet definiše kao nešto fluidno, promenljivo i višedimenzionalno, najpre preko novih termina kao što su 'hibridni' (*hybrid*), 'kreolizovani' (*creolised*) ili 'dijasporni' (*diasporic*) identitet, ili čak 'identitet-sa-crticom' (*hyphenated*), čime se ističe značaj faktora koji utiču na oblikovanje identiteta onih pojedinaca koji žive u središtu 'trans-lokalnih', globalnih tokova. Zato neki autori u prvi plan ističu pojam 'višestrukog' ili 'multikulturnog identiteta' (*multiple identity*), '*multi-cultural identity*' Werbner & Modood 1997) kojim se naglašava da pojedinac oblikuje i iskazuje čitav niz identiteta kroz lična iskustva» (Paunović, Lopičić, 2008).

Dakle, «identitet» kao tematska otvara mogućnost pristupa iz najrazličitijih uglova i perspektiva svih naučnih disciplina zastupljenih na filološkim, filozofskim i umetničkim osecima. Radni jezik konferencije je srpski. Termin održavanja je 24-25. april 2009. na Filozofskom fakultetu u Nišu. Molimo vas da naslove svojih priloga posaljete na sledeću adresu do 15. decembra 2008:

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U drugoj polovini januara uslediće drugo pozivno pismo sa više detalja o samom toku rada skupa i publikaciji koja će ga pratiti.

Uz nadu da ćete ovoga puta moći da odvojite dva dana za kritičke izazove, očekujemo vas u Nišu. U ime Organizacionog odbora, srdačni pozdravi!

Vesna Lopičić, Upravnik

UDK 821.111.09-31=163.41(049.32)

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# ODJECI ENGLESKOG ROMANA:

## MODERNI ENGLESKI ROMAN U NAŠOJ KRITICI

Biljana Đorić-Francuski, *Odjeci engleskog romana: moderni engleski roman u našoj kritici*, Beograd, Filološki fakultet, 2006, 392

Edicija monografija u izdanju Filološkog fakulteta Univerziteta u Beogradu je 2006. godine obogaćena zanimljivim delom značajnog obima, naslovljenim *Odjeci engleskog romana (Moderni roman u našoj književnoj kritici)*. Pomenuta knjiga predstavlja modifikovan tekst doktorske disertacije - *Recepcija posleratnog engleskog romana u književnoj kritici na srpskohrvatskom jezičkom području do 1985. godine* – koju je autorka, dr Biljana Đorić-Francuski, odbranila 2002. godine na matičnom fakultetu. Ovim se radom, kako sama autorka u Uvodu naglašava, vaspostavlja hronološko-tematski kontinuum sa prethodne dve kapitalne studije iz oblasti recepcije engleskog romana na našem području. To su disertacije dr Marije L. Šerbedžije – *Engleski roman od 1880. do 1914. u književnoj kritici na srpsko-hrvatskom jezičkom području* (odbranjena 1991. godine) i dr Svetozara M. Ignjačevića – *Engleski roman između dva rata na srpskohrvatskom jezičkom području (1918-1970)* (odbranjena 1978. godine).

Na početku knjige dat je kratak istorijat anglo-jugoslovenskih književnih veza sa posebnim naglaskom na posleratnom periodu u kojem su one naglo intenzivirane. Pojačana recepcija književnih dela sa engleskog govornog područja, po mišljenju autorke, nije izvedena sa dovoljno sistematičnosti i kritičnosti. Ova se ocena odnosi i na roman koji je, kao dominantni književni žanr modernog doba i glavni medij posredovanja umetničkih ideja, uzet za isključivi predmet analize. Takođe je, prevashodno zbog prostorno-vremenskih ograničenja, iz analitičkog postupka izostavljen veliki broj napisa koji se odnosio na književne tvorevine manje ili veoma male umetničke vrednosti kao što su akcioni romani, naučna fantastika, autobiografije, istorijska dela i tome slično. Redukcija obima istraživanja je, međutim, samo donekle olakšala posao autorki koja je u dužem periodu analizirala ogroman broj kritičkih osvrti iz raznih publikacija štampanih na srpskohrvatskom jezičkom području, odnosno na teritorijama sada zasebnih država Srbije, Crne Gore, Hrvatske i Bosne i Hercegovine. Raspad Jugoslavije koji je, razume se, delovao kao otežavajući faktor

za prikupljanje građe, jedan je od uzroka zbog kojih je 1985. godina uzeta kao uslovna granična godina istraživanja.

Uprkos ne malim preprekama, dr Biljana Đorić-Francuski je predanim, višegodišnjim radom sastavila impozantnu bibliografiju kritičkih napisa koja sadrži četrismo sedamdeset pet jedinica – eseja, studija, prikaza, predgovora, manjih beležaka i osvrta. U ovu brojku nisu uključeni oni napisi za koje se smatralo da nisu imali osobitog uticaja na domaću čitalačku publiku kao što su članci naših autora na stranom jeziku, a i oni koji „ne odražavaju tokove naše kritičke misli“ (9) što će reći da se njima parafraziraju ili pak direktno prenose stavovi strane kritike. Godina iz koje datiraju prvi napisi koje autorka analizira (1945) takođe je uslovno određena budući da delo inkorporira i manji broj osvrta na romane koje su engleski pisci objavili u toku Drugog svetskog rata. Osim toga, prezentirani su i osvrta na prikaze romana onih pisaca koje dr Svetozar M. Ignjačević iz određenih razloga nije mogao uključiti u svoju disertaciju a koji su stvarali u periodu između dva rata kao i u toku samog rata.

Drugi deo uvoda monografije sadrži bio-bibliografske podatke o svim romanopiscima čija su dela obrađivana u našoj posleratnoj književnoj kritici makar i putem najkraćeg kritičkog osvrta. Predstavljeno je ukupno četrdeset pet spisatelja počev od Somerseta Moma (Somerset Maugham, 1874-1965) i Ajvi Kompton-Bernet (Ivy Compton-Burnett, 1884-1969), koji po stilu zapravo pripadaju devetnaestom veku u kojem su i rođeni. Potom dolaze istaknuti autori sredine stoleća, koji se danas smatraju pripadnicima starije generacije, poput Ivline Voa (Evelyn Waugh, 1903-1966) i Greama Grina (Graham Greene, 1904-1991), kao i predstavnici grupe „gnevnih mladih ljudi“ Kingzli Ejmis (Kingsley Amis, 1922-1995), Džon Brejn (John Braine, 1922-1986) i Džon Vejn (John Wain, 1925-1994). Spisak obuhvata i autore srednje generacije: Dejvida Lodža (David Lodge, 1935-), Donalda Majkla Tomasa (Donald Michael Thomas, 1935-) i Margaret Drebl (Margaret Drabble, 1939-), a i nešto mlađe stvaraocice, rođene posle rata, kao što su Džulijan Barns (Julian Barnes, 1946-) i Gream Svift (Graham Swift, 1949-). Tu su i poznati naturalizovani engleski pisci Salman Ruždi (Salman Rushdie, 1947-) i Kazuo Išiguro (Kazuo Ishiguro, 1954-). Imperativ sveobuhvatnosti učinio je da i manji autori poput Herberta Bejtsa (Herbert Ernest Bates, 1905-1974), Edne O'Brajen (Edna O'Brien, 1932-) i još nekih budu uvršćeni u spisak.

Centralni deo knjige obuhvata minucioznu analizu prikupljenog materijala. Postupak koji je autorka odabrala kao uobičajen u ovakvoj vrsti istraživanja jeste „prezentiranje građe putem faktografsko-deskriptivnog rezimiranja sadržine svake izdvojene bibliografske jedinice.“ (11) Krećući se širokim sinhronim dijapazonom raznolikih kritičkih napisa, dr Biljana Đorić-Francuski se potvrđuje kao vrsni poznavalac engleskog posleratnog romana. Uzdržavajući se od reinterpretacije opštih mesta iz analiziranih članaka koji se tiču biografija i fabuliranja, ona se usredsređuje na sumiranje originalnih stavova i ocena naših kritičara, efektno potkrepljujući zaključke kratkim citatima i parafrazama. Pristupajući svom zadatku sa finim osećanjem mere, dr Đorić-Francuski je u potpunosti izbegla monotoniju i suvoparnost ostavivši pri tom dovoljno prostora za sopstvene implicitne aksiološke sudove kritičkih napisa. Ispod mirnog, analitičkog tona nazire se duboka pasija koju autorka gaji prema predmetu proučavanja i koja je odlučujuće uticala da fizionomija svakog pojedinačnog kritičkog osvrta bude uspešno preneti. Dok čitamo sažete

komentare dr Biljane Đorić-Francuski, pred nama se lagano otvara mozaična slika srpskohrvatske recepcije engleskog romana širokoga spektra.

Na početku centralnog dela monografije predstavljena je recepcija engleskih romanopisaca u početnom stadijumu kojeg karakteriše ideološka isključivost. Vrativši sa pet decenija u prošlost, bivamo svedoci žestokih napada na romane Oldosa Hakslija (Aldous Huxley, 1894-1963) i Džona Bojntona Pristlija (John Boynton Priestley, 1894-1984). Ne ostajemo prikraćeni ni za prikaz zanimljivih situacija kada kritičar, slučajno ili namerno, pogrešno interpretira stavove drugog kritičara sa kojim polemíše. Osim toga, autorka sa velikom preciznošću uočava zapanjujuće faktografske greške u napisima pojedinih plodnih prikazivača kojima, međutim, engleska književnost nije bila uža struka. Naspram ovakvih primera nekompetentne kritike stoji znatan broj onih analitičara čije originalne i lepo formulisane ocene dr Biljana Đorić-Francuski sa zadovoljstvom predočava. U pitanju su ugledni proučavaoci engleske literature kao što su Vida Marković, Gordana Todorović, Ivo Vidan, Svetozar Koljević, Tomislav Sabljak i drugi.

U trećem delu monografije, autorka sumira rezultate svog istraživanja. Sistematizacijom prikupljene građe, ona je došla do zaključka da se u analiziranom periodu mogu izdvojiti četiri faze u kojima je recepcija dela engleskih romanopisaca naizmenično fluktuirala. U prvoj fazi, koja traje do početka šezdesetih godina dvadesetog veka, primetan je porast napisa o engleskim romanopiscima koji se dešava paralelno sa napuštanjem tradicija soc-realizma i većim okretanjem ka zapadnoj literaturi. Šezdesete godine su, sudeći prema rezultatima istraživanja, „zlatni period“ recepcije engleskog romana, dok su sedamdesete i početak osamdesetih period stagnacije što se tiče broja napisa ali ne i broja spisatelja čija se dela kritički obrađuju. Krajem analiziranog perioda autorka ustanovljava ponovni porast interesovanja za engleski roman među našim kritičarima i naglašava da se takav trend nastavio sve do raspada jugoslovenskog govornog područja. Na kraju monografije (Tabela 1), dat je grafički prikaz sinhrona analize u kojem se može videti broj kritičkih napisa po godinama u analiziranom periodu. Uz njega autorka daje i tabelarni prikaz dijahrone analize (Tabela 2), koji pokazuje broj kritičkih napisa po godinama za svakog pojedinačnog romansijera u datom periodu. Obimna bibliografija, koja prethodi pomenutim tabelarnim prikazima, raspoređena je u tri zasebne celine. *Prilog A* sadrži spisak radova iz oblasti anglo-jugoslovenskih kulturnih i književnih veza. U *Prilogu B* pobrojani su zvanični bibliografski izvori i pregledani književni časopisi, listovi, zbornici i ostale periodične publikacije, dok u *Prilogu C* nalazimo bibliografiju kritičkih napisa. Poslednja dva priloga su još jedno svedočanstvo veličine ostvarenog analitičkog zahvata.

Ciljevi istraživanja su, prema svim pokazateljima, u zadovoljavajućoj meri ostvareni. Kao prvo, autorka je identifikovala pisce o kojima su naši kritičari najviše pisali i precizno ukazala na promene u intenzitetu i kvalitetu recepcije dela engleskih romanopisaca. Što se tiče uzroka pomenutih oscilacija, dr Biljana Đorić-Francuski ističe da ih nije moguće u potpunosti objasniti budući da recepcija umetničkih dela ne zavisi samo od književnih faktora već i od društveno-istorijskog okruženja, političkih i drugih aspekata čiju bi analizu bilo nemoguće izvesti u okvirima jedne ovakve studije. Osim toga, autorka je, u nastojanju da izbegne predimenzioniranost analize, odustala i od sintetizovanja podataka o deset pisaca koji su stvarali u

međuratnom periodu sa podacima koje je u svojoj studiji izneo dr Svetozar M. Ignjačević, čime bi se uspostavio još jači kontinuitet sa prethodnim delom.

Ove parcijalnosti, na koje autorka sama skreće pažnju, ni za trenutak ne umanjuju neosporne kvalitete ovog rada. Posebno je vredno zapažanje da su stavovi naših književnih kritičara, uz malobrojne izuzetke, uglavnom u saglasju sa engleskom književnom kritikom kao i da ton naše kritike o nekom engleskom spisatelju zavisi od trenutka u kojem se piše i da izrečeni sudovi vremenom bivaju korigovani. Njihova komplementarnost, unisonost, kao i disonantnost u toku dužeg vremenskog perioda ocrtavaju onaj tragalački horizont ka kojem bi, po dr Biljani Đorić-Francuski, trebalo da se upute budući komparativisti. U zaključku studije se direktno ukazuje na propuste u recepciji dela pojedinih engleskih pisaca. Naročito je takav slučaj sa modernim engleskim piscima od kojih će „nakon 1985. godine pažnju naše kritike zaokupljati samo Džulijan Barns i Kazuo Išiguro.“ (349) Najzad, na kraju knjige, autorka se fokusira na paradoksalnu pojavu da su manji engleski pisci kod nas masovno prevedeni i da su im dela štampana u velikim tiražima, iako im ni naša a ni engleska kritika nisu posvetile naročitu pažnju. S druge strane, kasnilo se preko trideset godina sa prevođenjem dela Džordža Orvela, Tolkina ili Goldinga. Tešnja saradnja između kompetentnih kritičara, prevodilaca i izdavača, smatra dr Đorić-Francuski, smanjila bi rizik od mogućnosti da se recepcija engleske književnosti i dalje kreće neželjenim tokovima.

Izneti kvaliteti nesumnjiv su dokaz da je monografija dr Biljane Đorić-Francuski hvale vredno naučno delo kojim je ostvaren veliki doprinos srpskoj komparatistici i književnoj kritici. Ova knjiga, koja ni u čemu ne zaostaje za studijama njena dva znamenita prethodnika dr Svetozara M. Ignjačevića i dr Marije L. Šerbedžije, predstavlja riznicu korisnih podataka i pouzdan je putokaz daljim istraživanjima u oblasti recepcije engleske književnosti na našim prostorima. Kao takvo, delo se samo preporučuje kako onima koji počinju da studiozno izučavaju kulturne veze između dva geografski udaljena regiona tako i iskusnim proučavaocima koji su u srpskoj anglistici već ostavili traga.

UDK 811.163.41'373.7(049.32)

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# O FORMAMA UČTIVOSTI U SRPSKOM JEZIKU

Bojana Milosavljević, *Forme učtivosti u srpskom jeziku*,  
Učiteljski fakultet, Beograd, 2007, 177

Nedavno se u ediciji „Monografije“, koju izdaje Učiteljski fakultet u Beogradu, pojavila knjiga *Forme učtivosti u srpskom jeziku* autorke Bojane Milosavljević, asistenta Učiteljskog fakulteta u Beogradu i saradnika Instituta za srpski jezik SANU. Ova monografija je nastala iz magistarskog rada *Forme učtivosti u srpskom jeziku (leksičko-sintaksička i semantičko-pragmatička analiza)*, odbranjenog 2006. godine na Filološkom fakultetu u Beogradu.

Knjiga se sastoji od četiri dela: I. „Uvod“ (11–19), II. „Teorijske osnove“ (21–35), III. „Forme učtivosti (leksičko-sintaksička i semantičko-pragmatička analiza)“ (37–146) i IV. „Zaključak“ (147–151). Nakon rezimea na engleskom jeziku (153–154), spiska korišćenih izvora u istraživanju (155–156) i spiska literature (157–162), data su tri registra: registar formi učtivosti (163–166), predmetni registar (167–172) i autorski registar (173–174).

U „Uvodu“ autorka je najpre iznela predmet, zadatke i cilj rada, osvrnuvši se na prethodna istraživanja formi učtivosti u domaćoj i stranoj literaturi. U poređenju sa situacijom u anglosaksonskoj i opšteslavističkoj literaturi, autorka je primetila da ove forme nisu sistematski opisane u našim tradicionalnim gramatičkim priručnicima. Stoga je autorka smatrala da je „forme učtivosti potrebno [...] sistemski opisati (gramatički, pragmatički, semantički i stilistički), kako bi se upotpunio opis savremenog srpskog jezika“ (str. 11). Građa za ovo istraživanje prikupljena je iz raznovrsnih izvora savremenog književnog i razgovornog jezika, usmenog i pisanog vida.

U drugom delu rada, koji nosi naslov „Teorijske osnove“, autorka je definisala najpre *pojam jezičke učtivosti*, iznoseći osnovne metodološke postavke aktuelnih lingvističkih teorija koje su uticale na njeno istraživanje (istraživanja Penelope Braun i Stivena Levinsona i istraživanje Formanovske), a potom i osnovne postavke *teorije govornih činova*, budući da istraživanje formi učtivosti polazi od govornog čina kao najvažnijeg elementa komunikacije.

U skladu sa odabranim metodološkim postavkama, autorka operiše određenim terminima i pojmovima koje u radu potkrepljuje i velikim brojem primera. To su, između ostalih, i sledeći pojmovi i termini: lice, govornik i sagovornik, pozitivna učtivost, negativna učtivost, govorne strategije, formalan i neformalan stil izražavanja, komunikativna situacija, govorni čin, lokucija, ilokucija, perlokucija, performativni glagoli i dr.

Dakle, kako saznajemo na osnovu pregledne literature o fenomenu učtivosti u jeziku, na istraživanje jezičke učtivosti uticala su istraživanja drugih disciplina, pre svega sociološka istraživanja, čije rezultate nalazimo kod Penelope Braun i Stivena Levinsona. Ovi autori u svom istraživanju polaze od pojma lica kao identiteta i integriteta ličnosti, u kojem se razlikuju dva aspekta: pozitivan i negativan. Pozitivan aspekt lica „odnosi se na želju pojedinca da mu drugi, kao prijatelji, bližnji, pomoćnici, odnosno saradnici u komunikaciji iskažu familijarnost i bliskost, a aspekt negativnog lica odnosi se na želju da mu drugi, priznajući mu autoritet, ukažu čast i iskažu poštovanje“ (str. 22). Opšte postavke njihove teorije, kao i izdvojene govorne strategije kojima se postiže ili ne postiže učtivost, imaju univerzalni karakter, pa se u osnovnim načelima mogu primeniti i na srpski jezik.

Uzimajući u obzir „određenje jezičke učtivosti, kao podfunkcije konativne funkcije govorne etikecije, koje je dala Formanovska, zatim određenje učtivosti kao govorne strategije kojom se čuva i štiti lice i govornika i sagovornika, koju su dali Braunova i Levinson“ (str. 26), kao i rezultate sopstvenog istraživanja, B. Milosavljević jezičku učtivost određuje kao „skup govornih strategija kojima se u govornom činu uspostavlja saradnički odnos sa sagovornikom, a koje se mogu realizovati ustaljenim, konvencionalnim jezičkim formama govorne etikecije, ali i formama koje nisu konvencionalne, već predstavljaju govornikov slobodan izbor“ (str. 26).

U trećem, najopsežnijem delu rada „Forme učtivosti (leksičko-sintaksička i semantičko-pragmatička analiza)“ u okviru govornih činova molbe, izvinjenja, zahvaljivanja, čestitanja i saučešća analizirane su najčešće forme učtivosti u srpskom jeziku. Stiče se utisak da je autorka analizirala gotovo svaki primer iz korpusa — i to detaljno, opisujući ga gramatički, leksički, semantički do najsitnijih nijansi, uvodeći u analizu i pragmatičke parametre koji nam pokazuju da je izbor jezičkih sredstava kojima se izražava učtivost uslovljen medijumom komunikacije i situacionim kontekstom u kome se govorni čin odvija. Tako u medijumu pisanog i govorenog jezika autorka razlikuje formalni i neformalni stil, čiji je izbor uslovljen različitim društvenim faktorima.

Uzevši u obzir ulogu ukupnog društvenog konteksta na izbor konkretnih formi, autorka primećuje da forme učtivosti mogu biti konvencionalnog i nekonvencionalnog tipa. Konvencionalne forme, koje su proizvod društvene regulative, mogu biti orijentisane prema govorniku (prema „ja“) i orijentisane prema sagovorniku (prema „ti“). Prvom grupom formi iskazuje se govornikova namera, a drugom grupom formi iskazuje se budući čin koji sagovornik treba da izvrši. U prvu grupu formi spadaju performativni iskazi i njihove modalizovane i perifrastične varijante, kao što su za govorni čin molbe: *molim, molio bih, zamolio bih, hteo bih da zamolim, upućujem molbu* itd., za govorni čin izvinjenja: *izvinjavam se, hteo bih da se izvinim, žao mi je*, za govorni čin zahvaljivanja: *zahvaljujem se, želim da se zahvalim, izražavam zahvalnost*, za govorni čin čestitanja: *čestitam, želim, upućujem čestitke*, za govorni čin saučešća: *sažaljevam, saučestvujem, izražavam saučešće* itd. U forme orijentisane prema sagovorniku spadaju uglavnom imperativni iskazi: *izvinite, oprostite, ne zamerite* — za govorni čin molbe, *pardon* — za govorni čin izvinjenja, *primite čestitke, neka* + oblik u prezentu — za govorni čin čestitanja, *primite saučešće* — za govorni čin saučešća.



Za razliku od konvencionalnih formi učtivosti, nekonvencionalne forme učtivosti odraz su emocionalno-ekspresivnog stanja govornika i predstavljaju govornikov slobodan izbor, a ilokucija takvih formi prepoznaje se u kontekstu. Autorka za forme ovoga tipa u govornom činu molbe nalazi forme *ljubim te, kumim te, majke ti, života ti ...*, za govorni čin zahvaljivanja *srce si, baš si strašna, živa bila...*, za govorni čin čestitanja *alal vera, sjajno, bravo* i dr.

Autorka je posle svakog analiziranog čina u posebnom odeljku iznela rezultate analize u okviru kojih je tabelarno, na osnovu utvrđenih parametara i kriterijuma, prikazala raspored konkretnih formi.

Na kraju, u zaključku, autorka iznosi opšte rezultate istraživanja analiziranih govornih činova, klasifikujući forme učtivosti u okviru govornog čina na osnovu stepena učtivosti, pripadnosti formalnom ili neformalnom stilu, medijumu u kome je forma upotrebljena, kao i na osnovu toga da li je forma konvencionalnog ili nekonvencionalnog karaktera. Autorka, između ostalog, zaključuje „da se viši stepen učtivosti u srpskom jeziku zasniva na indirektnosti, kako u iskazivanju ilokucije tako i u iskazivanju emocionalnog stanja govornika“ (151). „Najilustrativnije su za to ilokutivne forme u okviru govornog čina molbe, budući da je molba direktivni govorni čin. Indirektno ispoljavanje emocija jasno se primećuje kod ekspresivnih govornih činova (izvinjenja, zahvaljivanja, čestitanja i saučešća), jer su ekspresivi donekle automatizovani govorni činovi, a njihove ustaljene, konvencionalne ilokutivne forme semantički 'istrošene', pa svako odstupanje od uobičajenih, konvencionalnih formi čini ih iskrenijim, snažnijim i delotvornijim“ (151).

I na kraju da se osvrnemo i na registre koji su dodatno doprineli kvalitetu knjige — na registar formi učtivosti i na predmetni registar. Registar formi učtivosti je od posebnog značaja budući da su sve forme učtivosti o kojima se govori u radu popisane, pa se na taj način daje sistematski uvid u razmatrani korpus, koji može poslužiti i za druga istraživanja. U predmetnom registru dati su naučno-terminološki pojmovi koji su uticali na teorijsko utemeljenje ovog istraživanja, a to su pojmovi iz teorije govornih činova, teorije jezičke učtivosti, analize diskursa, semantike, pragmatike, sintakse i leksikologije.

Monografija Bojane Milosavljević *Forme učtivosti u srpskom jeziku* prva je knjiga u srpskoj nauci koja problem jezičke učtivosti razmatra ne samo sa aspekta izbora jezičkih sredstava nego i sa aspekta upotrebe konkretnih formi u zavisnosti od komunikativne situacije koja je uslovljena društvenim kontekstom, pa stoga ova knjiga predstavlja značajan doprinos opisu i normiranju savremenog srpskog jezika, a praktičan značaj ovih istraživanja vidimo u prezentaciji formi učtivosti u gramatikama namenjenim onima koji srpski jezik uče kao strani.

UDK 811.112.2(075.9)(076)(049.32)

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# JEZIČKE KOMPETENCIJE PREVODILACA ZA NEMAČKI JEZIK

Zoran R. Jovanović, *Deutsch special 1°. Lehrbuch für Übersetzer*, Beograd,  
Društvo za obrazovanje odraslih, 2007, 422

Deutsch special 1° je udžbenik namenjen prvenstveno mladim diplomiranim germanistima. Jedinstven je po tome što se u njemu predstavlja novi sveobuhvatni pristup obrazovanju polaznika jednogodišnjeg seminara u okviru Prevodilačke škole Udruženja naučnih i stručnih prevodilaca Srbije u Beogradu. Polaznici ovog seminara specijalizuju se za prevodioce i tumače za nemački jezik u oblasti administrativne uprave i prava. Priručnik pokriva sadašnji predmet „Društveno-politička terminologija“, u stvari „Politički sistemi“ i oblast politike u širem smislu, mada u sadašnjem obimu, a u pogledu stalnog rasta gradiva koje se neprekidno aktualizuje nije u stanju da u potpunosti ispuni taj zadatak. Autor ovog priručnika je Zoran Jovanović, dugogodišnji predavač na ovom seminaru, koji je svoje iskustvo stečeno tokom rada uspešno pretočio u ovaj tematski savremen traduktološki priručnik. Njegova koncepcija je zamišljena kao pilot-projekat u seriji raznovrsnih jezičkih pomagala na planu jezika struke, koji nastoji da pomogne polaznicima Seminara i drugim korisnicima da učvrste svoje jezičke veštine i kompetencije i ovladaju osnovnim metodama i sredstvima prevodilačke struke.

Ovaj udžbenik je, takođe, rezultat višedecenijskog rada ovog već poznatog centra, čuvenog po uspešnom osposobljavanju svršenih filologa za prevodilačko zanimanje. Na taj način Udruženje nastoji da, bar delimično, nadoknadi nedostatak institucionalne infrastrukture za obrazovanje prevodilaca i tumača u našoj zemlji. Naravno, priručnik može da se koristi i u drugim ustanovama u kojima se usavršavaju znanje i korišćenje nemačkog jezika i/ili prevodilačke veštine, a posebno u oblasti politikologije, žurnalistike i diplomatije, ali i na fakultetu, na završnim godinama germanistike. Ovaj specifični priručnik namenjen je, dakle, usavršavanju odraslih sa već solidnim znanjem nemačkog jezika — on je zamišljen kao posebna nadgradnja na planu jezika struke i njegove stručne stilistike i terminologije u oblasti političkih nauka, ali i kao praktično sredstvo za savlađivanje prevodilačke veštine, pa se zato može uvrstiti u kategoriju priručnika jezika struke (Berufsdeutsch). Priručnik nastoji da svojim sredstvima i metodama omogući polaznicima Seminara da savladaju neke bitne elemente sve četiri kompetencije koje su potrebne za uspešno obavljanje prevodilačkog zanimanja — maternjojezičnu, stranojezičnu, stručno-terminološku i traduktološku. Prema jedinstvenoj evropskoj klasifikaciji, on odgovara kategoriji C1-C2; dakle, najvišem stepenu jezičke osposobljenosti.

Podeljen u tri dela Priručnik obuhvata ukupno dvadeset relativno obimnih stručnih tekstova na nemačkom i deset na srpskom jeziku, koji figuriraju kao lekcije. Tu je i više kraćih, takođe, originalnih tekstova na oba jezika, koji su namenjeni za samostalan rad kod kuće. Lekcije su najčešće izvodi iz obimnih članaka i dela; one su, u ređim slučajevima, skraćivane kada se težilo postizanju terminološke zasićenosti teksta, što je označeno tačkicama. Sam izbor tekstova izvršen je u skladu sa programom za dotični predmet i nije ideološki motivisan. Izborom se želelo postići što širi obuhvat struke i što širi dijapazon političke leksike uopšte, ali se vodilo računa i o tome da ti tekstovi pruže korisnicima određena stručna znanja iz same teme.

Tekstovi u prvom delu Udžbenika polaze najpre od nemačkog jezika i obuhvataju tematski istoriju uređenja ljudske zajednice (npr. Sklaverei/ Robovlasništvo), sadržan je jedan tekst koji se bavi nemačkom istorijom, a potom su date i celine koje se bave istorijom institucionalizacije ljudskog društva na svetskom planu (UN, Savet Evrope, EU, OEBS i sl.). Drugi deo ovog udžbenika za buduće prevodioce i tumače za nemački jezik kreće se iz pravca maternjeg jezika ka nemačkom kao stranom. Prirodno je da u ovom slučaju tematske celine proizilaze iz društvene istorije koja se vezuje za jezik od kojeg se polazi. Bilo da su to poglavlja „Ustav i ustavno pravo“, „Kolektivna bezbednost“ ili različiti načini upravljanja društvom, sami tekstovi nude jedan veoma širok spektar terminologije koji se ustalio u svetu međunarodne javnosti. No, napomenuti spektar nije išao na uštrb konciznosti. Oba dela sadrže tekstove na jeziku na koji se prevodi unutar same celine. Na taj način se obezbeđuje, takoreći, kontrola usvojenog gradiva. Odgovarajućim celinama uključena je terminologija koja čini osnovu za jezik administracije u datom slučaju. Zoran Jovanović je vodio računa i o tome da tekstualne celine ne služe samo vežbanju nekog suvoparnog rečnika. Kroz tekstove se ogledaju, reći ćemo još i to, aktuelni tokovi i problemi savremeng sveta, što znači da će korisnici ovog priručnika biti u koraku sa prevodilačkim izazovima sadašnjice.

Lekcije su, inače, višestruko duže od onih u klasičnim udžbenicima stranih jezika. Predviđeno je da pokriju rad na tri vezana školska časa. One se savlađuju uz pomoć predavača, po principu specifične lektorske obrade gradiva, sa težištem na objašnjavanju praktičnih prevodilačkih problema (kontrastivna i primenjena gramatika; teorijske, tehničke i semantičke nedoumice; interferencija maternjeg i stranog jezika; stručna terminologija i stilistika itd.). Prevođenje se, kao metodološki pristup, primenjuje na času samo na pojedinim delovima teksta, čija analiza treba da posluži upravo sticanju osnovnih elemenata prevodilačke veštine ili razjašnjavanju određenih jezičkih nedoumica.

U vezi sa tekstovima na srpskom jeziku, bilo da su uključeni kao lekcije ili materijal za vežbanja, oni su u ovoj koncepciji neophodni, jer služe razvijanju, inače, poslovično slabe, kompetencije stranog jezika. Iako se, po pravilu, prevodi sa stranog na maternji jezik, Jovanović je vodio računa i o tome da profesionalni prevodioci, zbog potrebe službe, moraju biti osposobljeni da bar kraće tekstove korektno prevedu na strani, ovde nemački jezik, ali i da usmeno prevode korektno. Ovde je reč o dostojanstvu profesije koja nije jednosmerna ulica. Sem toga, u zemlji odavno nema dovoljno kompetentnih stranih prevodilaca koji bi

srpske tekstove prevodili na svoj maternji jezik. Uz to, oni imaju isti problem, samo u drugom smeru.

Što se tiče same lekcije kao methodske celine i njene obrade, reći ćemo nekoliko reči, iako se štošta vidi već na prvi pogled. Korisnik će odmah zapaziti da Udžbeniku nedostaje dvojezični glosar manje poznatih reči i fraza iza same lekcije. Zoran Jovanović njega izostavlja s razlogom, jer Udžbenik ima, kao posebne dodatke, uazbučene glosare zastupljene leksike u oba smera. Vežbanja su usmerena ne na savlađivanje standardne nemačke gramatike, čije znanje autor podrazumeva, nego na već pomenute prevodilačke potrebe, po čemu se ovaj priručnik najviše razlikuje od postojećih. Korisnicima se posebno nude razna sredstva za stalno proširivanje aktivnog vokabulara profesionalnog prevodioca, naročito za potrebe usmenog prevođenja, a što se postiže posebnim vežbanjima na planu primenjene gramatike – u vezi sa upotrebom sinonima, antonima i homonima, kao i porodice reči na osnovu teksta lekcije. Nije potrebno posebno istaći da dobro vladanje sinonimima, antonimima i homonimima predstavlja veliki doprinos ne samo proširenju vlastitog leksičkog bogatstva, nego i jačanju obeju jezičkih kompetencija prevodioca. Zoran Jovanović polazi upravo od tih saznanja kada se odlučuje da ovim leksičkim kategorijama posveti toliko velik prostor. Pri tome je više vodio računa o njihovim užestručnim nego opštejezičnim značenjima, što odgovara stručnoj usmerenosti Udžbenika. Boljem savlađivanju nemačko-srpskog i srpsko-nemačkog jezičkog para, naročito na planu semantike, služe i ostala vežbanja. Tu se posebno misli na problematiku građenja reči, višeznačnosti pojmova, stručne frazeologije i specifičnu idiomatiku oba jezika, koja se proverava putem leksičkih vežbanja i malih kviz-pitanja. Svaka lekcija ima po osam zasebnih, tematskih vežbanja, pretežno prevodilačkog usmerenja, što verovatno nije dovoljno, ali nijedan priručnik ne može da bude sveobuhvatan. Sem toga Jovanović na kraju svake lekcije daje i kraći, originalni, stručni tekst na suprotnom jeziku, radi prevođenja kod kuće.

Na kraju valja istaći da treći deo priručnika čine specifični, korisni dodaci sa alfabetski sređenim rečnikom u oba smera, što autor, s obzirom na nedovoljnu zastupljenost stručnih rečnika iz ove oblasti, smatra vrlo korisnim. Tu su još i mali leksikoni pojmova i popis najvažnijih međunarodnih organizacija. Kao poseban deo priručnika dat je pregled rešenja vežbanja iz svih 30 lekcija („ključ“), što će posebno biti od koristi dopisnim polaznicima škole za samostalan rad kod kuće, kao i nastavnicima.

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# THE GLOBAL ERA: LANGUAGE AND CULTURE-BOUND TRANSLATION RE-VISITED

Aleksandra Nikčević-Batrićević and Marija Knežević (eds.),  
*Culture-Bound Translation and Language in the Global Era*, Newcastle,  
Cambridge Scholars Publishing, 2008, 170

## GENERAL DESCRIPTION

This book comprises a selection of papers delivered at the Second International Conference on English language and literary studies at the Faculty of Philosophy, University of Montenegro in September 2006. The authors of the papers are research scholars, linguists and academic teachers brought together by their interest in both translation and language studies. This book, pertaining to a wider interdisciplinary field of culture and language studies, explores various and heterogeneous aspects of translation and language that may be manifested in some plausible models for teaching translation and language through culture. The title of this collection, *Culture-Bound Translation and Language in the Global Era*, suggests the wide scope of linguistic investigation, and thus, it is hardly surprising that the papers touch upon a broad range of issues. Pointing out the attempts “to contribute a further element of rigour into the discussion of cultural and linguistic studies” and aiming at “examin[ing] in detail some of the problems implied by the interaction between translation, language and culture while providing breadth and depth to cultural dimension” (p. x), the authors set about exploring the relationship between translation and culture from one cross-cultural perspective, while also “intend[ing] to offer insights to anybody else working or living between cultures and wishing to understand more about their cross-cultural successes and frustrations” (p. x). The authors’ insights into the complex phenomenon of cross-cultural communication is as interesting as fascinating, and perhaps even more so, due to the reason that the scholars, who have contributed to this book, come from various countries, including Austria, Bosnia and Herzegovina, Italy, Latvia, Russia, Serbia and Slovenia. It goes without saying that the book reaches out towards a wide audience of university lecturers, linguists and research scholars whose theoretical or practical ambitions, goals and aspirations are driven not only by gaining a linguistic insight into how culture and language interact through translation from a purely didactical point of view, but also in how culture and certain translation strategies may be introduced more effectively in their own situations while assuming one more active role as mediators between cultures.

## SUMMARY

The book opens with the introduction by Nick Ceramella which sets the scene: he provides a succinct presentation of the content of the book and furthermore, successfully sketches out the papers contained within the book, thus providing a good starting-point for readers. The book contains the Acknowledgments (p. ix), a list of contributors (161-165) and an index (167-170). The rest of the book is organized into two parts.

### PART I - "TRANSLATION STUDIES"

This section contains five chapters, each one being a paper of a contributor. The first section opens with Nick Ceramella's paper entitled "Linking Theory With Practice: The Way to Quality Translation" (p. 3-32), in which he defines the research perspective and then presents translation as some sort of essence and a key to cross-cultural communication in a global society. This research is a result of his extensive and vast teaching experience at various universities, and he relates them by way of illustration with examples. This paper tries to provide a systematic approach to training and teaching in the context of translation studies by drawing on some key cultural issues and linguistic theory and by relating the above said to a number of specific problems and strategies in connection with translation and language. This chapter closes with some considerations concerning grammatical and syntactical equivalence. In the second paper entitled, "Translation and Mediation in Postmodern Mass Media Space: Problem Aspects" (p. 33-53) Natalya Reinhold introduces the notions of both translation and mediation while dealing with translation in its own right as a form of intercultural communication. She wonders whether the current media-oriented order helps the mediation between the Other (in ST) and the I (in TC) while pointing out that "[t]heir relationship can vary, from identifying oneself with the other to the mirror-like doubling of one's own 'I'" (p. 36). In addition to this, Reinhold supports her opinion by making reference to some English writers who hinted at the possibility of developing a word culture, as opposed to the relationship between the rapid evolving of visual and verbal signs. Finally, Reinhold concludes that "[...] literary works, translations included, are intertwined with the jungle of clichés at all levels", and asks if it is "[r]eally worth translating into another language" (p. 52) for which she herself does not provide an answer. Tomaž Onič discusses some aspects of translating jokes in his paper entitled, "Translation of Untranslatable Jokes: Linguistic and Cultural Barriers in Joke Translation" (p. 55-65), while Olja Jojić explores some instances of componential analysis in her paper entitled, "Componential Analysis in Translation of Material Culture Terms from English into Serbian" (p. 67-75). The first part closes with the paper entitled, "Culture for Culturally Desensitized" (p. 77-83) in which Michelle Gadpaille thoroughly observes some plausible ways of challenging first-year translation students who perhaps overestimate themselves with respect to their knowledge of English-speaking countries.

### PART II - "LANGUAGE STUDIES"

This section, consisting of five chapters, is fully dedicated to language studies, while simultaneously being a selection of topics that show diversified potential

of language studies in the context of culture and/or translation. Allan James explores instances of some varieties of English in his paper entitled, “Language and Culture: Lingua Franca – Cultura Franca? Sublingua Franca, Supralingua Franca? – International English and Issues of Form and Function” (p. 87-94). He briefly states his objectives and methodology and then goes on to analyse some examples from his research. To this purpose, he draws a distinction between English as an International Language (EIL) and English as Lingua Franca (EFL) and then examines them with regard to the “linguo-cultural functions they fulfill” as well as with regard to the “formal features they show [...]” (p. 87). In an attempt to answer the question whether it is possible to establish a unitary model of tripartite distinction between “languages”, “sublanguages” and “supralanguages”, and how these “languages” interact, James has observed from the previously exposed, albeit limited, data whereas the *sublingua franca* (ESP), *supralingua franca* (ELF) are predominantly manifested by means of a particular use of vocabulary, syntax and morphology. To sum up, James has successfully shown that “[a] suitably differentiated, layered and partialized view of language and culture and their relation to each other in the context of *lingua franca* might contribute to a fuller understanding of the various significances of English in international use” (p. 93). A similar view with regard to culture is expressed in a paper entitled, “Cultural Value Discrepancies in English Language Teaching: A Study of the British and Serbs” (p. 95-113), in which Ana Vlasisavljević analyses the fact that the growing global dominance of the English language “[h]as led ELT as a profession to try to identify cultural and social assumptions underlying various teaching practices appropriated by the West” (p. 95). The reader of this comprehensive paper is made aware of the previous studies and accounts dealing with value differences. Not surprisingly, some mentioned approaches to differences in cultural values between British and Serbs display opposing views as to the impact of imported modern practices applied to the Serbian educational system. However, the argumentation of Ana Vlasisavljević is both convincing and well-supported due to specific and genuine examples from her empirical research. She fervidly, and yet rightly, points out that “[t]he recognition of cultural value discrepancies when ‘importing’ certain methodological constructs should be made” (p. 112). Equally commendable and praiseworthy is Vlasisavljević’s Appendix (p. 114-116) in which various statistical data are shown. On the other hand, Natalija Cigankova focuses her attention on particular linguistic and extralinguistic features characterizing academic hypertext in her paper, entitled “Academic Culture on the World Wide Web: Implications for Teaching Academic Writing” (p. 117-136). The collected data may enable a researcher to identify the most distinctive medium-specific means of expression, and thus make some recommendations for academic writings on the World Wide Web. Although, academic standards should be preserved, she points out that “[i]nnovation, in terms of computer-mediated academic discourse, should be a response to the technologically quickly changing academic world” (p. 128). Quite originally, Cigankova closes with the strikingly appropriate citation of Winston Churchill. Radmila Šević accounts for the (im)possibilities of creating a tenable theory of language change in her paper entitled, “New Tools in Historical Linguistics” (p. 137-151). The final chapter is an original, refreshing, inspiring and stimulating

paper written by Dr. Biljana Čubrović. True to its title “Cultural and Linguistic Overlaps in Crnjanski’s *Novel About London*” (p. 153-160) this paper argues for one interdisciplinary approach pertaining to both cultural and linguistic studies, which according to this linguist usually, though not always necessarily overlap. Dr. Čubrović focuses on the idiosyncratic nature of the English language and the peculiarities of English pronunciation in the context of Crnjanski’s novel, while simultaneously discussing the opposing accounts of cultural and linguistic contacts. In addition to this, Dr. Biljana Čubrović accurately and precisely points out that “[l]anguages and cultures seem to form an inseparable whole in a linguistic community” (p. 153). Taking into consideration the fact that “[l]anguage and culture are indeed two different sides of one medal [...]” she proposes “[c]ertain inescapable parallels” (p. 154) which may possibly bridge the gap between cultural and linguistic contacts. Drawing extensively on different theories from cultural studies, linguistics, and particularly morphology and phonology, and applying her original analysis to an imposing corpus the author touches on bilingualism (p. 155), then she explores assiduously the occurrence of mispronunciation in the novel (p. 156) and then thoroughly analyses lexical borrowings in the novel (p. 157). Also, she re-introduces Weinreich’s hypothesis that an individual is the ultimate locus of [language] contact (p. 157). Apart from noticing that “*A Novel about London* abounds in an inconsistent use of anglicisms belonging to various stages of adaptation [...]” Dr. Čubrović concludes, quite correctly, that “[b]oth graphological and phonological rules are violated in the Serbian text, which create an effect of alienation of Crnjanski’s characters” (p. 159). Evidently, this successful interdisciplinary ‘fusion’ of the assumed broad theoretical perspective and the choice and treatment of the particular linguistic phenomenon under investigation contributes to the theoretical and methodological coherence of her paper and results in conclusions which are both lucid and specific. It goes without saying that the research of Biljana Čubrović is methodologically functional, thus making the overall value of this collection of papers very high.

## EVALUATION

The organization of this collection of papers is very clear, coherent, rational and consistent. Each paper offers an interesting analysis of some sort, and at the same time touches certain aspects of the interdisciplinarity. The argumentation of the authors is more than persuasive, impressive and convincing, and is further supported with various examples provided by the authors. Both traditions in the translation and language study areas are presented with their merits and flaws and, thus, come out as equally important. Broadly speaking, the authors of this collection met their primary aim “to give scholars, and students of translation and language alike the opportunity to share the results of a very successful, international event [...]” in order to “[s]timulate intellectual confrontation and circulation of ideas within the field of applied linguistic research” (p. xv). Finally, and by way of recapitulation, it may be concluded that the assumed interdisciplinary perspective of cultural and linguistic research has been illuminated by means of the results reached within these original papers, although this kind of research merits further broadening and further elaboration.



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# 2009

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## BIMEP 2008

BIMEP 2008 (*I Belgrade International Meeting of English Phoneticians*) took place on the 27<sup>th</sup> and 28<sup>th</sup> of March 2008 in the Faculty of Philology of the University of Belgrade and was organized by a group of teachers and student assistants from the English Department under the capable supervision of Dr Biljana Čubrović.

The comfortable size of the conference – about thirty papers were given over the two days in all – allowed participants to converse and socialize easily with the other delegates, which made for a consistently congenial atmosphere throughout the proceedings. Another advantage of the small size of the meeting was that there were no parallel sessions, which, when too numerous, can mar the atmosphere of a conference as delegates desperately shuffle between talks that have often been assigned to rooms in different parts of a building, or are in completely different locations and, in the end, only manage to get to know a limited number of people. The sessions were assigned to only two different rooms in the central Faculty of Philology building, so everybody was able to find their way around almost immediately. Moreover, the many helpful members of staff and students around the Faculty, no doubt proud to see their university used as the venue for an international event, made sure that nobody got lost and the sessions were able to operate within the designated time limits. The fact that Belgrade University, like many of the older seats of learning of its kind, is situated right in the heart of the city, meant that there was always time to visit the numerous bookshops on Knez Mihailova Street, a pedestrian thoroughfare right outside the backdoor leading to the English Department of the University.

A wide range of nationalities were represented at the conference: there were representatives of countries as far apart as Japan, Iran and Switzerland, not to mention local delegates from various parts of Serbia and Bosnia and Herzegovina. The papers were also very varied, covering a breadth of interests, taking in not only practical considerations of pronunciation of relevance to teaching, but more abstract issues of a phonological kind. For example, while Maja Marković (Serbia) considered the different strategies that can be applied for acquiring L2 vowels, and Takehiko Makino (Japan) outlined vowel substitution patterns in Japanese speakers' English, Csaba Csides (Hungary) gave a paper on a radical offspring of Government Phonology, called "strict CV-phonology", in which he claimed that consonantal positions alternate with vocalic positions in the phonological string, and that a parallel analysis can be applied to vowel-reduction and vowel-zero alternation in English. In the same session as C. Csides, Alastair Wilson (Switzerland) took us to north-east England to familiarize us with some of the phonetic and phonological features of the speech of Darlington, County Durham,

which has long been neglected owing to the attention devoted to its more powerful neighbour Geordie, spoken in the Newcastle area.

Other topics which were dealt with were contrastive linguistics, use of British versus American English in Serbia, the phonological features of advertising slogans, and English lexical stress and intonation. Miloš D. Đurić (Serbia) presented some acoustic properties of English and French vowels, while Erzsebet Balogh (Hungary), starting from the relatively marginal status of dental fricatives in the world's languages (she mentioned in particular Czech, Russian, French and German), discussed how Hungarian secondary-school learners of English replace these problematic segments with native sounds when reading an English text, and then proceeded to compare her findings with the results of previous studies on the same issue. Klementina Jurančič Petek's paper on the English of Slovenian learners afforded interesting data for the uninitiated on the differences between the Slavonic languages, referring as it did to the final vocalization and devoicing characteristic of Slovenian, but not found, in Serbian, for example. The comparative incidence of British and American English in Serbia, with particular reference to pronunciation tendencies, was reported on by Jelena Grubor and Darko Hinić (Serbia). Mirna Vidaković (Serbia) reported on her investigation into the phonological characteristics of advertising slogans in English and the problems related to their translation into Serbian, referring to alliteration, assonance, rhyme and sound symbolism. Contributions on the prosody of English were provided by Biljana Čubrović (Serbia) and Ken-Ichi Kadooka (Japan). The latter underlined the complexity of English tunes compared to those of other languages like Japanese, which does not have the English compound melodies (fall-rise and rise-fall). Dr Čubrović analysed the accentual patterns of recent French loanwords in English and laid emphasis on the variety of resolutions of French stress that one finds in English. In the second part of her paper, she pointed out the differences in stress patterns observed between American and British English in assigning stress to French loanwords, and attempted to account for the stress differences that exist in different accents of English.

During the conference, two plenaries were given: one on Thursday 27<sup>th</sup> and one on Friday 28<sup>th</sup>. On Thursday, we were privileged to hear Professor Tvrtko Prčić from the University of Novi Sad deliver a lecture on the pronunciation and spelling of English proper names in Serbian. Probably the most surprising thing for speakers of some languages other than Serbian was the fact that foreign names are transliterated in these languages, as well as being given a pronunciation more consonant with the local phonology, and are inflected for case like native names. On Friday, Dr Jane Setter of the University of Reading lectured on prosodic research into rhythm and intonation, with particular reference to Hong Kong English and Russian learner English on the one hand, and Chinese and Arab learner English on the other.

Apart from the speakers mentioned above, there were other excellent contributors, and the standard of content and delivery throughout the conference was high. To complete the event, a dinner was provided on Thursday evening, round the corner from the Faculty of Philology at Aeroklub, and Primož Jakopin (Slovenia) generously took photos of everybody, which he later put on the web. The whole thing ended with a snack after the last talk on Friday evening. I am sure that all those who attended are looking forward to the next BIMEP meeting.

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DUŠAN STAMENKOVIĆ  
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# MEĐUNARODNA KONFERENCIJA JEZIK, KNJIŽEVNOST, GLOBALIZACIJA

Konferencijom *Jezik, književnost, globalizacija* Departman za anglistiku Filozofskog fakulteta u Nišu je nastavio tradiciju povezivanja jezika i književnosti sa pojmovima bitnim za svakodnevicu, započetu aprila 2007, održavanjem konferencije *Jezik, književnost, politika*. Na ovu konferenciju prijavio se veliki broj istraživača, što govori o aktuelnosti teme i potrebi istraživača da se oglase o njoj, a da su njihova zapažanja značajna govori nam obiman i kvalitetan zbornik radova.

Konferencija *Jezik, književnost, globalizacija* je održana u Nišu 19. aprila 2008. i imala je više od pedesetoro prijavljenih učesnika sa različitih katedara državnih i privatnih fakulteta, kao i iz drugih obrazovnih institucija. Prijavljenih je bilo iz Niša, Beograda, Novog Sada, Kragujevca, Nikšića, Trebinja, Kosovske Mitrovice, Užica, Sombora, Lunda, Frankfurta i Edinburga, a većina njih (ukupno četrdesetoro) je i prisustvovala konferenciji. Radovi svih učesnika Skupa, kao i onih koji su bili sprečeni da svoje radove predstave, biće objavljeni u zborniku, koji je u fazi izrade.

Pre početka rada po sesijama, učesnici su prisustvovali uvodnom govoru upravnice Departmana za anglistiku dr Vesne Lopičić, nakon čega je usledila uvodna reč dekana Filozofskog fakulteta dr Momčila Stojkovića. Dr Vesna Lopičić je, uz uvodnu reč o vezama između jezika, književnosti i globalizacije na plenarnoj sesiji, imala i posebno izlaganje o procesu globalizacije u književnoj sekciji Skupa. Plenarno predavanje nazvano *Globalizacija: referencijalni objekat, ili ne?* održao je dr Đorđe Vidanović. On je razmatrao problem globalizacije sa tipično semantičke tačke gledišta, pri čemu je pojam *globalizacije* sagledan kao potencijalni referencijalni objekat. Došavši do zaključka da je *globalizacija* samo socijalno zasnovan pojam koji ne poseduje referencijalnost, profesor Vidanović je utvrdio da bi globalizaciju trebalo tretirati kao tipično socijalno kreirani objekat realnosti, pri čemu globalizacija postoji samo kao personalizovani, socijalno i interesno uslovljen koncept. Ovo uvodno predavanje dalo je osnovu za kraću diskusiju, koja je ujedno bila i dobar uvod za rad po sekcijama. Nakon pozdravne reči, uvoda profesorke Lopičić i plenarnog predavanja profesora Vidanovića, rad Skupa je podeljen u četiri sekcije: a) Jezik, b) Književnost, c) Globalizacija i d) Strani jezici. Jezička i književna

sekcija imale su po tri sesije, sekcija čija je centralna tema bila globalizacija imala je dve, dok je sekcija na stranim jezicima imala jednu dužu sesiju.

Jezičku sekciju je otvorio Nikola Dobrić prezentacijom o uticaju engleskog jezika na nazive profesija kod nas, nakon čega je usledilo izlaganje Nataše Milivojević i Mihaila Antovića o prevođenju lingvističke terminologije sa engleskog na srpski jezik, zasnovano na ličnim iskustvima dvoje autora, koji su se s ovom problematikom susretali za vreme pisanja svojih naučnih radova. Saša Moderc je govorio o *globalizaciji iznutra*, razmatrajući italijanizme i pseudoitalijanizme u nazivima preduzeća u Srbiji, a Vesna Lazović je, kao vid jezičke angloglobalizacije, predstavila problem upotrebe engleskih reči za nazive domaćih proizvoda. Prvu jezičku sesiju je zatvorila Slavica Perović predstavljanjem svog istraživanja o navikama vezanim za izvinjenje u Crnoj Gori i razmatranjem čina izvinjenja iz nekoliko uglova. Drugu jezičku sesiju su otvorile Radmila Šević i Slobodanka Kitić izlaganjem o plurilingvalnoj i plurikulturalnoj kompetenciji u vreme ujedinjavanja Evrope, kao i prezentacijom malog istraživanja o domaćim stavovima prema različitim jezicima i kulturama. Zatim je Jelena Vujić govorila o statusu engleskog jezika kao *lingua franca* u Evropi, a Maja Marković i Vuk Marković su drugu sesiju zatvorili razmatrajući uticaj globalizacije na jezik popularne kulture, sa posebnim osvrtom na onomatopejske izraze u mediju stripa. Poslednja sesija jezičke sekcije počela je izlaganjem Julijane Vučo, koja se bavila položajem srpskog jezika u neposrednoj budućnosti, u periodu kada se on nalazi pred velikim izazovima vezanim za međunarodno opštenje. Jasmina Stojanović je govorila o viziji začetka nove civilizacije, zasnovanoj na dostupnosti nasleđa raznolikih kultura, a Radmila Obradović je svoju prezentaciju posvetila problematici jezika pisanih medija iz perspektive globalizacije. Jezičku sekciju zatvorila je Biljane Radić-Bojanić, koja je razmatrala ulogu metafore u razvoju kulturne empatije i podizanju kulturne svesti.

Prvu sesiju književne sekcije je otvorila Vesna Lopičić prezentacijom *Globalizacija – od utopije do utopijanizma*, u kojoj je dala pregled kritike globalizacije kao negativne pojave, pri čemu se globalizacija sagledava kao ekonomska utopija/distopija, i sve to ilustrovala primerima dela više autora. Viktorija Krombholz je govorila o sukobu kultura i krizi identiteta u romanu *Katranka* (Toni Morison), a Mirna Radin-Sabadoš je razmatrala ikonografiju prostora tokova u delima Dona Delila, pri čemu je *ne-mesta* i urbane ikone prikazala kao odlike globalnog toka. Prvi segment književne sekcije je zatvorio Miloš Đurić, koji je, kroz filološko-semantičku analizu, govorio o stvaranju pseudoistorije u romanu *Da Vinčijev kod* Dena Brauna. Druga sesija se takođe sastojala od četiri izlaganja. Saša Glamočak je u *Besnili* Borislava Pekića tragao za elementima anticipacije nekih aspekata globalizacije. Dženana Huseinović je razmatrala termine *mejnstrim* i *andergraund* i na primeru romana *Trejnsporting* pokazivala njihove razlike i preklapanja. Lena Petrović je, zatim, govorila o nedoraslosti sve većeg broja pisaca, koji, odričući se od svojih prvobitnih radikalnih ubeđenja, pružaju aktivnu podršku procesima globalizacije i kao primer za to navela Makjuanovu *Subotu*. Četvrti izlagač u ovoj sesiji je bila Petra Mitić, koja je opisala „poremećenu“ kulturu u *Glamurami* Breta Elisa, gde uspeh ima status najvišeg vrednosnog određenja, a meri se komercijalno zasnovanim parametrima šou-biznisa. Treću sesiju je vodila Nataša Tučev govoreći o planetarnoj zajednici

u delima etičkih kritičara i osvrćući se, pre svega, na Ričarda Rortija i Martu Nusbaum, nakon čega je Tihomir Petrović razmatrao položaj čoveka u književno-naučnom radu Momčila Zlatanovića. Predmet izlaganja Sandre Josipović je bio prijem Orvelove vizije globalizacije kod srpske književne kritike, a književnu sekciju je zatvorila Ljiljana Janković, prezentacijom o važnosti poruke Džona Dona u postmodernom svetu, koju je osmislila sa svojim studentima Sašom Trenčićem i Marijom Pantić.

Sekciju posvećenu problemu globalizacije je otvorila Jasmina Đorđević govoreći o engleskom kao dominantnom globalnom jeziku i njegovoj ulozi razjedinjavanja ili premošćivanja kulturnih razlika. Ljerka Jeftić je svoje izlaganje posvetila kognitivnom pristupu u kritičkoj analizi diskursa „rata protiv terorizma“, a Danijela Prošić-Santovac je predstavila svoje istraživanje o zagonetkama, njihovim osobinama i odnosima sa kulturom. O globalizaciji i novim jezičkim potrebama je govorila Alesandra Genovesi-Bogićević, a Dobrivoje Stanojević je prvi deo sekcije o globalizaciji zatvorio izlaganjem o globalizacijskim toposima i jeziku masovnih medija. Drugu sesiju o globalizaciji je započeo Aleksandar B. Nedeljković, koji je prezentirao viziju budućnosti u naučnofantastičnoj priči *Plovidba za Vizantiju* Roberta Silverberga. Sesiju je nastavio Dušan Stamenković temom sukoba termina kontinentalizma i globalizacije i primenom ove teme na semiotičku borbu za opstanak kanadskog identiteta. Mirjana Lončar-Vujnović je govorila o „latentnosti“ kulturnog konflikta u savremenoj književnosti, a Nataša Bakić-Mirić je globalizaciju stavila rame uz rame sa multikulturalizmom i interkulturalnom komunikacijom, sagledavajući je kao pozitivan proces.

Najraznovrsniji je bio četvrti segment konferencije, nazvan *Strani jezici*. Prvi izlagač u ovoj sekciji je bila Biljana Čubrović, koja je otvorila pitanje važnosti izgovora pri učenju engleskog jezika kod nas i uporedila nivo razumljivosti govora naših učenika engleskog sa razumljivošću govora učenika engleskog sa drugih govornih područja. Potom je Junići Tojota govorio o globalizaciji i kontaktu jezika i o uticaju ovog kontakta na istorijske promene. Tatjana Paunović je predstavila istraživanje koje se bavilo odnosom studenata prema regionalnim varijetetima srpskog jezika, a Nataša Valović je govorila o uticaju politike na recenzije iz oblasti *Serbo-Kroatike*. Poslednji izlagači ove sekcije bili su Stanimir Rakić, koji je razmatrao afiksaciju i složenice u engleskom jeziku i Milena Kostić, sa izlaganjem o likovima iz drama Kristofera Marloua, koji žed za znanjem, moći i novcem stavljaju ispred moralnih principa i samim tim se uklapaju u moderni svet globalizacije u kome živimo.

Za vreme trajanja skupa održana je promocija zbornika radova sa konferencije *Jezik, književnost, politika*. Ljubaznošću dr Radmile Šević, učesnici konferencije su prisustvovali i osnivačkoj skupštini ESSE za Srbiju (sada sa nazivom SASE – Serbian Association for the Study of English), pri čemu je predložen i izabran Upravni odbor, a za novu predsednicu ovog udruženja kasnije izabrana dr Biljana Mišić-Ilić. Zbornik radova će biti obogaćen i radovima onih koji su bili sprečeni da prisustvuju ovom skupu, među kojima su: Ljiljana Bogoeva-Sedlar, Danijela Petković, Milica Živković, Vladislava Gordić-Petković, Vidan Nikolić, Milena Stojanović, Jelena Filipović, Jelena Novaković, Marijana Matić, Kolin Nikolson, Jelena Petković i Vladimir Polomac. Nadamo se da će ovakvih

konferencija biti i u 2009. godini, jer su svi dosadašnji skupovi u organizaciji Departmana za anglistiku Filozofskog fakulteta u Nišu pokazali da su višestruko korisni. Ovakvi skupovi omogućuju, pre svega, obradu važnih problema iz različitih perspektiva i pružaju mogućnost za razmenu ideja kroz konstruktivne diskusije koje se odvijaju posle svake sesije.

LIČNI OSVRT  
NA PREVODILAČKU RADIONICU

Ovaj tekst nema pretenziju da bude naučno štivo koje će neko u doglednoj budućnosti možda proučavati, pa pobjedonosno utvrditi kako su se „stvari odvijale,” niti za cilj ima dužinu naučnog rada, čak ni po prostoformuli uvod-razrada-zaključak, nego samo da bude kratak uvid u tok jedne vannastavne aktivnosti koju je prvenstveno izvodilo nekoliko ljudi, nipošto izolovani solista. Iz tih razloga biće pisan u prvom licu, kao svojevrsan odlomak iz potencijalnih memoara, ili jedna moguća tačka gledišta među mnogima.

Radionica UG “Philologije” počela je sa radom u jesen 2003. godine, kada sam već četiri godine proveo radeći na Filološkom fakultetu, prve tri u zvanju lektora, i to 2001/2002. na prevođenju sa srpskog na engleski, na za mene dotad astronomski dalekoj trećoj godini studija. Godinu dana koja prethodi početku Radionice potrošio sam privikavajući se na rasterećenije, ali znatno manje cijenjeno mjesto asistenta-pripravnika, dakle, o prvoj godini naše radionice znam jako malo, iz kojeg razloga o njoj neću govoriti; tada su testiranje obavile kolege Mirjana Daničić i Nenad Tomović, a tokom te školske godine dio aktivnosti iznijela je i Nataša Šofranac, tada asistent-pripravnik, a danas asistent.

U jesen 2004. dobio sam dozvolu da lično izvršim testiranje, uz jednu dopunu ispitu: njegov sastavni dio postao je test sa 80 rečenica i isto toliko termina iz prava, ekonomije, medicine, lingvistike, istorije, geografije, tehnike i novinskog registra, bez negativnih poena. Ostalih 160 poena nosio je prevod sa engleskog na srpski, sa upotrebom rječnika (kod termina to, naravno, nije dozvoljeno). Najbolji kandidati imali su zbirno preko 180 bodova, i prosjek termina koje su znali bio je malo iznad 40, što odgovara nekoj simulaciji stvarnosti koja ih čeka kad diplomiraju (nisam ni očekivao da riješe sve termine, jer bi u tom slučaju Prevodilačka radionica bila izlišno trošenje svačije energije). Bilans na ispitu u jesen 2005, 2006. i 2007. bio je skoro isti – sa 140 poena na tekstu i 40 poena na terminima kandidati su mogli očekivati komotan upis, a iskreno se nadam da su tokom časova u dva semestra dostigli i viši nivo terminologije, kao i veću tečnost u prevodu tekstova.

Kako je jedna jesen zamjenjivala drugu, tako sam uviđao koji registar bi polaznicima više odgovarao – istoriju umjetnosti i opštu istoriju bacio sam u zapećak, povećao broj časova za prevod pravnih i ekonomskih tekstova, kao učesnik u prevodu *Velikog kućnog medicinskog priručnika* medicinu nisam mogao ostaviti po strani, a kao elektrotehničar energetike (jedan sam od vrlo rijetkih ljudi od filološke struke koji nisu išli u gimnaziju), hidroelektrane, računare i

projektila Fau-2 nismo zaobišli, koliko god se to ne sviđalo studentima, mada je bilo nekih entuzijasta (pogađate, muškaraca) kojima se to neizmerno dopadalo. Ukupno je svake godine upisivano 15 članova, i koliko pamtim, samo je jedan od 2004. godine bio neanglista (čestitke na takvom postignuću utoliko su razumljivije jer lično nikad ne bih položio takav ispit na sporednom stranom jeziku).

Kumulativno gledano, ovo su neke od tema koje smo pokrili tokom ovih godina rada, što u jednom, što u drugom smjeru prevoda: podizanje negacije u srpskom jeziku, kompenencijalna analiza, humanitarna intervencija, osnove američkog zakonodavstva, tumačenje presedana, komandna odgovornost, „Hondina” V-TEC tehnologija, matične ploče, godišnji izvještaj Bank of America (odlomak), izvještaj ovlaštenog revizora, finansijski dio poslovnog plana, terapija humanim proteinima u bolestima jetre, degenerativni reumatizam zglobova, uzroci zemljotresa, gradnja Huverove brane i doseljavanje Srba na Balkan. Moj lični favorit je tekst o neonatalnoj kardiohirurgiji, koji smo prevodili na srpski, mada ni neki ekonomski ne zaostaju previše po preciznosti koju traže.

Još sam skeptik po pitanju kvaliteta koji proizvodim, a tome me je naučilo gorko iskustvo prevođenja *Enciklopedije Britanike* godine 2005; ukratko, okupio sam tri četvrtine ekipe koja je to trebalo da prevede, i moj tim brojio je 17 osoba, prosječne starosti 26 godina. Sa Radionice 2004/05. bilo je uključeno šestoro, a rezultat je bio, blago rečeno, jako loš. Dogovor koji je stajao u potpisanom ugovoru (potpisao sam ga lično, uvjeren da ćemo to i moći da ostvarimo) bio je da na prevodilačkoj stranici od 1836 slovnih mjesta sa razmacima nećemo imati više od 5 lektorskih intervencija. Nažalost, pojedine odrednice su u toku lekture imale više crvenog nego crnog teksta, i nije mi bilo prijatno da objašnjavam kako se to dogodilo (prvenstveno zato što ni sam to nisam niti slutio). Tako je od 17 članova moje grupe (od kojih za njih 4 zaista ne znam zašto su izbačeni) ostala samo jedna osoba, kojoj ću zbog „preživljavanja” napisati i ime: Zoja Marjanović, eto sretnog slučaja, baš iz tekuće generacije Radionice. Troje polaznika je iste godine prevelo polovinu *Medicinskog priručnika*, i moram priznati da su to uradili bolje nego ja lično, valjda su imali više poleta, što nas starije nekada spasava i oslobađa većeg truda; zovu se: Bojana Dodić, Nemanja Rabrenović i Nataša Andrejić.

Godine 2007. okupljena je ekipa za prevod veb sajta Katedre za anglistiku, što je i učinjeno u roku od dva mjeseca, oko juna posao je bio gotov. Uslijedile su neke izmjene u tekstu pojedinih predmeta, ali to nema veze sa trudom radioničara, kao ni činjenica da sajt dok ovo pišem (23. april 2008) još čeka potpuno postavljanje i konačno lansiranje u kibernsvemir. Imena im stoje i na sadašnjoj internet stranici Katedre: Bojana Aćamović, Tereza Bojković, Nemanja Čalić, Tamara Đorđević, Nataša Miljković, Gordana Purić i Jelena Stanković. Još je rano za donošenje zaključaka o Prevodilačkoj radionici, pogotovo što u okviru “Philologije” ovo nije jedini jezički par, ali jedno mogu reći bez bojazni: kada uđete u učionicu gdje su studenti željni rada, i kojima možete davati gorepomenute teme za zabavu, takav rad ispunjava nastavnika, makar bio i fakultativan.



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# THE ESSE-9 CONFERENCE

## AT AARHUS

The 9th Conference of the European Society for the Study of English (ESSE) was hosted by the Department of English of the University of Aarhus, Denmark, 22-26 August 2008. The ESSE conference is the largest regular gathering in English studies in Europe. The ESSE-9 attracted 450 participants. This ESSE conference was a major event in this part of Europe judging by the fact that the participants came from all over the world: Poland, Sweden, Finland, Germany, Austria, France, Italy, Switzerland, Romania, Russia, Italy, Spain, Serbia, Netherlands, Portugal, UK, Ireland, Belgium, Hungary, USA, Hong Kong, Algeria, Jordan, etc.

The first chapter of the University of Aarhus' history began in 1928 and ever since it has been developing steadily into one of the leading European universities. The buildings of the University of Aarhus are gathered in and around the University Park and through the years they have multiplied considerably and today they have the total floor area of 246,000 m<sup>2</sup>. In a harmonious interplay with the rolling hills of the park, the uniform red brick buildings of the Nobel Park complex provided congenial and stimulating atmosphere throughout the proceedings. Various talks were assigned to rooms in different buildings in the Nobel Park complex which enabled participants to circulate freely between the sessions, meeting great number of people or strolling by the lake in the University Park. When presenting their papers participants respected the designated 15-20 minute limit and a fruitful discussion ensued afterwards. Doors were kept open in all the sessions, giving opportunity to people to shuffle between different talks without disturbing the proceedings. Dr Dominic Rainsford, the Chair of Academic Programme Committee and Local Organizing Committee, supervised everything and made sure that the proceedings ran smoothly and flawlessly. Many student assistants were always ready to step in to point the participants in the right direction or to provide them with laptops for the Power Point presentation or some other special technical equipment.

The conference participants had the opportunity to present their papers in: seminars, round tables or poster sessions. There were 47 seminars, 10 round tables and 24 poster sessions. Therefore the papers were very varied covering a wide range of topics. For example, seminar 1: Cross-linguistic and Cross-cultural Approaches to Phrasaeology focused on new theoretical perspectives and the latest developments in phrasaeology, including stylistic investigations in this field. Seminar 2 Censorship across Borders: The Reception of English Literature in the Twentieth-century Europe explored the official reception and censorship of many famous writers like Joyce and Orwell in the twentieth-century Europe, taking into account the social, political and

historical context and analysing the extent to which censorship was determined by national and international concerns. Seminar 3: The House of Fiction as the House of Life: Representation of the House in Literature and Culture, 1700-1900, explored the literary, visual and cultural representations of the house and the construction of the domestic space from divergent disciplinary and theoretical perspectives. Since from *Paradise Hall* to *Howard's End*, the house offers a deeply complex model of the world and may be taken as the shifting expression of a *zeitgeist*, the topics included the poetics of rooms, professional domesticity, the house as the landscape of existence, etc. As for the literature some other seminars included: Narrative Developments from Chaucer to Defoe; From Hell to Paradise: The Lure of the Occult and its Cultural Representation; Wholeness, Healing, and Spirituality: African American Women's Revisions; British Poetry and Pop; Continuation or Change? Literature in English in the New Millennium; Life Writing, Writing Lives; Towards the Bicentenary: New Bearings in European Dickens Criticism; Writing-Machines and Literature, etc. Regarding the language, some of the seminars included: Lingua Franca English in Use; The Impact of Lingua Franca English; Modern English Syntax: Historical and Comparative Approaches; Focusing on a Linguistics of Difference: Intercultural and Contrastive Approaches; Meaning Construction: Functionalist, Cognitivist and Constructionist, etc.

Round tables included the following interesting topics: Making Use of Electronic Collections: Problems of Selection and Description; What's So Special about Literature? Literariness, Cognition and Ethics revisited; EL Domains: Losses or Gains?; Britain After Blair; Ideology and Metaphor, etc.

The poster sessions ranged from: The 'Gospel of Work and Wealth' in the Catholic and the Protestant Economic Discourse to Mythological and Religious Influences on Tolkien's Middle-Earth.

Five plenaries were given during the conference. On the first day of the conference we were honoured to hear Mark Turner, from the Case Western Reserve University, giving the lecture on 'Conceptual Blending in Language and Literature'. On the second day, Jenny Uglow, from the University of Warwick, delivered the lecture on 'Words and Pictures: Milton and Bunyan, Epic and Chapbook'. Nigel Fabb, from the University of Strathclyde, lectured on 'What Is a Line of Verse?' on the third day of the conference. On the fourth day of the conference, we were privileged to hear Steven Connor, from the University of London, talking about 'Thinking Things'. On the fifth day, Toril Moi, from the Duke University, gave lecture on 'Early Modernism? Reflections on British Literary History 1870-1914'.

The conference was crowned with an excursion to Rosenholm Castle and the conference dinner. The Castle is the home of the Rosenkrantz family, the very same one whose member was made one of the characters in Shakespeare's Hamlet. It was a custom for all the noble families of that time to send their offspring to travel around Europe to visit the most renowned universities and cities. One member of the Rosenkrantz family managed to visit London and allegedly met Shakespeare himself. This family still to this very day occupy one wing of the Castle. When everything is considered, the ESSE-9 was a very memorable event in both educational and cultural sense. Let's hope that all the organizers of the future ESSE conferences will live up to the standards set up in Aarhus, Denmark.

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