

LITERARY DISLOCATIONS

DÉPLACEMENTS LITTÉRAIRES

КНИЖЕВНИ ДИСЛОКАЦИИ

**LITERARY DISLOCATIONS / DÉPLACEMENTS LITTÉRAIRES / КНИЖЕВНИ
ДИСЛОКАЦИИ**

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Edited by
Sonja Stojmenska-Elzeser
and Vladimir Martinovski



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Кон зборникот на трудови *Книжевни дислокации*

Во хуманистичките науки денес сè повеќе се чувствува доминацијата на просторноста при толкувањето на светот. После појавата на влијателните дела на Мишел Фуко, Жил Делез и Феликс Гатари, Едвард Соја, Хоми Баба и многу други, и книжевната компаратистика го прифати фактот дека локацијата претставува комплексен поим, кој комбинира различни аспекти и пристапи кон спознавањето на човековата егзистенција и креативност. Ако го согледаме овој факт во однос со другите современи релевантни концепти на постојано движење, циркулација, трансфер и трансформација на идентитетите, можеме да зборуваме за голем број на различни дислокации, својствени на културата. Геопоетиката и геокритиката нудат значајни методолошки алатки за промислување на ваквите движења во рамките на литературата. Покрај тоа, пост-колонијалната критика, феминистичката теорија, културната географија и многу други културолошки пристапи значително придонесуваат за истакнување на различни аспекти поврзани со проблемот на дислокацијата, промената, минувањето на границите, трансферот. Овој динамизам, исто така, е апсолутно релевантен и за компаративните книжевни студии денес.

Овој зборник на трудови има за цел да ги истражи мноштвото книжевни и културни претстави и други феномени кои подразбираат просторност, движење и нестабилни локации, како пунктови на извесни динамични процеси. Во него дислокацијата се јавува како поим што минува низ различни дисциплини и различни текстуални и уметнички практики, а во исто време ја потврдува својата употребливост во толкувањето на актуелната културна продукција. Во текстовите се анализираат теоретските импликации на дислокацијата или таа се разгледува како референцијална содржина (патување, миграција и егзил, урбанизација и сл.) Текстовите се осврнуваат врз многу прашања, како што се на пример: Како се претставува, продуцира или дефинира дислокацијата во литературата и во другите медиуми? Дали постојат медиуми или специфични жанри кои се адекватни за просторните трансгресии? Кои се другите литерарни функции на *topos*-от покрај онаа основната – да биде место на одвивање на дејството? Како можат да се користат поимите на просторноста и просторните практики како аналитички алатки во различни дисциплини? На кој начин идентификацијата се поврзува со дислокацијата? Како географијата и историјата, јазикот и картографијата, можат да ни помогнат за подобро разбирање на книжевните дела и културните контексти?

Зборникот обединува шесетина културолошки и книжевни прилози посветени на проблематиката на значењето на просторните координати во формирањето и трансформирањето на културните

идентитети. Како локацијата сфатена во географска смисла ги добива понатамошните социолошки и културни специфики; како географското место влијае врз културната продукција и во тие рамки особено на книжевноста; како менувањата на просторите и границите се рефлектира врз книжевниот дискурс се прашањата врз кои се задржува вниманието на културолози и книжевни компаратисти од цела Европа, и пошироко. Членовите на европската мрежа за компаративни книжевни студии со трудовите застапени во овој зборник прикажуваат богата и разногласна дебата која дава сериозен придонес во промислувањето на неколку значајни прашања, систематизирани во еднаесет посебни поглавја, и тоа:

- *Аспекти на дислокациите* - поглавје во кое се разгледуваат посебните теоретски пристапи кон прашањето на релацијата географски простор наспрема култура и во кое се дефинираат најважните концепти поврзани со оваа проблематика, како што се детериторијализација, егзил, потекло, дом, миграција;
- *Локација и идентитет* - во кое се третира идентитетската база на географската лоцираност, конструирањето на идентитетите и нивната нестабилност поврзана со топосот;
- *Егзил, миграција, дијаспора* - поглавје кое ги проследува влијанијата на феномените на миграција, егзил, дијаспора врз книжевното творештво и врз другите уметности;
- *Европа наспрема не-Европа* - поглавје кое содржи неколку текстови посветени на поливалентноста на поимот на европски идентитет, кое се распрашува за надминувањето на европоцентричната перспектива и дава придонес во расветлување на постколонијалните аспекти на културата, како што е прашањето за негро-африканската култура и литература;
- *Патопис* - поглавје кое се фокусира на патописот како жанр во кој најексплицитно е претставена средбата со другоста и во кој дислокацијата го опфаќа просторното поместување како основа на книжевниот дискурс;
- *Дислокации помеѓу реалноста и имагинацијата* - поглавје кое се занимава со релацијата помеѓу фактицитетот и фикцијата во уметноста и особено во литературата;
- *Интермедијалност* - поглавје кое ги разгледува менувањата на локациите како менувања на различните медиуми, односно кое поимот локација го поврзува со конкретен медиум (филм, фотографија, книжевност, електронски медиуми, сликарство);
- *Книжевен превод* - поглавје кое го толкува преводот како своевидна дислокација од една во друга јазично-културна средина и се распрашува за спецификите на мултикултурноста и повеќејазичноста;

- *Митолошки, антички и балкански дислокации* – поглавје во кое доминираат темите поврзани со динамиката на просторот во митологијата и во античката литература како и во балканскиот социо-културен контекст;
- *Поетики и автори на дислокација* во кое се разгледуваат конкретни автори кои во реалниот живот искусиле некој вид на менување на простор, односно миграција, и кои во своите книжевни поетики ја рефлектираат таа егзистенцијална состојба и, како последно
- *Културните светци на европските национални држави* – поглавје кое се задржува врз истакнати културни дејци од европските национални држави со кои се поврзува националната идентификација во одредени локалитети.

Од приредувачите

Forward to *Literary Dislocations*

Recently, the humanities have experienced an evident interest in the topic of spatiality as a key dimension within the human world. Ever since the influential works of Michel Foucault, Gilles Deleuze and Félix Guattari, as well as Edward Soja, Homi Bhabha, and many others, comparative literature, too, has become fully aware of the understanding that *location* is indeed a rather complex notion, combining many different aspects and approaches to our existence and creativity. If we consider this fact in relation to other current concepts, and their relevance, for example such concepts as movement, motion, transfer, and the transformation of identities, we can freely speak about a range of different *dislocations* that are inherent to human culture. For instance, geopoetics and geocriticism provide important methodological tools for discussions related to such movements within literary frames. Moreover, postcolonial criticism, feminist theory, cultural geography and other cultural approaches significantly contribute to highlighting other relevant aspects connected to the problem of removal, change, crossing boundaries, and transfer. This dynamic is particularly related for comparative literary studies as well.

Along those lines, this volume of papers aims to examine the multiplicity of literary and cultural representations (and other phenomena) that connect spatiality, movement and unstable locations that are considered as points of dynamic processes. Consequently, dislocation emerges as a notion that traverses the various disciplines and different textual and artistic practices while at the same time it strengthens its relevance in the exploration of contemporary cultural production. The contributions analyze the theoretical implications of dislocation, or focus on dislocation as a referential content (the dislocation of travel, migration and exile, urbanization, etc.). They discuss various issues, such as: how are dislocations represented, produced or defined in literature and other media? Are there any media or genre-specific concepts of transgressive spaces? Which are other literary functions of the *topos* besides its primary function as a container of the plot? How is it possible to use the notions of space and spatial practices as analytic tools in and across the disciplines? In which way is identification related to dislocation? How can geography and history, language and cartography help us better understand literary creations and cultural contexts?

This collection of about sixty papers from the fields of cultural and literary studies is devoted to the importance of spatial coordinates in the formation and transformation of cultural identities. Namely, how location as a primary geographical concept gets further sociological and cultural specificities; how geographical location affects cultural production, and in that context, the field of literature; how passing borders impacts on literary discourse; these are the main issues many European comparatists and cultural researchers focus their attention on. The papers of the members of the European Network for

Comparative Literary Studies included in this volume show a significant contribution to the understanding of several important issues that are systematized in eleven separate chapters, as follows:

- *Aspects of (Dis)location* examines specific theoretical approaches to the question of the relation of geographic space versus culture, and defines the most important concepts related to this issue, such as territory, exile, place, home, migration;
- *Location and Identity* treats the identity basis of geographic location, the construction of identities, and their instability related to a specific place;
- *Exile, Migration, Diaspora* researches the phenomena of migration, exile, and diaspora in literary creations and in other arts;
- *Europe/non-Europe* contains several texts dedicated to the polyvalence of the concept of European identity that advocate for a re-centering of the Eurocentric perspective, paying homage to the clarification of the postcolonial aspects of culture, such as the question of Black African culture and literature;
- *Travelogue* focuses on travel as a genre that explicitly expresses the encounter with Otherness, and includes spatial displacement as the basis of literary discourse;
- *Reality/Imagination Dislocations* deals with the relation between Facticity and Fiction in the arts, especially literature;
- *Intermediality* examines changes of/in locations as alterations of different media, and connects the notion of location to a particular media (film, photography, literature, electronic media, painting);
- *Translation* interprets the act of translation as a kind of dislocation, from one linguistic/cultural environment into another, and researches the specifics of multiculturalism and multilingualism;
- *Myth, Ancient, Balkan Dislocations* examines the dominant issues of space-related questions found in mythology and ancient literature, as well as in the Balkan socio-cultural context;
- *Dislocated Authors/Poetics* deals with particular writers who had experienced exile or migration, and had later on referenced the conditions in their works; and the last chapter
- *Cultural Saints of the European Nation States* focuses on the prominent cultural figures of the European nation-states, who influence/d the national identification of different localities.

The Editors

Honorable colleagues,

On behalf of the University "Ss. Cyril and Methodius" I have a rare duty and honor to welcome all the participants and distinguished guests at the fourth international congress entitled "Literary dislocations" organised by the Institute of Macedonian Literature at the Ss Cyril and Methodius University in cooperation with the Association for comparative literature of Macedonia and the European Network for Comparative Literature on the occasion of a major anniversary - 1100-year since the death of St. Naum.

In this name, at the start of this event I want to express my gratitude for your presence today as well as gratitude to the participants for their participation in this scientific congress.

The latest period we pass in education and science, is a period of reform not only in our country but abroad. The major changes occur, new standards are being set as well as new criteria for evaluating science, and in that sense also literature. Therefore, in order to be in step with all the challenges of modern science, our university pays special attention to cooperation with foreign universities and other institutions. We organize various forms of continuing education and conferences to exchange knowledge and insights to resolve certain issues and progress in the scientific field.

Today's scientific congress is another confirmation of the continued engagement of the scientific potential of our scientific and research staff and their cooperation.

Through this event, researchers show once again their ability and their intellectual potential to actively participate in solving a range of issues in literature. European Network for Comparative Literary Studies aims to provide a European space for interdisciplinary dialogues about culture, literature and literary studies and to facilitate exchanges of ideas and information among scholars and organisations committed to the study of general and comparative literature, promoting international collaborative research and teaching, generating relevant debates through publications and international conferences, enabling the circulation of students and staff, and generally supporting and internationalising the work of regional, national, cross-national associations.

Congress entitled "Literary dislocations" is the fourth International Congress of the European Network for Comparative Literary Studies. It will be held from 1-4 September in Skopje and Ohrid, which is an opportunity for the first time in Macedonia to collect hundreds of scholars in comparative literature from Europe and the world.

At the end of my address, allow me on behalf of the Ss. Cyril and Methodius University in Skopje to wish you a successful and fruitful work!

Prof. Velimir Stojkovski
Rector of Ss. Cyril and Methodius University

Chers collègues, chers amis,

Je suis très heureux d'être aujourd'hui un des vôtres, des gens à regards proches, des collaborateurs et des covoyageurs sur le chemin menant à une meilleure compréhension de la littérature en tant que phénomène au sein de la culture nationale et en tant que segment dans les cadres généraux des valeurs universelles.

Ce chemin nous est tracé par des signes clairs, mais beaucoup d'auteurs au sein des littératures nationales en sont toujours loin. Malgré tous nos efforts pour le faire comprendre, il reste encore beaucoup à faire pour qu'il devienne acceptable pour tout le monde.

Chez nous, dans la culture macédonienne, l'approche comparative est arrivée relativement tard et, pour ainsi dire, lutte encore pour sa survie.

Dans ce qu'on appelle « petites » littératures (il n'est pas nécessaire, à mon avis, d'expliquer pourquoi je les appelle ainsi), la conscience pour sa propre identité est toujours surdéveloppée. On pourrait dire que plus l'espace attribué à une littérature dans sa communication interne est réduit, plus elle développe le sentiment d'étanchéité de ses frontières pour tout ce qui l'entoure. La tendance de s'enfermer dans ses frontières géographiques et nationales, ainsi que de nier l'existence de tout lien avec l'extérieur représente un mécanisme de défense commun, visible dans beaucoup de régions à travers le monde, mais surtout dans l'espace balkanique.

Chez nous, ici, le domaine des valeurs culturelles est toujours fortement divisé entre ce qui est « à nous » et ce qui est « aux autres ». Nombreux sont encore ceux qui considèrent les phénomènes littéraires en tant que fruits que le sol a fait naître sans aucune contribution extérieure. Tous les idées ou exemples venus d'autres endroits sont souvent interprétés comme une attaque sur le caractère national des auteurs et des œuvres créés dans notre milieu et qui, pour cette raison, devraient se maintenir à l'écart des autres cultures.

La largeur avec laquelle la science comparative de la littérature aborde l'interprétation des phénomènes littéraires et artistiques en général est sans doute en collision avec les points de vue limités de ceux qui voudraient confiner la littérature et l'art dans des cadres nationaux étroits.

Nous, les comparatistes, savons que rien ne surgit de rien. Ce qui fonde nos études est l'idée que la culture et la littérature ne peuvent exister pour soi. Il y a très longtemps, John Donne a écrit le célèbre vers qu'aucun homme n'est une île ; en le paraphrasant, on dirait qu'aucune littérature nationale n'est une île.

D'ailleurs, mêmes les cultures insulaires n'ont jamais été complètement enfermées et repliées sur elles-mêmes. Même les îles les plus éloignées de la terre sur cette planète, comme Rapa Nui - l'île de Pâques, se trouvant à 2500 kilomètres des îles les plus proches, ont subi dans leur histoire au moins trois vagues d'influences culturelles. Même les oasis les plus désertiques ont vu des caravanes chargées entre autres de livres de pays étrangers, même les plateaux

les plus élevés et entourés de montagnes neigeuses ont vu arriver des voyageurs racontant des histoires entendues dans d'autres contrées. La culture a depuis toujours été le fruit de divers mélanges, contacts, influences.

La culture, et c'est un lieu commun, mais qu'il convient d'évoquer à cette occasion, se forge en reprenant des expériences étrangères et l'isolation dans ses propres frontières est impossible. Même si elle était possible, elle aboutirait à la stagnation, voire à la mort de toute communauté s'étant condamnée à un tel destin.

La véritable culture, la culture vivante se crée uniquement à travers une ouverture au monde. C'est malheureusement une chose qui doit être répétée ici et ailleurs car il existe et il existera probablement toujours des gens voulant diviser le monde à ce qui est à eux et à ce qui est aux autres.

Aujourd'hui je me sens très bien parmi vous car, malgré le fait de venir de différents pays, nous sommes entre nous.

Prof. Vlada Urosevic,
Académicien

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Aspects of (Dis)location

Les aspects des déplacements

Аспекти на дислокацијата

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Literature as deterritorialization: Gilles Deleuze and Jacques Rancière

Abstract: Though having otherwise not much in common, Gilles Deleuze and Jacques Rancière appear to have interpreted literature along similarly revolutionary lines. According to Deleuze, through the act of writing literature invents missing people i.e. population deprived of identity and place, like denied genders, minor races, emigrants, bastards and animals. They can announce their right to existence only through such a literary disintegration and deterritorialization of existing identities. According to Rancière, literature introduces the democratic regime of equality into the political distribution of the sensible by acting in the name of an inarticulate sensory zone excluded from this distribution. The effect of this intervention is dissolution, deregulation, disembodiment and dislocation of recognized identities. In the conclusion, I will trace the common genealogy of these interpretations in order to indicate their neglected side.

Key Words: deterritorialization, deactivation, literature, agency, assemblage

In *A Thousand Plateaus* (D/G 1987: 508) Gilles Deleuze and Félix Guattari define deterritorialization as movement by which an element escapes from a given territory inducing the reconstitution of the latter. It is an operation by which a located agency comes dislocated, undone or disarticulated (D/G 1983: 322; 1986: 86). Yet as it already inheres in this agency as its transformative vector i.e. a sort of the “secret agent” of the power of becoming, deterritorialization in fact just frees its slumbered creative potential. It is a virtual operation that takes place at the invisible molecular level and is therefore ontologically prior to actual deterritorializations (or dislocations) performed at the molar level like for example movements of population away from rural areas toward urban environments. As opposed to these actual evacuations that necessarily entail territorial domestication of population (or reterritorialization), virtual deterritorialization creates a new earth and new people and is therefore clearly preferable (D/G 1987: 55/6). In authors’ view, literature, art, philosophy and music, aiming at a nonlinear system of relations rather than any new territory are absolute deterritorializations. This is why philosophy, for example, is set in motion by a problem rather than question: the latter seeks an answer, the former something up to then unrecognizable. Trying to solve a problem philosophy extends the power of becoming that inheres to its territory.

Yet the delineated binary oppositions between the virtual and actual, molecular and molar or absolute and restricted deterritorializations (the latter

being more dislocations than deterritorializations) do not exhaust Deleuze's and Guattari's categorization procedure. In order to disturb this all too hierarchically organized categorical cluster, they introduce a further and overarching opposition between deterritorializations majoritarian and minoritarian. Whenever a deterritorialization spawns reterritorialization like in the capitalist mobilization of the labor-power which serves established axioms and agencies, Deleuze and Guattari call it majoritarian. Capitalist axioms sort social meaning and individual subjects into binary categories that ground their distinction on the privileged majoritarian standard. This is why the white, male, adult, and rational individual is established into the central point in reference to which binary distributions are organized (D/G 1987: 293). Minorities, on the contrary, open the gaps within these axioms constituting fuzzy sets that are nonaxiomable, pure "multiplicities of escape and flux" (D/G 1987: 470). Following various lines of flight, their assemblages (*agencements*) produce creative terms as opposed to mere expressive terms of majoritarian agencies. It is obvious which side of this opposition between majoritarian expressive and minoritarian creative terms Deleuze and Guattari identify with. But in such a way they ultimately question one set of binary distributions through the introduction of another one.

According to authors' idea that does not necessarily match the ongoing literary practice, that is to say, proper literature is an exemplary minoritarian operation by which the forces of becoming within a given linguistic medium are revealed. After Ronald Bogue (2005: 168), "/e/very language imposes power relations through its grammatical and syntactical regularities, its lexical and semantic codes, yet those relations are implicitly unstable, for linguistic constants and invariants are merely enforced restrictions of speech-acts that in fact are in perpetual variation. A major usage of language limits, organizes, controls and regulates linguistic materials in support of a dominant social order, whereas a minor usage of a language induces disequilibrium in its components, taking advantage of the potential for diverse and divergent discursive practices already present within the language." Minor literature therefore refers much more to the deforming usage of majoritarian language than to any particular minority that produces it; minority is a flexible position of resistance rather than stable identity. It blurs majoritarian oppositions like western/non-western, white/non-white, male/female etc., destabilizes the political agency and introduces collective assemblages of enunciation in the place of identifiable speaking subjects (D/G 1986: 18). In such a way, it brings to the fore below the official molar constituents of language like words or meanings the molecular component of *affect*. As Claire Colebrook (2002: 106) put it, "/w/hat is realized in literary affect is not this or that message, not this or that speaker, but the power that allows for speaking and saying – freed from any subject of enunciation". It is out of reader's preconscious investments in such singular affects that the agencies of speakers, messages and audiences are constituted.

Already in the everyday linguistic practice, on closer inspection, these agencies turn out to be mere after-effects of the affective investments of deterritorialized bodies. Language is at its invisible molecular level deterritorialized i.e. detached from any single speaker's body. We read in *A Thousand Plateaus* (D/G 1987: 281) that “/m/ovements, becomings, (...) pure relations of speed and slowness, pure affects, are below and above the threshold of perception”. Opening the realm of the sensible below the threshold of the habitual perception of language, minor literature just actualizes its virtual state.

Solely this operation of the internal evacuation of the self (as opposed to the external dislocation of population) has a truly subversive political character because it takes personal voice away from the speaking subject introducing in its place an impersonal saying. In such a way, a room for maneuver is opened for all those who have not qualified for the status of the person according to the prevalent majoritarian rules. Minor literature is engaged in the creation of a “missing people still to come” rejecting the confirmation of majoritarian identity. Such dissipated people that consist of emigrants, bastards and niggers i.e. misfits of all majoritarian peoples revolutionize the majoritarian norm (Deleuze 1997: 15). Exactly because it is deprived of any acknowledged political territory and identity, it achieves political effects through the molecular decomposition and reconfiguration of personal agencies into collective assemblages. Due to their unpredictable concatenation that takes place at the preconscious level of the sensible (or affects), speaking subjects lose their priority status in language and literature. They undergo assimilation by an all-embracing process of enunciation that produces them as mere after-effects of its incessant becoming. Created by this impersonal force via affective investments in language's molecular movements, minor literature replaces established agencies like authors, characters and readers by anonymous assemblages. Such systematic deterritorialization which assimilates all subjects into an all-encompassing field of immanence is, according to Deleuze, literature's key revolutionary effect.

What makes this kind of revolution paradoxical is that it undoes habitual association of revolution with subject's deliberate and voluntary public action. Subject is instead disempowered i.e. turned into a destination of subterranean affections that invade and structure its actions, revolutionize its agency. A usually sovereign revolutionary agency is in such a way replaced by an impersonal sensory assemblage that cannot freely account for itself and that moreover, by occupying the subject prevents it to give a reliable account of its self as well. Yet neither the sensible, to be sure, can be an absolutely passive surface of inscription as it always already implies a structure and by itself activity of categorization; this is how the sovereign agency is willy-nilly reintroduced into the allegedly unaccountable impersonal sensory assemblage. In such a way subject's sensory apparatus turns into the field of confrontation between the forces of regulation and those of emancipation.

Not just Gilles Deleuze but Jacques Rancière as well places the operation of proper literature amidst this internal field of clashing forces. This is the gist of their philosophical intervention into the concept of literature. If it does not reshape this field taking the side of emancipating forces, literature is by both of them considered to be improper. Political regulation from above becomes the main target of revolutionary deregulation performed by literature from below. For both of them, literary politics consists in the disarticulation of the politically authorized selection of sensations by an unpredictable revolutionary assemblage that escapes it. Being now orientated inwardly i.e. toward subject's acting perception apparatus instead of outwardly i.e. toward other publically acting subjects as before, revolutionary politics becomes for both of them a paradoxical "action through nonaction" i.e. deactivation of acting agency by an inarticulate molecular area excluded from its activity. This is where I see, despite all undeniable differences, the decisive point of connection between these two conceptualizations of literature.

As far as Deleuze is concerned, affinity of such a peculiar revolutionary orientation with Eastern philosophy, especially Chinese *wu-wei*, in which the human I appears as only one of the myriad interconnected manifestations of natural substance is hardly accidental as it belongs to the whole European philosophical tradition that inspires Deleuze's neo-vitalist thought. After Yves Citton, "while Leibniz was explicitly interested in Eastern philosophy, the 'fatalism' of Spinoza was frequently denounced as converging with 'Chinese atheism'. (...) Isn't it what Spinoza suggests when he describes human beings along with all other natural 'things', as mere 'modes', determined 'modifications' of a substance which is the only reality endowed with the full privilege of agency? (2009: 124)" However, as regards "action through nonaction" as the delineated paradoxical mode of literary revolution, there is as far as I can see another, geographically and culturally much nearer source of Deleuze's inspiration. Let us briefly sketch this up to now mostly downplayed European genealogy of his thought.

Deleuze's idea of proper literary deterritorialization that progresses through dissolution of agencies associates the concept of unworking (*désœuvrement*) that was proposed for the first time in Blanchot's *The Space of Literature* (1955) as a weak literary replacement of the strong philosophical concept of *Aufhebung*. But as Agamben aptly demonstrated in *Time that Remains*, there is something that subverts such replacement. Both *Aufhebung* and *désœuvrement* belong to the messianic tradition introduced by St. Paul's *katargein*, which refers to a suspension of work on the Sabbath. According to Paul's paradoxical explanation, it is exactly through such a deactivation of action that energy gains its future potency. This is how the Sabbath effectuates working days. Keeping in mind this contradictory meaning of *katargein* referring as it does both to the deactivating and the empowering effect of the Sabbath on working days, Luther translates it with equally double-edged

aufheben, a term enthusiastically accepted by Hegel precisely because of the ambivalence within its meaning. No deactivation without simultaneous empowering, and vice versa.

But while Hegel's strong philosophical messianism, according to Kojève who introduced the term *désœuvrement* in the early 1950ies, envisaged the final resolution of history in the eternal Sabbath in which deactivation and empowerment harmoniously meet, Blanchot's weak literary messianism that takes up Kojève's concept by redescribing it in literary terms implies this resolution's endless postponement. Such strategic weakening of Hegel's messianism through the substitution of the aesthetic for the spiritual is represented by Blanchot as a deactivation of philosophy. However, despite its intention, it merely redoubles Hegel's own move. Hegel on his part namely took philosophy to be a deactivation of Luther's theology through the substitution of the Spirit for God. Yet as there is no weakening without simultaneous empowering, in the same way as theology's God got empowered through philosophy's Spirit which was supposed to weaken it, philosophy's Spirit gets empowered through literature's Sensible introduced to deactivate it. Instead of loosening into an inarticulate sensory assemblage as was envisaged by the undertaken weakening operation, the philosophically buttressed literature amounts to a powerful goal-directed agency that emancipates from all identity attributes imposed upon it by the past through a consistently future-oriented, interminably postponed identity search.

As a matter of fact Blanchot's argument unknowingly inherits this agency. His subtle translation of the philosophical *Aufhebung* into the literary *désœuvrement* was namely already prefigured by the early German Romanticist critique of Fichte's sound philosophical self by an endlessly deferred literary self. For example, Novalis postulates that the self is, instead of being original as in Fichte's philosophy, nothing but an after-effect of an "art of invention". It cannot but result from artistic construction. "The beginning of the self emerges later than the self; this is why the self cannot have begun. We see therefrom that we are here in the realm of art." (Novalis 1968, 388). What makes the self essentially literary is the self-imposed obligation to its perpetual reinvention. "Das Leben soll uns kein gegebener, sondern ein von uns gemachter Roman sein." (We should not take life to be a novel given to us, but one made by us.) (Novalis 1983, 563) By a consistent deactivation of the past, it is directed toward an open future. It is "extraordinary important" for a poet, states in accordance with this Hölderlin (1961, 264) "to take nothing as given ... or positive". As Ernst Behler rightly noticed, the early German Romanticists conceptualize literature as *ein immerwährendes Durchbrechen von festen Gehäusen* (Behler 1997, 112), i.e. a consistent tearing apart of firm abodes. In their vision literature is an eternally repeated self-destruction for the sake of a relentless self-recommencement. It imposes upon the self a strict revolutionary imperative.

So it might be that Mallarmé, contrary to Blanchot's claim, was not the first writer to launch modern literature's search after an absent Outside "in its very realization always yet to come" (Blanchot 1993: 259; 1992: 42ff.; 2003: 224ff.). He was just the first who destroyed the completed literary *work* for the benefit of perpetual literary *writing*. As opposed to the self-enclosed literary work, Mallarmé's writing, states Blanchot, constitutes itself "as always going beyond what it seems to contain and affirming nothing but its own outside" (1993: 259). Blanchot draws from this persistent self-destroying orientation of *écriture* toward the missing outside, characteristic of a high modernist writer, a problematic general conclusion that literature that deserves this name, stubbornly sticking to what it cannot but exclude always anew, "contests itself as power" (1997: 67): "Literature denies the substance of what it represents. This is its law and its truth (1995: 310)". But power inheres precisely to this imperatively self-imposed denial.

What makes this Blanchot's elitist idea of writing as a merciless destruction of all identity abodes relevant for Deleuze's idea of minor literature, is that it announces the evacuation of literary agencies exemplified by the latter. As Deleuze (1997: 13) clarifies explicitly referring to Blanchot's early concept of *le neutre*, minor literature neutralizes the first and second person of literary agencies in favor of the third person of an impersonal assemblage. In both these less than sufficiently reflected and restrictedly modernist interpretations, that is to say, literature carries out its revolution by successively deactivating own identity marks in order to open the space for those who have been excluded by them. But as the genealogy of messianic tradition has shown, deactivation of majoritarian agencies does not only achieve emancipating affects; it simultaneously empowers the minoritarian assemblage introduced in the place of agencies. Thanks to this the democratic assemblage suddenly resurfaces as the major agency of revolutionary terror.

This insight accounts for Rancière's critique that Deleuze's multitude ultimately draws back "to the need for a political subject that would be real" (A never published interview given for the journal *Dissonance* in 2004, quoted after Citton 2009: 130). It is exactly this subjectivation of literature's "missing people" that after Rancière makes Deleuze's neo-vitalism attractive for Negri's and Hardt's pantheist Marxism with its promise of the final reunion of mankind at the sensory level. Such a utopian project that uncritically blends the aesthetic with the political into a revolution carried out by the masses of global migrants, neglects the inevitable reemergence of fissures within the envisaged future community.

In *Empire*, they write about nomadic movements which break the borders within Empire. However, the nomadic movements which break Empire's borders are groups of workers who pay astronomical amounts of money to smugglers in order to get to Europe, workers who are then parked in

confinement zones, waiting to be turned back. To transform this reality of displacements into anti-imperialist political movements and energies is something totally extravagant. (Citton 2009: 125)

For Rancière, Deleuze's non-reflected modern idea of literature abandons the metaphysics of representation with its hierarchies and divisions of agents just to introduce in its place the performative metaphysics of impersonal becomings based on the principle of equality. Such inversion of the hierarchical paternal community into the egalitarian fraternal community makes him uncritically stick to the new "hero of the story" (Rancière 2004: 154). This mythical figure charged with the political program of inventing "a people to come" expresses by its "action through nonaction" the world of the a-signifying atoms (or affects) that subsists under the world of representation (or concepts). Instead of being a creative term as proclaimed, Deleuze's minor literature is therefore just an expressive term typical of majoritarian agencies. It only hermeneutically reduplicates the interpretive pattern of the aesthetic regime of art. Therefore "the principle of indifference that characterizes it deprives the fraternal community of any ontological priority it may have over the community of the Father" (Vallury 2009: 234). "We do not go on, from the multitudinous incantation of Being toward any political justice. Literature opens no passage to a Deleuzian politics (Rancière 2004: 163/4)".

As opposed to such conceptualization of literary revolution that repeats the fallacies of its opponent, Rancière refuses equivalence between aesthetic and political equality trying to keep them apart. Aesthetics is for him, accordingly, a configuration of ways of being, doing, seeing and speaking that operate as habitual forms of exclusion and inclusion within the delimited field of the perceptible. Politics on its part disrupts this field through an act of *disagreement*, opening up a space for the emergence of new modes of subjectivation that have been unheard and unseen up to then but are now, after the political performance of the act of disagreement, allowed to participate equally in the given sphere of experience. "This disagreement invents names, enunciations, arguments, and demonstrations which institute new collectives, in which anybody can be counted to the account of the discounted (Rancière 2007: 128)." Unlike politics that takes the way of disagreement, literature subverts this aesthetic field through an act of *misunderstanding* that introduces below the reigning relation between words and bodies "the scene of mute things that are without reason and meaning, (...), the world of subhuman micro-individualities which impose another scale of grandeur than that of political subjects" (2007: 54). Hence literary act of misunderstanding works on the relation between words and bodies and on the counting of agents from another side than the political act of disagreement i.e. "suspending the forms of individuality through which the consensual logic attaches meaning to bodies. Politics works on the whole, literature works on the parts" (2007: 129). This is the way how Rancière

separates aesthetics, politics and literature from one another and how he conceptualizes their necessary interaction.

Yet it is questionable whether the political act of disagreement can be so easily separated from the literary act of misunderstanding. Like Deleuze's, so is Rancière's scene of politics characterized by incommensurability between virtual community that exists through the demonstration of pure equality and actual community that exists through its hierarchical distribution of the sensible (Rancière 1999: 19, 27, 35, 42). What gives consistency to the latter community is that its members filter a state of things consensually: from the superabundant potential of meanings genuine to the realm of affects certain features are counted as relevant, certain discounted, and of certain taken no account at all. This capacity of counting makes the subjects of an actual community accountable i.e. renders them capable to give a reliable account of themselves. Political disagreement questions this accountability of actual community in the name of virtual community whose innumerable types of political subjectivation based on equality are excluded by it. Now, when Rancière states that literature subverts the distribution of the sensible of an actual community departing from the indiscriminate superabundance of meanings that prevails in the realm of affects, it is obvious that this literary subversion follows the egalitarian against the hierarchic logics in the same way as the act of political disagreement did. It deregulates the hierarchy of agencies like speakers, topics and readers, characteristic of the representative regime of art departing from the freedom and equality of affects inherent to it. What therefore ultimately connects the political with the literary act of intervention is that equality always already inheres in every distribution of the sensible in the same way as virtual community does in every actual community.

For Rancière therefore, and this point brings him close to Deleuze's argument despite his contrary intention, the indiscriminative democratic logic precedes the discriminative logic of exclusion constituting through this primacy the subversive anarchic kernel of the latter. In spite of his critique of Deleuze, in reasserting this priority, he reintroduces Deleuze's binary opposition between the two disjunctive logics. And by reintroducing it, he reiterates Deleuze's methodology of questioning old oppositions by means of the new ones. Consequently the "community of equals" which could come into being only retroactively i.e. through a critique of the representative distribution of the sensible, is taken by Rancière to be a historical invariant from the beginning on. In a non-reflected historicist manner that reminds of Deleuze, and clearly contradicts the intention of both philosophers, "the final historical phase of an idea... is retroactively projected back onto its entire history as its unifying agent" (Rockhill 2009: 204). Due to the hierarchy established in this way Rancière, like Deleuze, interprets every act of subjectivation as if it belongs to the regime of police or politics (*la politique*) denying its potentially subversive or revolutionary political character (*le politique*). Such thesis is especially

problematic in application to the postcolonial societies in which equality is frequently demonstrated precisely through the acts of subjectivation that have been arrested for a long time. To conclude, in spite of contrary proclamations Rancière remains in the distribution of his accents unconsciously focused on the modern European world, in the same way as was his polemical opponent, and it is only recently that he introduced some modifications into this restricted and biased elitist position.

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Enforced Linguistic Conversion: Translations of Macedonian Toponyms in the Twentieth Century

Abstract: This essay points out the violent conversion of toponyms, which is thus understood as a form of violent linguistic and cultural dislocation (Latin: *luxatio, luxare, luxus*). Toponyms are not only an eminent linguistic, but also a civilisational memory of nations and humankind, which makes them cult-like facts and cultural heritage that are protected through international regulations. The translation of toponyms from one language to another under the consideration of only one culturally and ethically marked space is unquestionable violence upon cultural heritage. The violent change/toponym translation, sanctioned by legal acts, is 'culture-cide'. What it does, in fact, is revise historical facts as well historical memories. The toponyms can be transcribed to another alphabet, letter by letter (Latin: *transliteratio*) but cannot be translated, especially not within the space/territory on which they are civilisationally established, used, and inherited. Violent conversion is an introduction to the actual process of the conversion of historical narratives and ethno-cultural identities. History shows that there are some violent forms of linguistic, religious, and ethnic dislocation. The example of the radical revision of Macedonian toponyms, linguistically identified as Slavic, is paradigmatic and probably one of the very few in contemporary history. This revision has been at work for almost a century—since the early 1920s up until the 2000s. The Macedonian toponyms that were long present on the territory of ethnic Macedonia (for which there is undisputed evidence) are being dislocated from their original linguistic/cultural context via several governing entities: Greek, Albanian, and—paradoxically—Macedonian. This kind of linguistic and memorable distortion has geopolitical consequences as well. The conversions of the Macedonian toponyms are an attempt for a systematic negation of the Macedonian linguistic and cultural identity, and consequently, the process itself denies the Macedonian people the right to their own national state. The main intention of every negation is reinterpretation, remaking and revising the historical reality.

Key Words: dislocation, enforced linguistic conversion, cultural violence, translation, transliteration, Slavic toponyms, nomadism, migration, exodus, Macedonia, Greece, Albania

Introductory note

At the end of the twentieth century, literary theory's cognitive passions started intersecting with cultural theories in a few recognisable interpretative matrices, such as New Historicism, cultural materialism, historiographic metafiction, as well as the anthropological, feminist, and postcolonial approaches, and, in this context, the so-called poetics of nomadism. This concrete matrix of nomadism managed to dislocate to the foreground the primordial places of movement, of travelling, of homelessness, of the act of taking away somebody's home, of inner exile—in a word, the generic topic of

translocation (dislocation) of individuals, of people and cultures in time and space. The dislocation of one entity/object from one (essentially original, natural, hereditary) to another place (world, country, language, religion, gender) implies additional motives, a surplus which can be dramatic, and even tragic for the survival of the individual.

Placing the topic of dislocation in the foreground—in a literary framework—has initiated great interest in certain travel genres/discourses, and with that, in a narrative style appropriate to the way in which fiction becomes entangled with non-fiction. Thus, today, literature abounds with a massive corpus of quasi-fictional texts that have pretensions of being novels, but, to a great extent, are considered travelogues, autobiographies, memoirs, chronicles, family sagas, essayist narrations, or intertextual collages. In a way, the topic of dislocation has discreetly created new mappings, and trivialisations as well, of the borders of literary and artistic discourse, adopting the marginal narratives, the documentary and non-fictional genres, as literary. This produced a dislocation in the literary system itself, under the pretext of hybrids, collages, *mélanges*, and *bricolages*. Namely, para-literary hybrids operate under the principle of dissociation from the space of traditional literary identities.

Aspects of Dislocation

The term 'dislocation' is synonymous with the Latin term *luxatio* (*luxare*—to dislocate; *luxus*—dislocated), and it focuses, on the one hand, on a sudden and often violent displacement of an object or entity from its primary setting, as a consequence of a contusion/fracture; on the other hand, it implies a state of 'luxation' (displacement), of lacking one's place/home, of exodus and exile. There are certain physical and metaphysical dislocations as well—the first take place in a real geographical and historical space, while the other take place in the area of fiction, in an imaginary space.

However, every dislocation in a physical space/territory has an effect on other, meta-spatial levels—temporal, psychological, existential, cultural, and political—as well as the fields of genre, style, and so forth. Namely, the dislocation is not just a spatial transfer, but a transfer in the meaning and identification of the object/entity that is being transferred (displaced). Dislocation means re-evaluation; it is a process of renaming, of conversion, of border changes, of new mappings, new narrations, new visions, and new worlds that are not at all naïve, particularly when it happens via violent means, sometimes conceptual, and sometimes verified by state institutions (by constitutional and legal acts).

Observed in a literary framework, the process of dislocation creates different constellations between reality and fiction, sometimes even radical ones, such as in the example of Virginia Woolf's *Orlando*. In this novel, the main character is being dislocated from one territorial and temporal space to another, transforming his gender as well as his cultural and ethnic identity in an

extremely exotic way, discreetly indicating the possibility of reincarnation. With a fascinating ease, he transcends the real, borderline frames of historical time/space, because he moves in an imaginary space/time in the novel, which dislocates boundaries beyond any rational notions. He shows that stepping into eternity is characteristic of imaginary space, not of the real one, but that the imaginary space is a human creation—therefore, it is available for communication, for narration, and for interpretation. Thus, here we have an example of an ecstatic dislocation in fictional eternity, if we do not forget that through ecstasy we conceive the exit out of oneself, out of an original state, out of one's fixed identity. That kind of dislocation is impossible or traumatic in the real world, but it is possible, if not immanent, in imaginary space, in literary fiction, and in dreams. The imaginary space is structured to bear even the most amazing dislocations with shocking metaphysical and semantic implications.

If we observe 'luxation'/dislocation as a chronotopic category, then we will easily uncover its ambient character, its historical, socio-cultural, semiotic, psychological, and mental aspects. Dislocation happens as an attempt to exit a certain physical and spiritual space, to map once again that psycho-physical space, the Body which is never just physical, but metaphysical and imaginary as well. As a prelude to a new mapping, dislocation becomes a form of renewed interpretation of reality—in a historical as well as cultural sense. When the borders of reality are displaced, the borders of the fantastic are also displaced. In a certain time, an interaction between them happens; that is, the spaces of reality and of the fantastic are reviewed against one another (between themselves). In that context, an overflow takes place—from the structures of the unconscious to the conscious and vice versa.

When dislocation happens within a social framework, its dark side becomes evident, beginning with the fact that things are relocated from one place to another, from the natural to the unnatural, from one's own to the foreign, mainly as a consequence of a certain violent pressure, of a specific cut, of an operation or intervention with an obvious or ulterior use of force. Even the most natural things can be deformed under certain social and historical circumstances. Thus, we come to the conclusion that there are two types of dislocation—natural and violent ones. We recognise the natural dislocation in the flow of energy and humans (such is the concept of metempsychosis or transmigration of the soul), and the violent dislocation is seen through various displacements, expulsions, transmigrations, exiles, and exoduses, as a consequence of an organised, deliberate pressure and compulsion, even when/if it is put in the most sophisticated verbal and legal wrapping.

Historically seen, the dislocation of people has a complex phenomenology, and it is assigned in a few dominant forms (types), such as (nomadic, migratory, or migrant) working (*Gastarbeiters*) and exodus, in the exchange of population, exiles, and asylum, and inner migrations. We can immediately see that all of these forms of dislocation are due to some social

(and political) events that are motivated by some existential interests. However, we can also note that there is an essential differentiation between the known forms of dislocation. Some types of dislocation appear as a matter of choice, while others are imposed by force; some of them are motivated by socio-economical goals (the migrant worker, migrations), while others are political (exodus, population exchange, exile, and asylum).

Nomadism versus Migration and Exodus

Nomadism is socio-economically marked, but it contains a philosophical dimension (style/way of life, a specific approach towards space, non-commitment towards certain space, commitment/dependence on the movement itself, an identity which is formed as an act towards the repeated breaking of spatial frames). At this point, one phenomenon is evident: populations living in exodus or those that adopt the large and alien spaces as their own are concentrated—when they are settled in a certain place, for a longer period—on a limited (localised) space (carpets, tents, or miniature imitations of houses).¹

Nomadism is a form of existence that evokes sympathy, and it has become a parable for a series of de-centred creative and ideological practices. Nomadism redesigns the term 'centre' itself, in addition to the term 'margin'. The nomadic mental and existential constitution/code is established in the act of cyclical, periodical movement from one place to another. Nomadism is different from certain types of dislocations that are identified as migrations, because migrations are non-cyclical, and they refer to a (often permanent) movement in a new place of residence², whereas nomadism happens systematically in determined periods that are linked to the means of survival of some nations and populations.³ Nomadic migrations are temporal and include a return to the old residence, which means they imply a particular reference point in one personal space (home). For example, there are some nationalities on the Balkans, such as Vlachs/Aromanians, in which we could encounter elements of nomadism up until the recent past, and in others, as is the example of Slavic people, there is a constant syndrome of migration; today, Macedonians are treated as a displaced people, even though they populated territories of ethnic Macedonia between the fifth and sixth centuries. This period is long enough for them to be seen as endogenous to that particular space.

1 Mihail Epstejn (2002) has written a wonderful essay on the ability of Russians to experience space. The essay focuses on Russians living in Siberia, in that almost limitless space, and yet, they are described as sleeping all together in one room, side by side, many of them in one single space.

2 As an example, we can mention the migrations of Russia's White Guardists (*belogardejci*) to Macedonia after the October Revolution in 1917, which ended with a quiet acculturation, with a language and cultural adaptation of Russians amongst Macedonians. The migration is an introduction to a cultural and a language conversion.

3 In Macedonia and the Balkans, the Aromanians (Vlachs) were considered a nomadic nation in the past, considering their regular annual movements because of sheep farming. Roma people were considered nomads in the past as well, but in this case we have in mind a differently coded nomadism.

Nomadism is different from migration, because it is performed cyclically and periodically within the frames of a wide but recognisable space. Nomadic transigrations are temporal, and they imply a return to the old residence, which means that there is a particular reference point of home.

Rarely in history do great national migrations transpire in specific circumstances (invasions, natural catastrophes, or exiles). Several great national migrations are known in the world, particularly in European and Balkan countries. During great invasions and migrations, conflict was settled through assimilation and through the adoption of language, religion, customs, laws, and through the political organisation of the new-comers, all of which was the basis for creating a mixture of common traditions, beliefs, memories, cultures, and languages (Geography and Ethnic Geography of the Balkans to 1500).⁴

The twentieth century saw an increase in massive migrations from the Balkans towards Western European countries and Australia, the United States, and Canada, in several periods: after the First and the Second World Wars, during military conflicts on the territory of the former Yugoslavia at the end of twentieth century, and after 2001 in Macedonia. These were periods of conflict, of economical and political crisis, without any perspective. In 1906, Henry Brailsford wrote:

“In a country that has to be one of the richest tiers of Europe, villagers sink into hopeless poverty, so they catch way underfoot. They leave their century-old homes or they die for them. Displaced, scattered, divided, strayed to Levant, to America, Australia, Austria, Romania [...]. The villagers are serfs without leisure, without security and without rights. Shy and suspicious, under a constant, everyday oppression, which torments the peasantry more than the poignant, horrific and mass misdoings, those conditions crush their spirit, their wit, their humanity and it made them what they are today—an enraged nation—slaves.” (2002, 113)

Dislocation is utterly specific when expressed as an exodus (including the Holocaust), in violent and traumatic forms which affect great ethnic populations. Violent dislocations are a form of personal and collective tragedy. They correspond to the physical, the mental and psychic, the anthropological and ethnological body of the subject, or of the collective. They have always been present in the history of humankind, which implies that they are not just modern phenomena. We can consider them as certain forms of an archetype of traumatic separation—of the individual, as well of the collective entity. According to K. G. Jung (1875-1961), the archetypal form is not inherited as a formed existence, but it is a predisposition of the human mind to regenerate the state of physical, linguistic, and spiritual exile and exodus.

⁴ See: <http://www.lib.msu.edu/sowards/balkan/lecture1.html>

At the turn of the twenty-first century, postcolonial forms of dislocation were treated as an exotic, as well as a prestigious, existential modus, as a way out of the closed circle of conservative traditions of attachment to territory (land) and home. Theoretically and practically, constructs of unstable, variable, and plural identity (of the subject, of society, of historical truth) were highly promoted.⁵ Ethnic nomadism appeared in a multicultural form and was received, in certain circles, as something prestigious. However, in order for something to be seen as prestigious, it has to be a part of individual or collective nostalgia, to be set as a parameter of identification. At this point, however, we should note that the more one emphasises nostalgia and longing towards a nomadic way of life, the more one accentuates its compensatory role (physical, social, ethnic, cultural, and creative role). Excessive nostalgia towards the unstable and the changeable/transient is as symptomatic as everything else that is excessive. Absence of identity becomes an identity itself, or we should say—quasi-identity.

Thus, exotic interpretations of dislocation and decentralisation made a contribution towards a great variety of unstable and, with that, suspicious identities. Nonetheless, identity itself implies a minimal recognition in its function, in its essence, and even in its form. The condition of existence of certain anthropological, cultural, linguistic, ethnic, national, regime, ideological, political, and artistic identities lies in the stability of the identification of one subject/object compared to other subjects/objects, in terms of spatial, historical, structural, functional, phenomenological, and ontological formulations. Perhaps unstable and hybrid identities, which have become generic categories, are considered exotic, more than they are specific categories of existence.⁶ Occasionally, existence between variations of fragmented identities—personal and collective—can be considered exotic, when seen from the side, but that often produces schizophrenic subjects and entities that have no choice other than to eject from one end to another, swaying on the opposite sides of a bench. Schism.⁷

5 Multiple identities present a migration from one identity to another, from one culture to another, and this process of transmigration implies a deficiency of inner stability. Therefore, individuals who experience these migrations are in a state of continual conversion, with a sense of an absence of a background story, a mega-story, or a macro-narrative. In that context, we can pinpoint as an example the dubious, quasi-narratives of migrant destinations, of alien (foreign) nations.

6 New forms of migrations can change the fixed maps of cultural identity and create something called hyphenated identities (we encounter common examples of this on the Internet, such as with V.S. Naipaul, Salman Rushdie, Michael Ondaatje, Taslima Nasreen, Hanif Qureshi, Margaret Atwood, Toni Morrison, as well as writers such as Joseph Brodsky, Milan Kundera, and Eugene Ionesco).

7 This reminds me of a German short story that focuses on a woman who travels every single day between two cities, so we do not actually know where she lives or where she is from, because her home is, in fact, the train itself and the very situation of traveling—or dislocation—from one town to another. This wonderful fiction is also a parable of the need for traveling, of the unwillingness to face the reality that sometimes is not as mystical as it may seem, a parable of a choice for one to do nothing except engage in a process of continuous travel. I can imagine what such a person would look like, a person who travels just for the sake of travelling (travelling-for-travelling)—especially between two cities in Macedonia, using rail transport!

For some regions of the world, and for some nations, history is a significant part of cultural identity. Thus, being deprived of history is a kind of cultural violence. History has been misused for new identity constructs. Namely, if history implies the existence of a story and an official version of the past, then history is immanently historiographic, and civilisation is immanently linguistic. The prehistoric period is relatively dark, not because of a deficiency of material evidence, but because it lacks original, linguistic monuments. Post-history should be the entrance to a period that should not demand new stories and new interpretations, because it fixes and centralises those dominant and official stories, those constructs and interpretations of history, without giving them the chance to be corrected from the position of marginalised social subjects. Post-history firstly establishes its own worldview, which it then dogmatizes, packing it in universally accepted democratic formulas, and offering it as one global axiom.

Still, current tendencies to accept different stories that call forth the syndrome of the existence of a history in history itself are strong, which—again—results in a syndrome of over-evaluation.

Global historical constructs are threatened by numerous local and individual versions as well as interpretations. We have stepped into an era of polyphonic, multifocal interpretation. The positions of the centres of power, which were established at the end of the nineteenth century and were dominant in the twentieth century, are now shaken. That which was behind the scenes is now moved to the foreground. The code of neo-imperialism has been demystified, and the sophisticated alphabet of neo-colonialism has already been deciphered. There is hope for endangered languages, but only if they strengthen their own immunity, strengthening, at the same time, civilisation's legitimate institutions, regulations, and practices.

Translation of Toponyms as a Process of Violent Dislocation

One of the main indicators of violent and systematic dislocation lies in the intervention in toponyms and their displacement from one language to another, their translation via legal acts, established under strategies for the revision of historical and civilisational facts about inherited cultural heritage—material and non-material (immovable and movable). The case of violent toponym conversion is seen as a form of linguistically violent and cultural dislocation. The toponyms are not just eminently linguistic, but a part of the memory of civilisations, nations, and humankind, and that is why they are protected by international regulations.

The conversions of Macedonian toponyms are just a step towards a systematic negation of Macedonian linguistic and cultural identity, and with that, they deny the right of Macedonian people to their own national country. Every negation lies under the intention of reinterpreting and retouching the historical reality.

Inherited toponyms in one country are not necessarily linguistically related to the official language of the country itself, because country borders do not correspond to linguistic/cultural/ethnic borders. However, if they are accepted by the local peoples, they should be preserved as a present cultural heritage—which means they should not be changed by means of violence. Alien toponyms (or foreign toponyms) serve as stylistic and semantic indicators of stratified history and culture. They present a text in a text, a language within a language, a world within a world, in a given social reality, but not a nomenclature. They are considered vestiges of ancient civilisations, testimonies of the construction of different civilisations in one space, which implies that that space has the capacity for different cultures, if there is enough plausible time and nations with civilisational predispositions. If all historical traces are erased, the process will result in zombie spaces, deprived from sense, style, soul, character, destiny, and history.

Every translation of geographical names and terms, from one language to another, is often made between languages with different systematic affiliations, by law and as a result of forced usage, as a form of state violence (Ricoeur, Foucault) over collective cultural memory and over the inherited non-material cultural heritage which, declaratively, is under UN and UNESCO protection. Toponym translation is a violent dislocation in the space of language and culture, par excellence. The act of translating toponyms (Latin: *translatio*) from one language to another, within the frames of culturally and ethnically marked space, is undeniable violence against cultural heritage. Toponym translation is seen as a violent erasure of linguistic and cultural memory, as an attempt to construct a new world based on quasi-humanistic principles. If toponyms present a mirror of linguistic, cultural, and ethnic identity and space, then by translating them, we destroy that mirror and create conditions for improper identifications and misprojections of reality. Not to mention the individual and collective frustrations!

Moreover, toponym translation entails a necessary revision of existing geographic maps. Because we move in space not only physically, but also visually and imaginarily, we can—with the help of information and labels that identify territory—come to a conclusion that mapping is extremely important. Cartography presents a simulacrum of the geographical real space. If a territory experiences legally sanctioned radical changes of name identifications overnight, the population of the same territory will become disoriented and will experience a state of identification shock.⁸

⁸ The UN has held more than ten conferences on the topic of standardisation of geographic names of settlements and regions, mountains, rivers, lakes, all known as toponyms and oikonoms, oronyms, hydronyms. UN bulletin no. 374, of 1997, suggests that a state's name should be accepted as established in its Constitution. Yet, in 1993, the UN's General Assembly made a decision by which Macedonia was given a temporary reference (Former Yugoslav Republic of Macedonia), instead of adopting its constitutional name.

Macro toponyms are often subject to violent renaming, because micro toponyms are more resistant, more difficult to change as long as the same territory is populated by the native population. Micro toponyms are directly linked to the everyday, with a population's local awareness on one territory. Revisionist projects focused on macro toponyms are seen as a break in a civilisation's system, a devil's pact. To become a part of speech practices, in some areas, a population exchange was performed (for example, during the 1920s in northern Greece, sanctioned by law and interstate agreements, which were effected with violent relocations and persecution of the indigenous Slavic population, unprecedented in recent European history).

Enforced 'luxation' (displacement) of toponyms through their translation from one language to another, sanctioned by legal acts, is 'culture-cide'. It makes an attempt to revise historical facts and memories. Toponyms can be transcribed onto a different alphabet, letter-by-letter (transliteration), but should not be translated, especially not on the territory that is their civilisation's cradle, where they are practiced and inherited. No doubt, violent conversion is an introduction to a conversion of historical narratives and modern ethno-cultural identities, so that is why it has geostrategic implications.

History shows that there are violent forms of linguistic, cultural, religious, and ethnic dislocations, including changes of state borders when entire ethnic ensembles were divided and classified into different state entities, with different linguistic and cultural identities. Such is the case with the Bucharest Treaty in 1913, when Macedonia's 'geographic region was divided between her neighbours—Greece (51 %), Serbia (34 %) and Bulgaria (15 %}'. That division was confirmed in 1919 with the signing of the Treaty of Neuilly-sur-Seine (A. Karakadisou, in V. Rudometof 2003, 81). This 'fly in place' of Macedonian people had consequences on the Balkan's contemporary situations, especially in those which refer to the 'Macedonian question'.

Today, at the beginning of the twenty-first century, the territories in the Macedonia-Albania-Greece triangle are disfigured because of interventions of an extreme cosmetic character.⁹ The example of radical dislocation of Macedonian toponyms (linguistically identified as Slavic as well) is probably one of the few in modern history. It has been taking place over an almost entire century—from the 1920s to the 2000s. Macedonian toponyms, for centuries present on the territory of ethnic Macedonia (for which there is indisputable evidence), are being dislocated from their original linguistic/cultural context, in the context of several state entities: Greek, Albanian, and—paradoxically—Macedonian. Instead of transcribing, by using the Latin alphabet or other alphabets based on the transliteration principle (letter-by-letter), Macedonian toponyms and oikonoms are translated. Toponym translation presents a violent exile or

⁹ According to Selishchev, around 1.200 geographic names/settlements in Albania had a Slavic character at the beginning of the twentieth century (*Slavic population in Albania, 1931*).

exodus from one world to a completely new world, into different (foreign) linguistic and semantic spaces.

The dislocation of Macedonian toponyms from their original context, situated in the Macedonian language, to Greek or Albanian is violence and desecration of Macedonia's cultural heritage, and it becomes a form of revision of the truth with long-term consequences. It is a known fact that for over a century, Macedonian toponyms, and Macedonian culture as well, have been subjected to a systematic Hellenisation and Albanisation¹⁰—and –reactions to this act of culture-cide are, unfortunately, local and minimal.¹¹

On 16 August, 2004, in the *Official Gazette* no. 55, the *Law for territorial organization of the local self-government in the Republic of Macedonia* was published, both in Macedonian and in Albanian. In the Albanian translation of the Law, the Macedonian toponyms were subjected to translation into Albanian, which violated international standards for toponyms as immovable cultural heritage.

Modern Macedonians in the regions of ethnic Macedonia are witnesses of an uncivilised act of violent dislocation of Macedonian toponyms in Greek and Albanian (we shall not mention the question of personal names, although it is also a part of the process of de-identifying Macedonian people). Over a thousand toponyms have been translated into Greek and Albanian, and in some cases they were completely removed (banned), while in other cases, they were in a usage parallel with their original Macedonian form.

We can mention several examples, because the list of revoked toponyms is enormous and can fill a whole book, a black book of the Macedonian language and a grotesque testimony of the deformed humanity of contemporary civilisation:

Some indicators show that in modern-day Greece (in the regions of Aegean Macedonia), a total of 1,666 names of cities, settlements, and villages have been changed; during the period of 1918 to 1970, and in the twenties and forties of the twentieth century (especially in 1926, 1927, and 1928) 1,487 toponyms were changed (renamed). The change of these toponyms is systematic, as a strategic duty of the new state of Greece, which was granted with 'New Lands' (Aegean Macedonia) after the Bucharest Treaty. On the territory of Aegean Macedonia, most of the population was composed of Slavs of Macedonian origin (with the presence of an exarchate, or Bulgarophilic, national

¹⁰ Trans. note: something to be converted into Greek or Albanian, no matter its origin.

¹¹ As an illustration, we shall mention one Greek source: *Recount of the Greek residents in the new vicinities for 1913*, a publication of the Greek Ministry for the National Economy – Statistics board (Athens, 1915). It includes a graph of the Macedonian population with "distinctively Slavic identification" (there are Macedonians with a non-Greek nationality, as well as Greeks with fluid national identifications). There is a graph of an exarchate Macedonian village. There are arguments for the existence of Macedonian exarchates (Bulgarophiles) and Macedonian patriarchates (Greekophiles). There is also an example of a Macedonian Muslim population, and a population with a distinctive Aromanian identification (Vlachs).

sense) and of Vlachs (Pind).¹² The first exchange consisted of members of the Turkish and Bulgarian populations (where 30,000 citizens were exiled or forced to migrate, based the Treaty of Neuilly-sur-Seine signed by Bulgaria and Greece for a voluntary departure, that is, the dislocation or resettlement of the population). After that, a special *Guide* was adopted, which was focused on specifications for the change of toponyms, and after that, in 1920, the Ministry published a guidebook for the renaming of geographic names (N. Politis, *Advice on the Change of the Names of Municipalities and Villages*, Athens); in the period from 1918 to 1970, numerous laws were adopted that related to the name change of settlements, mountains, rivers (names which contained a name of a saint, and so on, were only adapted to Greek, and they were not a part of this number of renamed toponyms).¹³ Here we will give just a short list of changed names: Voden to Edessa, Rupishta to Arkos Orestikon, Postol to Pella, Libanovo to Aeginon, Larigovo to Arnea (on Arnis island), Vrtikop to Skidra, Valovista to Sidirokastron, Kutles to Virginia, Kostur to Castoria, Lerin to Florina, Kukus to Kilkis, Bistrica to Aliakmon, Galik to Erigon, Lake Gorcilovo to Pikrolimi, Mount Pijavica to Stratonikon, Grbovica to Atos, Sveta Gora to Agion Oros, Karakamen to Vermion, Valoviste to Eparhija Sindikis, and many more.

¹² 12 Thus, in the period from 1918 to 1925, 76 inhabited places in Aegean Macedonia were renamed: in 1918—one; in 1919—two; in 1920—two; in 1921—two; in 1922—eighteen; in 1923—eighteen; in 1924—six; and in 1925—twenty-six. However, as soon as the processes of migration came to an end and the position of the state was strengthened, and, following the legislative orders of 17 September 1926, published in the government official gazette (21 September 1926), and the Decision of the Ministerial Council dated 10 November 1927, published in the gazette of 13 November 1927, the process of renaming the inhabited places was accelerated to an incredible degree. Consequently, over the course of 1926, 440 places in Aegean Macedonia were renamed.

In only three years—1926, 1927, and 1928—1,497 places in Aegean Macedonia were renamed. By the end of 1928, most inhabited places in Aegean Macedonia had been given new names, but the Greek state continued the process by a gradual perfection of the system of renaming, effected through new laws and new instructions. On 13 March 1929, the special law known under its number, 4,096, was passed and published in government gazette S99 of 13 March 1929. This law contained detailed instructions and directives for the processing of renaming places. By the force of this law and many other instructions (amended by laws of 18 June 1935, 22 November 1938, and 4 December 1945), legislative orders, and enactments, the process of renaming inhabited areas has carried on to this day, taking care of each and every geographical name of suspicious origin throughout Macedonia, including entirely insignificant places, all aimed at erasing any possible Slav trace from Aegean Macedonia and from the whole of Greece. With these laws, instructions, and other enactments, the district commissions in charge of the change of place names and the Principal Commission at the Ministerial Council of Greece (established as early as 1909) enforced many more changes. In the period from 1929 to 1940, another 39 places in Aegean Macedonia were renamed, and after World War II (up to 1979), yet another 135 places in this part of Macedonia were renamed. An estimated total of 1,666 cities, towns, and villages were renamed in Aegean Macedonia in the period from 1918 to 1970. This figure does not include inhabited places whose renaming has not been announced in the government gazette, which has been taken as the exclusive source for the figures and the dynamics of renaming given here by years and districts. Neither does it include the numerous Macedonian settlements named after saints, the names of which Greece simply translated from Macedonian into Greek. See <http://makedonija.name/history/aegean-macedonia-names-toponyms>.

¹³ Afanasij M. Selishchev, *Slavic population in Albania*, Sofia, 1931.

On the territory of (modern) Albania, if we agree with the numerous reference sources,¹⁴ Slavic toponyms are undoubtedly among the oldest (together with Aromanian), because after the settlement, the Albanian population continued using the same names, and they changed them over time. They have been alive for centuries, although from epoch to epoch, from empire to empire, they experienced transformations via Latinisation (in the Roman Empire), Hellenisation (in the Byzantium Empire), and Turkisation (in the Ottoman Empire).¹⁵ According to Afanasij M. Selishchev (1931), the use of Slavic terms (Macedonian and Serbian—according to some sources, although the Macedonian part is referred to as Bulgarian) on the territories of the so-called Western Balkans¹⁶ was dominant in several spheres of existence (agriculture, trade, craftsmanship, as well as in toponomasty) until the beginning of the twentieth century and the formation of the Albanian state in 1918.

In the older Roman and Byzantine geographic charts/maps of Balkan territories and of the so-called Western Balkans (which inclines toward Albania), as well as in several *charts (hrisovulji, gramoti)* of Serbian, Montenegrin, and Austro-Hungarian rulers (King Dushan, Stefan Urosh III, King Alfons, Dechanska gramota), hundreds of Slavic toponyms have been identified (Gorane, Babjane, Luzane, Smokva, Slatino, Velja Glava, Radogoshta, Bor, Slepipotok, Mechina, Tlsto brdo, Zrkovo, Vratnica, Ribniva, Breg, Belica, Gradec, Topala, Glava, Suva Gora, Cherna/Crna Gora, Gorica, Vele Pole, Visoka, Janica, Grnchari/Grchari, Grnec, Cherepec, Lonchari, Krvari, Prevez, Izvor, and so forth). According to the processes of assimilation, conversion and “de-slavenization” of Albanian territories in their different types of migration, these names have been changed, because of the twentieth century’s specific legislatives and the creation of the new national Balkan states. According to certain resources, the Skadar area is the richest with Slavic names, as well as the area around Ohrid-Prespa. Due to an analysis dating from the fourteenth century, over ninety percent of the population of today’s Albania bore names with Slavic etymology, and, most likely, with Slavic origin. We shall list just a few Slavic toponyms here which have been changed, some of them by legal acts of the new Albanian state, from Slavic to Albanian: Sveta Gorica to Zuadigoriza, Pistul to Pista Gjader, Brodec to Vau, Montenegro to Mslji I Zi, Shiroki Brod to Vau I Lezhes, Gladra river to Gjader, Gorica/Korica to Korcha, Grazhdani to Gjegan, Poljana to Pulaj, Belgrad to Berat, and Moskopole to Voskopojë.

¹⁴ Here we can mention the process of Latinisation, because in order for something to be Latinised, it has to be inherited from previous periods and cultures, which leaves open the question whether Slavic toponyms do not have an older origin (sixth to seventh century).

¹⁵ I believe that the term ‘Western Balkans’—promoted after the fall of Yugoslavia and the border changes in this area, which came after a series of conflicts—is an attempt to construct a new toponym for a region that, in the past, did not bear the name it has today and that implicates orientation towards territories that today are inhabited mostly by the Albanian population.

¹⁶ With the newest practices in the Republic of Macedonia, the decrees stated in the *Law for management of the world’s natural and cultural heritage* (published in official gazette no. 75 on 7 June 2010) for the region of Ohrid are disregarded.

Paradoxically, within the independent Republic of Macedonia, in the *Law for territorial organization of the local self-government in the Republic of Macedonia* (published on 16 August, 2004, in the *Official Gazette*, no. 55), which was bilingual—in Macedonian and in Albanian—a (non-systematic) translation was made of Macedonian geographic names and settlements into Albanian. With this translation, the international standards for toponyms as immovable cultural heritage have been endangered, which resulted in a process of a violent de-Macedonisation (or Albanisation) of the Macedonian territory, history, identity, and reality.¹⁷ With this legal act, hundreds of toponyms have been translated, from Macedonian to Albanian, but in this case a parallel existence of names was allowed—of ancient Macedonian and newly-constructed Albanian toponyms: Bela Voda—Uje I Bardhe, Rid—Kodra, Izvor—Kroj, Pole—Fushe, Crkva—Kishe, Montenegro—Mal I Zi, Bel Kamen—Gjuri Bard, Golema Mlaka—Mulaki Made, Golo Brdo—Kodra Goloce, Orlov Kamen—Gjuri Sipas, Studen Izvor—Kroj Ftohat, Crveno Brdo—Kodra Kuce, Suv Dol—Proj Tad, and so on.

It should be noted that within the Yugoslavian Federation, toponyms managed to maintain the authentic and personal form from which they arose, so they were not subjected to semantic or other forms of contusions in the transcription process (from one language to another) from one alphabet to another. This practice was far more civilised than the modern one, in which the leading interest in the interpretation of inherited linguistic and other forms of spiritual movable goods was the state's, and most of the countries that surrounded Macedonia were nationalist and had a low sensibility of linguistic and cultural diversity.¹⁸ The basic motive for changing inherited names of geographic places and villages and towns was the existence of non-Greek ethnicities. The dislocation of the toponyms is followed by the dislocation of the linguistic/ethnic community, or its compensation.

Conclusion

Violent linguistic, cultural, and ethnic dislocation is a form of violent cultural dislocation, even a kind of cultural genocide. Moreover, violent linguistic and cultural dislocation can generate interethnic and regional tensions. This dislocation is applicable in certain situations as a form of political manipulation, and as a strategy for de-identification, for historical revision, for the re-mapping of state borders, and for the obstruction of one nation, in order to force it to become an international legal subject. If it is correct that toponyms are facts of memory, then renaming becomes a violent revision of the facts of memory. One of the most obvious consequences of this cultural and linguistic

17 With the newest practices in the Republic of Macedonia, the specifications included in the *Law for managing the world's natural and cultural heritage* (published in Macedonia's official gazette, no. 75 on 7 June 2010) have been disregarded.

18 On the other hand, the case with Thessaly in Greece shows that Slavic (non-Greek) toponyms are still in use (they have not been changed), because there was not a significant Macedonian (Slavophone) population there.

violence lies in the negation of the cultural and historical pretext of one ethno-cultural identity.

Toponym translation is a form of a violent dislocation, a 'luxation' (displacement) of linguistic and memory heritage, as well as of the collective memory of nations. Therefore, the cause of linguistic and cultural genocide, alien to civilisation's humanistic code, including the code of democracy as well, lies in the translation process of toponyms; that process can and should be prevented—and adjusted/corrected whenever the conditions prove suitable. The violent translation of toponyms has geo-political consequences, and that is why it has to be subjected to international and regional scientific observation. On this distinguished comparative gathering, however, as much as this might seem to be about rhetoric, we should accentuate the significance of future comparative research into the field of the linguistic and cultural memory of the Mediterranean and the Balkans in Europe and worldwide. We should, of course, focus on developing new protective measurements of an international as well as regional character (considering the singularity of certain regions), which will focus on the protection of immovable cultural heritage and, in that context, on the protection of linguistic heritage in the form of toponyms, as well as other forms of nomenclature of places.

The situation with toponyms in the Republic of Macedonia is so alarming that it is absolutely necessary to take firm steps towards the correction of the aforementioned *Law* of 2004 and the other subordinate legislations in this context. History is subjected to revisions and reconstructions in situations when there are national, negative, and secessionist intentions. To prevent a cultural catastrophe in the region of Macedonia, as well as on the Balkan region, a kind of Balkan Charter should be adopted—as soon as possible—one which will protect toponyms and which will prevent the dislocation of geographic names from one language to another, from one collective memory to another, and prevent the dislocation of the historical truth itself, as well as inherited historical facts.¹⁹

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¹⁹ Exonyms are forms of toponyms located outside of their own linguistic territory (outside of Macedonia, in this case); they were a subject of discussion at the UN conference held in Berlin in 2002.

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Une modalité de récit de voyage: le déplacement à pied

Abstract: Due to the diversity of its forms and its extended chronological development, the voyage narrative is a genre with rather blurred edges. Walking travel introduces a range of particular perspectives. The compared study of three 20th century authors, W. G. Sebald, J. Lacarrière and J. M. Espinàs further illustrates the varieties of this genre.

Key Words: Travel writing, walking travel, W. G. Sebald, J. Lacarrière, J. M. Espinàs

Le récit de voyage, par sa variété de formes et son large éventail chronologique, a posé des problèmes aux critiques quand ils ont essayé d'en préciser les limites et les contours: "L'on est donc forcé de reconnaître, face à cette variété de pratiques et de formes, l'extrême difficulté sinon l'impossibilité à considérer et à décrire le récit de voyage en termes de genre constitué, autonome," (Le Huenen 46). Le récit de voyage se classait dans la catégorie des récits "factuels" (Genette 76), souvent avec des éléments du récit fictionnel. Néanmoins la distinction genettienne ouvrait l'accès au classement de littéraire "a ciertos textos hasta entonces exiliados de aquel ámbito. Relatos historiográficos, biografías, diarios, memorias y por supuesto, relatos de viaje" (Alburquerque García 16). Dans ce contexte, on peut se demander si le récit de voyage qui s'organise à partir du déplacement à pied, donc relié aux vicissitudes de la marche, présente des particularités narratologiques qui lui seraient caractéristiques. Faudrait-il encore distinguer la marche, de la promenade et de la flânerie, la promenade renfermant des désirs de distraction chez le promeneur, la flânerie suggérant plutôt la déambulation dans un cadre urbain: "*Flânerie* requires the city and its crowds (...), the *flâneur* is observed while observing" (Parkhurst 27). Par contre, la marche, même si elle peut dériver en errance ou en vagabondage, se propose un point d'arrivée, elle doit franchir des étapes, et elle implique pour le narrateur des angles de vision et des perspectives changeantes en l'assujettissant à une appréhension de la réalité séquentielle.

La marche, par sa composante de mouvement régulier, a été très vite unie au développement de la pensée philosophique, suivant la tradition de l'école péripatéticienne, et elle était censée favoriser une concentration des

facultés de l'esprit. Ainsi l'avait témoigné Rousseau dans un passage bien connu du Livre Quatrième des *Confessions*: "La marche a quelque chose qui anime et avive mes idées: je ne puis presque penser quand je reste en place; il faut que mon corps soit en branle pour y mettre mon esprit" (Rousseau 218). Mais l'expérience strictement individuelle de Rousseau avait mis en valeur que la marche était une clef privilégiée pour faire émerger des possibilités créatives insoupçonnées: "alternating rhythm of right leg, left leg, can induce a hypnotically self-absorbed state (...) as well as more abstruse forms of introspection and concentrated creative thought" (Jarvis 68). Ce lien entre expérience ambulatoire et expérience créative a permis de rapprocher la marche de la création par excellence, la création poétique dont Wordsworth et Rimbaud, dans leurs traditions littéraires différentes, en seraient des exemples paradigmatiques en tant que poètes marcheurs. Dans le cas de Wordsworth les observations de certains critiques sur le rythme poétique de son chant qualifié de "rythme ambulatoire" ou "pedestrian rhythm" (Gaillet 315) permettaient de resserrer encore les liens entre marche et poésie. D'ailleurs Paul Valéry, tout en mettant en relief la difficulté d'exprimer par des mots la liaison entre l'expérience pédestre et l'expérience créatrice, avait essayé d'explicitier comment naissait en lui le rythme tout en marchant:

J'étais sorti de chez moi pour me délasser, par la marche et les regards variés qu'elle entraîne, de quelque besogne ennuyeux. Comme je suivais la rue que j'habite, je fus tout à coup *saisi* par un rythme qui s'imposait à moi (...). Un autre rythme vint alors doubler le premier et se combiner avec lui ; et il s'établit je ne sais quelles relations *transversales* entre ces deux lois. (Valéry 1322)

La littérature européenne - dès le dernier tiers du XVIIIe siècle et parallèlement à la reconnaissance sociale de la marche, distinguée finalement du délit de vagabondage ou des "footpads" qui étaient "viewed with greater suspicion and fear" (Wallace 30) intégra graduellement l'exercice ambulatoire comme une ressource dont les auteurs pouvaient disposer pour vivifier leurs capacités créatives dans des genres si divers tels que des récits de voyage, de la poésie ou des romans. Les tendances esthétiques et spirituelles sous-jacentes dans le romantisme accéléraient le rapport avec la marche comme expérience individuelle privilégiée: "Walking being for most Romantics (and not only for them) an essentially solitary experience" (Thompson 71). La marche, surtout solitaire, renfermait tout à la fois la possibilité de la plongée dans le Moi et celle des retrouvailles avec l'Autre, quand bien même cet Autre serait la fille morte évoquée par Victor Hugo dans le poème XIV du Livre Quatrième de *Les Contemplations*: "Je marcherai les yeux fixés sur mes pensées / Sans rien voir au dehors, sans entendre aucun bruit".

Au XXe siècle, même si les contextes évoqués ont été largement dépassés, la marche est encore une source d'inspiration littéraire qu'il s'agisse

du simple déplacement à pied, de la promenade ou du tour. J'aimerais étudier sa présence sous-jacente et son incidence narratologique dans le genre du récit de voyage, à partir du choix qu'ont en fait comme moyen de déplacement trois auteurs européens d'origine et de formation très différentes: Winfried Georg Maximilian Sebald (1944-2001), dans *Die Ringe des Saturn* (*Les Anneaux de Saturne* 1995), Jacques Lacarrière (1925-2005) dans *Chemin faisant* (1974) et Josep Maria Espinàs (1927) dans *A peu pels camins de cendra. Viatge al Berguedà* (*A pied par les chemins de cendre. Voyage au Berguedà* 1994).

L'œuvre sebaldien dans son ensemble a suscité l'intérêt de la critique internationale non seulement par ses valeurs littéraires mais aussi par une vision désolante de l'Histoire d'Europe qui nous rapproche de l'esthétique postmoderne. Sebald, qui a fait de la poésie, écrit des essais et de la prose fictionnelle, s'est caractérisé par la rupture des catégories génériques étanches ainsi que par le mélange des codes langagiers divers; dans *Les Anneaux*, ces irruptions langagières sont en anglais, en français et aussi en flamand, à travers le haut-parleur qui transmet aux touristes des renseignements sur la bataille de Waterloo. Sebald inclut encore dans son texte un éventail varié d'illustrations allant d'une photographie d'une caille chinoise à des tableaux de batailles navales. *Die Ringe des Saturn* porte comme sous-titre "Eine englische Wallfahrt", "un pèlerinage anglais". Michel Butor rappelle que le mot pèlerinage "désigne d'abord le voyage au tombeau d'un saint, puis au lieu d'une apparition, site oraculaire; on y apporte sa question, on en attend une réponse, guérison du corps ou de l'âme" (Butor 19).

Dans le cas de *Les Anneaux*, le terme pèlerinage s'applique au voyage que le narrateur a entrepris à Nuremberg, des années avant de faire son périple anglais: "Il allait voir le tombeau de son saint patron. (...) Le voyage des *Anneaux* ne mène, lui, à aucun lieu sacré mais il épouse le rythme du pèlerinage." (Carré 107). Le voyage de l'auteur- narrateur se fait dans le comté de Suffolk, entre Lowestoft et Orfordness. Dans cette contrée bien délimitée, le parcours à pied permet une vision du pays mais aussi une plongée dans l'intériorité du narrateur et dans son vaste univers culturel pour y trouver des souvenirs et des références que le texte fait affleurer.

Jacques Lacarrière se montra un helléniste passionné dès son premier voyage en Grèce en 1947 avec la troupe de la Sorbonne; auteur de plusieurs traductions de grec ancien, "il a aussi contribué à faire connaître en France, en les traduisant, un grand nombre de poètes et prosateurs grecs contemporains parmi lesquels Vassilikos, Taktsis, Séféris, Elytis, Ritsos, Frangias et Prévélakis" (Samioù 66). Des œuvres comme *L'Été Grec* (1976), récit de voyage, ou le *Dictionnaire amoureux de la Grèce* (2001), un glossaire personnel de ce pays, témoignent de son amour et de sa grande connaissance de la Grèce. Sa production, hétérogène comme sa formation, comprend un roman, *Dans la forêt des songes* (2005), des poèmes, des essais d'érudition tels que *Les Hommes ivres de Dieu. Essai sur le christianisme et les Pères du désert d'Égypte et de Syrie*

(1961) ou *Les Gnostiques* (1973), avec préface de Lawrence Durrell, et d'autres textes divers. *Chemin faisant. Récit d'une traversée pédestre de la France* (1974) est un récit de voyage élaboré à partir d'un parcours de mille kilomètres à pied à travers la France, des Vosges aux Corbières.

Josep Maria Espinàs, né à Barcelone et auteur catalan dont le best-seller *El teu nom és Olga* (*Ton nom est Olga*, 1986), la vie au quotidien avec sa fille mongolienne, a été traduit, entre autres, en anglais, en allemand ou en tchèque, a un œuvre de plus de quatre-vingts ouvrages publiés de genres très divers: romans, récits non fictionnels, chroniques de voyage, essais, mémoires, travail quotidien de journalisme, bien que dans cet ensemble hétéroclite le récit de voyage à pied et surtout la chronique journalistique aient pris un poids déterminant. Il a encore réalisé, dans les années soixante, une activité créatrice importante dans le domaine de la Nouvelle Chanson Catalane, et il a fait des adaptations d'auteurs français tels que Brassens. Si Espinàs se déclare partisan du récit de voyage à pied c'est parce qu'il lui permet d'écrire ce qu'il voit et parce qu'il trouve passionnant de "connaître les autres" (Castells 48). Selon ses propres mots, les ondoyants parcours de l'introspection et de la connaissance du Moi ne l'intéressent absolument pas (Castells 48). Par contre, le récit de voyage lui permet de retrouver une esthétique réaliste qui lui était chère dans ses romans des années cinquante, le réalisme social et le néoréalisme qui se diffusaient en Espagne à travers le cinéma italien (Rossellini, Sica, le premier Visconti) et par des films tels que *Ladri di biciclette* (Cònsul 45).

Rien d'étonnant donc que ces récits de voyage à pied dans la géographie espagnole constituent un ensemble de dix-neuf livres dont le sujet tourne autour du chemin. De ce corpus il en ressort un volume intitulé *A pied par les chemins de cendre* où l'auteur raconte une expérience particulière, celle d'un parcours fait dans une zone jadis verte et boisée, dévastée après par un incendie.

Les ouvrages choisis partagent tous les trois un manque de définition générique: *Les Anneaux de Saturne*, qualifié de "patchword" (Carré 86), est un mélange de journal de voyage, d'autobiographie, de fiction et d'encyclopédie; de *Chemin faisant*, avec une structure beaucoup moins complexe, Lacarrière nous dit ce qu'il n'est pas: "Ce livre n'est donc pas un guide pédestre de la France, un inventaire touristique, un pèlerinage culturel" (Lacarrière 1). Et tout aussi suspicieux envers une classification se montre Espinàs quand il définit son ouvrage par l'absence des traits logiquement attendus: "mes livres ne sont pas des livres de géographie ni d'histoire,(...) ni des livres d'analyse des régions (...) ni des livres d'excursionniste, même si j'ai fait mon trajet à pied"²⁰ (Espinàs 11)

Dans les trois exemples, il s'agit d'un récit à la première personne, considérée le point d'ancrage de la subjectivité dans le langage et qu'on peut inférer à l'auteur lui-même; mais l'expression de cette subjectivité est bien

²⁰ "no són llibres de geografia ni d'història (...) ni llibres d'anàlisi comarcal (...) ni llibres d'excursionisme, encara que el trajecte l'hagi fet caminant"

différente chez les trois auteurs. L'auteur-narrateur sebaldien est très souvent pris par l'angoisse: "plus je me rapprochais du centre, plus j'étais oppressé par ce que je voyais" (Sebald 62), peureux ou inquiet par des cauchemars ou des visions; dans cet état d'âme, le marcheur perd ses points de repère et par là son angoisse s'agrandit: "il m'arriva aussi, à plusieurs reprises, de rebrousser chemin sur une longue distance, et ce faisant, je me trouvai plongé au bout du compte dans un état de panique croissante" (Sebald 223). Par contre, Lacarrière ou Espinàs deviennent des narrateurs-témoins qui voient et observent en essayant de préserver leur objectivité qui se confère à ce qui est observé, soit les gens des villages soit les paysages d'alentour. Aussi les entretiens sont-ils souvent rendus au style direct et ils donnent l'occasion d'introduire l'histoire d'un lieu ou l'évocation d'un passé.

La description joue un rôle de premier ordre dans tout récit de voyage. A l'instar du modèle réaliste, il s'agit aussi de "faire voir", encore que, à la différence de ce modèle, les narrateurs ne sont pas censés voir car ils "voient" réellement, souvent d'un regard qui est en mouvement. La description se développe d'après le point de vue du narrateur, bien que l'art savant de Sebald crée des effets de perspective dans un rêve éveillé qui finit en cauchemar: "Dans mon rêve de lande, j'étais assis dans le pavillon chinois, paralysé par l'étonnement, et pourtant, je me tenais aussi dehors, à un pied seulement du bord, constatant que c'était une chose terrible que d'avoir à plonger ses yeux si loin en contrebas" (Sebald 226). Mais chez Lacarrière et Espinàs le discours du narrateur véhicule la description d'un entourage observé d'un regard moins rêveur. Ainsi, la sensation éveillée chez le lecteur est celle d'un récit pris sur le vif quand la réalité est bien autre car chez les auteurs des récits de voyage à pied le temps d'écriture est postérieur à l'expérience: Dans *Les Anneaux de Saturne* "de fait, dans le récit, deux années pénibles séparent les pérégrinations de cet été 1992 de leur mise en texte" (Carré 95). On comprend aisément qu'un journal de route est difficile à tenir ... en route, comme l'avoue Lacarrière: "Bien que je me sois astreint à le faire chaque jour, il est difficile de tenir un journal de route. En écrivant ce livre, je m'aperçois combien la simple juxtaposition des faits, la notation des événements (...) sont impuissants à restituer la durée réelle de la marche" (Lacarrière 217-218).

L'écriture du récit de voyage à pied se présenterait ainsi comme une réécriture où le temps et la mémoire ont opéré une sélection sur le vécu et le vu; sans doute des souvenirs précis restent mais la parole écrite reprend son pouvoir sur l'espace et sur le temps révolu. Lacarrière fait magistralement une émotive évocation de ce processus de création lié au "bloc de notes" qui présente des antécédents littéraires aussi illustres que ceux de Victor Hugo, Paul Valéry ou Albert Camus.

La description nous renseigne sur les respectifs concepts d'écriture des auteurs, sur le choix de leur parcours géographique et sur leurs inclinations personnelles. Le "pèlerinage" sebaldien se déroule du côté du comté de Suffolk

vers le sud-ouest, la vue de la mer y est parfois présente et différentes villes de cette région jalonnent le parcours du narrateur: Lowestoft, Southwold, Dunwich, Middleton..., au total, trente milles de parcours d'après les calculs de John Beck (Beck 86). Le chemin réveille chez le narrateur des réminiscences et des digressions diverses en accord avec l'esthétique de "l'ondoyant et divers" qui plaisait à Montaigne. Bien différent est le parcours choisi par Lacarrière: mille kilomètres à pied à travers la France, des Vosges aux Corbières, en allant du nord vers le sud, et en commençant à Saverne pour finir à Leucate. Selon ses propres mots, il ne s'intéressait pas aux villes qu'il dit ne pas aimer; par contre, dans sa description de la nature il pratique parfois un zoom d'approximation comme s'il s'agissait d'un botaniste:

Je regarde cette fleur, attirante et redoutable, plus redoutable encore que la digitale, et qu'on appelle tour à tour de son nom botanique le *colchique d'automne* mais aussi en raison de son poison, *le tue-chien*, en raison de sa couleur le *safran des prés* ou le *safran bâtard* et en raison sans doute de l'attrance ambiguë qu'elle exerce. (Lacarrière 170)

Josep M. Espinàs, lui, dit s'intéresser fondamentalement aux gens. C'est la rencontre avec des gens différents qui le stimule à entreprendre un voyage à pied, l'extraordinaire variété et richesse du genre humain même dans un coin de terre commun. *A pied par les chemins de cendre* lui a permis d'entendre de vive voix le récits des hommes du Berguedà se précipitant dans les bois pour éteindre le feu et la panique des femmes et enfants restant seuls au village: l'expérience humaine l'emporte forcément sur la description de la nature.

Élément important dans la structure narrative du récit de voyage, et encore plus dans la logique d'effort qui impose la traversée à pied, c'est l'arrêt de séjour, soit pour trouver un gîte où coucher ou un *hostal* où se désaltérer. Ces espaces changeants liés à l'errance deviennent significatifs de la région parcourue, du caractère des autochtones mais aussi de l'individualité du narrateur. La *Weltanschauung* de Sebald, marquée par une morne mélancolie, retient des descriptions d'hôtels qui filtrent les anciennes crises économiques de la région ou des déchéances familiales comme celle des Ashbury, lors d'un ancien voyage du narrateur en Irlande: "Du reste, dit Mrs Ashbury, vous êtes le premier hôte à s'être présenté chez nous depuis que nous avons mis -il y a de cela dix ans- l'annonce dans la vitrine de l'épicerie de Clarahill" (Sebald 287). L'acte d'hébergement en soi reflète le caractère des autochtones ou du moins tel que le perçoit le point de vue du narrateur:

"Pas de chambre!" (...) Je pressentis ce soir-là (et j'en aurai dans les semaines suivantes la confirmation éclatante) l'indifférence et l'égoïsme des Français, leur méfiance et même leur hostilité à l'égard de tous ceux qui voyagent ou qui se déplacent sans être touristes ou vacanciers. (Lacarrière 57-58)

Les impressions des accueils en chemin, par contre, sont positives chez Espinàs chez qui le lecteur respire la cordialité villageoise proverbiale: dans son parcours, *l'hostal* est un endroit convivial d'échange de propos où même si l'on refuse de faire un dîner, on le fait gentiment: "Quand j'arrive à l'hostal Tor (...) ils m'avertissent qu'aujourd'hui (...) ils ne font pas de repas. Mais ils sont aimables. Ils m'offrent une omelette (...)”²¹ (Espinàs 89).

La halte à l'auberge est un stéréotype des romans d'aventure ou picaresques qui devient parfois, dans le récit de voyage, un fil conducteur de la trame; la tradition littéraire faisait converger dans l'auberge les lignes de force du récit à cause des personnages rencontrés et des histoires de vie qui s'en dérivait. En fait, dans les romans dont la structure reposait sur un parcours itinérant, - *l'Histoire de Gil Blas de Santillane* de Lesage en ferait un bel exemple-, la rencontre hasardeuse fournissait l'occasion d'esquisser un personnage et d'entendre l'histoire de sa vie: "Oh! pour mon histoire, s'écria-t-il, elle ne mérite guère d'être entendue (...) Néanmoins, ajouta-t-il, puisque nous n'avons rien de meilleur à faire, je vais vous la raconter telle qu'elle est" (Lesage I, 102). L'histoire dominante, celle du voyage, s'interrompt pour inclure des histoires intercalées. Mais les rencontres hasardeuses ont une dimension autre que narrative: elles permettent la rencontre de l'Autre. Pour Lacarrière "affronter l'imprévu quotidien des rencontres (...) c'est se faire autre et, d'une certaine façon renaître" (Lacarrière 202). Aussi Espinàs a-t-il affirmé dans une interview que le but de ses voyages à pied était la rencontre de l'Autre. Cette rencontre, sans cesse renouvelée au gré du hasard, permet d'esquisser de cet Autre des portraits succincts, d'en définir le métier et de le convertir en personnage, fût-il passager.

Dans l'expérience piétonne, "objects emerge and grow and vanishing" (Jarvis 68). La marche semble donc imposer une chronologie événementielle linéaire. Néanmoins il n'en est pas ainsi: chez Sebald, l'intertexte des écrits d'autres auteurs permet "chaque fois, plonger le lecteur dans l'épaisseur du temps" (Carré 109) et chez les deux autres auteurs, la marche implique une réflexion sur le temps, une appréhension toute particulière du passage du temps où la chronologie n'est plus événementielle mais du vécu.

Ainsi, pour l'auteur catalan "la vie passe très lentement quand on va à pied; on a le temps de regarder chaque arbre, le toit rougeâtre qui apparaît dans le bois..."²²(Espinàs 95), aussi conclut-il que le voyage à pied est un état d'âme. Chez Lacarrière marcher implique "prendre son temps, savoir attendre" (64), c'est-à-dire, une libération des contraintes temporelles: "Marcher ainsi engendre peu à peu (...) et surtout à l'égard du temps, un affranchissement, une

²¹ "Quan arribo a la fonda Tor(...) m'avisen que avui (...) no fan sopars. Però són amables. Si em conformo amb una truita (...)

²² "La vida va molt poc a poc quan es va a peu, hi ha temps de mirar cada arbre, cada teulada vermellova que apareix entre el bosc"

disponibilité singulière” (Lacarrière 154). Paradoxalement la marche le convertit en “un éternel passant pressé” (257) et éveille en lui un sentiment d’insatisfaction: “Curieusement, malgré les lenteurs, les imprévus de ce voyage, j’ai l’impression de tout traverser en vitesse, de ne rien voir véritablement ou plutôt de ne rien partager vraiment” (Lacarrière 84).

Ces confessions confèrent au récit un caractère intime qui nous ramène à l’autobiographie et l’objectivité du prétendu témoignage se dilue sous l’accent personnel de la voix de l’auteur. Luigi Marfè rappelle qu’il faut distinguer la *travel literature* (le *Don Quijote* de Miguel de Cervantes) du *travel writing* (*Tristes Tropiques* de Claude Lévi-Strauss) (Marfè 4). Ces derniers seraient, à proprement parler, des récits de voyage. Dans le cas des récits de voyage à pied le pacte référentiel se fait plus évident parce que le territoire est observé de très près et l’anecdote devient, de ce fait, plus saisissante. Mais cela n’empêche pas que l’empreinte personnelle de l’auteur-narrateur, son monde intime, ne transperce la prétendue objectivité du récit. L’écriture, le pouvoir de création de l’auteur prend plus d’importance que le voyage qui, peut-être, finalement, ne serait plus l’essentiel du récit de voyage.

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L'Atopie de Barthes

Abstract: Cette lecture de Roland Barthes porte sur les pouvoirs du déplacement, l'effet du déménagement, le démon de l'altérité. Ces attributs de la pensée puissante et hétéroclite de Barthes ne font pas preuve de contradiction, incohérence ou absence de la faculté de synthèse. Au contraire, ils sont traduits comme facteurs fondamentaux de l'acte de création.

Partout dans l'œuvre de Barthes un projet de changement, une autre perspective, une nouvelle configuration: l'idéal c'est atopie. Il faut saboter la doxa littéraire par la création d'une autre histoire du langage, postuler une autre science de la littérature, inventer un autre plaisir du texte. Cette image un peu forcée de l'atopie de Barthes, cette mythologie de l'œuvre ouverte n'est pas sans fondement: elle est l'essence de la recherche philosophique barthesienne qui a inspiré tant d'autres recherches littéraires au XXe siècle.

Mots-clés : Roland Barthes, déplacement, déménagement, atopie

“Cette vie est un hôpital où chaque malade est possédé du désir de changer de lit. Celui-ci voudrait souffrir en face du poêle, et celui-là croit qu'il guérirait à côté de la fenêtre.

Il me semble que je serais toujours bien là où je ne suis pas, et cette question de déménagement en est une que je discute sans cesse avec mon âme”, dit Baudelaire dans un texte poétique ou poème en prose qui, curieusement, porte un titre en anglais – “Any where out of the world”.

Pourquoi citer des vers au commencement d'un récit dont l'intérêt est plutôt du côté de la prose?

Tout d'abord, parce qu'en littérature, tout comme dans la vie, on ne peut facilement échapper à nos premiers amours. Ce sont des ombres, des spectres, des démons qui nous poursuivent à jamais.

Deuxièmement, parce que ce malaise baudelairien, ou si vous préférez, ce spleen baudelairien peut être pris comme le mobile de la quête créatrice. – “Au fond de l'inconnu, pour trouver du nouveau”, dit Baudelaire ailleurs et définit sa poétique

Et puis, il y a l'aspect philosophique : mouvoir, bouger, (se) déplacer, déménager – n'est-ce pas là un moyen privilégié de lutter contre l'achevé, de saboter le définitif, en fin de compte, de déjouer la mort?

Strictu sensu : deux lexies de ce texte de Baudelaire nous mettent en état d'une inquiétante familiarité : “question de déménagement” et “je discute sans cesse avec mon âme”. Qu'y a-t-il de commun entre un poète qui se veut critique et un critique qui se veut écrivain? Quel est le lien qui unit ces “sujets incertains”

dans lesquels “chaque attribut est en quelque sorte combattu par son contraire”. (Barthes, *Leçon*, 7)

Eh bien, il y a l'écriture.

Concevoir la littérature comme une forme de bonheur : “On écrit avec son désir et je ne finis pas de désirer”, avoue Barthes dans *Roland Barthes par Roland Barthes*. Le bonheur a un autre nom chez Baudelaire : c'est la beauté, son unique reine (*Hymne à la beauté*). Discuter sans cesse avec mon âme – c'est tomber dans le piège de l'infini de l'écriture.

Pour terminer cette esquisse, ces fragments d'une future étude comparée de ces deux amoureux du discours, il faut mentionner le poème doctrinaire de Baudelaire, *Correspondances*, où il évoque des forêts de symboles. De quoi d'autre parle Barthes, cet empereur incontesté du signe?

Notre lecture de Barthes réaffirme le pouvoir du déplacement, l'effet du déménagement, le démon de l'altérité. Ces attributs de la pensée puissante et hétéroclite de Barthes ne font pas preuve de contradiction, d'incohérence ou d'absence de faculté de synthèse. Au contraire, ils représentent des conditions de l'acte d'écrire. Partout dans cette oeuvre un projet de changement, une autre perspective, une nouvelle configuration. L'enjeu est une histoire autre.

Dans le *Degré zéro de l'écriture*, Barthes projette une autre histoire du langage littéraire – l'histoire des signes de la littérature. *Critique et vérité* anticipe une autre science de la littérature “qui ne pourra être une science des contenus, mais une science des conditions des contenus”. (Barthes, *Critique et vérité*, 57) Dans *Le Plaisir du texte*, au plaisir qui fonde le texte, s'oppose une autre forme de plaisir – la jouissance. On a l'impression que l'oeuvre entière de Barthes est une dialectique du désir. Désirer ce qui n'est pas en place. L'idéal de Barthes, c'est l'atopie. “Fiché : je suis fiché, assigné à un lieu (intellectuel), à une résidence de caste (sinon de classe). Contre quoi une seule doctrine intérieure : celle de l'atopie (de l'habitable en dérive). L'atopie est supérieure à l'utopie (l'utopie est réactive, tactique, littéraire), elle procède du sens et le fait marcher”. (Barthes, *B/B*, 53)

Cette image un peu forcée de l'atopie de Barthes est documentée par l'oeuvre même.

Toute oeuvre antinomique crée sa propre mythologie et s'ouvre à un Babel d'interprétations critiques : quelques unes nient à cette oeuvre toute contribution théorique, d'autres lui attribuent un pouvoir subversif. Susan Sontag a trouvé, semble-t-il, le mot juste : “Malgré tout ce qu'il a apporté à une prétendue science des signes et des structures, l'entreprise de Barthes était l'essence même de l'entreprise littéraire : l'organisation par l'écrivain, sous divers auspices doctrinaux, de la théorie de son propre esprit”. (Sontag, *L'écriture même*, 11)

Dans cette entreprise, deux moments cruciaux : le passage du mythe à la sémiologie et le passage de l'oeuvre au texte. La mission du mythologue était d'empêcher le vol du langage qui est le propre du mythe. Le texte, de son côté,

dénonce la notion de l'oeuvre comme un système clos. On joue avec la capacité démiurgique du langage. Le texte devient une galaxie de signifiants. (Barthes, *S/Z*, 12)

Dans le contexte de ces changements conceptuels on comprend mieux "l'imposture" barthésienne (Picard). Le crime de Barthes, selon les sorbonnards, est d'avoir dirigé l'oeuvre Racine vers le texte Racine. Il a mis fin à la tautologie protectrice : Racine c'est Racine. Le texte Racine devient scriptible et s'ouvre à la pluralité des sens. La subjectivité est institutionnalisée.

Mais le texte pose déjà des questions critiques à la sémiologie : il problématise ses limites, la fonctionnalité de ses concepts capitaux. Une fois de plus, un déplacement. La sémiologie se dirige vers la sémanalyse. "Et s'il est vrai encore que j'ai lié très tôt ma recherche à la naissance et au développement de la sémiotique, il est vrai aussi que j'ai peu de droits à la représenter, tant j'étais enclin à en déplacer la définition et à m'appuyer sur les forces excentriques de la modernité". (*Leçon*, 7 - 8)

Les textes de Barthes, eux-mêmes déplacés, sortent du stéréotype du genre. Ils créent leurs propres genres. Peut-on traiter, par exemple, *Roland Barthes par Roland Barthes* - "cette éblouissante anomalie dans la collection" - d'autobiographie? Un nouveau piège posé par Barthes : "Tout ceci doit être considéré comme dit par un personnage de roman". Est-ce que *La Chambre claire* est une analyse sémiologique de la photographie ou une tentative de roman/poème sur la mort? Ou encore *L'Empire des signes* - est-ce un résumé d'un voyage exotique ou une apologie du signe vide?

Barthes est un classique qu'on ne peut classer, conclut Doubrovski. (*Poétique*, 330)

A ce sabotage productif, généreux, fécond des genres, à la réécriture des anciens textes (déformation, citation) s'ajoute l'effort de la discontinuité formelle. La forme préférée de Barthes est le fragment : "Ecrire par fragments : les fragments sont alors des pierres sur le pourtour du cercle : je m'épale en rond : tout mon petit univers en miettes; au centre, quoi?" (*B/B*, 96)

Le fragment dérange l'austerité syntaxique, expérimente avec la ponctuation et cultive passionnément le néologisme. C'est dans ce style somptueux et pervers où les idées sont moins développées qu'évoquées latéralement que naissent des entités conceptuelles instables, des formes véritables du signifié.

Qu'y a-t-il de constant dans le texte Barthes? La réponse est suggérée par Sontag : "L'écriture est ce dont Barthes parle en permanence : il n'est probablement personne depuis Flaubert (dans sa correspondance) qui ait réfléchi avec autant de brillant et de passion que Barthes sur ce qu'est l'écriture. Les merveilleux essais de Barthes sur les

écrivains doivent être considérés comme des versions différentes de sa grande apologie de la vocation d'écrivain". (*L'écriture*, 28)

Comme on l'a souligné, Barthes ose concevoir la littérature comme une forme de bonheur. Le roman est l'horizon du critique. Le critique est celui qui va écrire. Mais Barthes est déjà écrivain. Il est écrivain depuis toujours. Les avatars de sa pensée théorique ne sont autre chose que l'envers du droit revendiqué par Baudelaire : le droit de l'écrivain de se contredire.

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Lost at the Airports

Abstract: The main idea in this investigation is that not only the change or possibility of the displaced subject need to be understood as ‘linked’ to necessity (the context/specific conditions of the airports), but its meaning – its very subjectivity – would be constituted by the impurities of the ‘truth’/‘essence’ of the airports. This text shows that displaced subject are constituted precisely by the ‘political’ moment, always in a process of being established ‘as such’. In this sense, in border theory, there is no essence or ‘absolute’ meaning to airports. But also, the meaning of the displaced subject, created as such could never be understood as ‘neutral’, but it is embodied precisely in the context of the airports as articulated theory of *non-place*.

Key Words: politics, dislocation, airports, non-place, ‘en passant’

A Question of the ‘Political’ of Dislocated Subject

A ‘real’ philosophy of praxis takes explicit account of *creative* and *intellectual* activity at an analytic level of dislocated subject and places this activity as the central, practical aspect to building ‘*moving interpretation democracy*’, one that would be based on and express the will of the *moving* and *looking* of the subject at airports. According to Gramsci’s „Democratic Theory” (1992, 43), the main idea in a philosophy of praxis is to clarify not only how a ‘political’ activity would be understood in the practical sense of traveling/migration (let’s say as something fundamental to creating, changing, or maintaining a societal structure of dislocations), but that, in emphasizing the fluid or dynamic nature of the context of airports.

The concept of the ‘political’ of the visual subject at airports would itself be understood in terms of its specificity, that is, in terms of its ‘error’, its ‘particularity’ and hence, its contingency. It is a way of posing the concept of the ‘political’ as *if* a ‘moment’, that is, as a process that could both build momentum towards creating a coherent unity of moving and, as well, provide a terrain upon which that unity could be maintained.

The *political moment* of representation of the dislocations and the concept/topos of airports is important because it must be understood as a ***point of departure***, that is an initial attempt to incorporate the contingent nature of ‘truth’ of displacement. The ‘truth’ of displacement could be understood only as entailing objectivity concrete content. Without being able to incorporate the ‘real’ as ‘concrete’ – the ethicality would remain as an a priority unfolding of a

scientific and rational (predictable) progress. This is a way at the whole question of *change itself*: not only to ask questions, but to demonstrate how, in the processes of moving and dislocations, one could best incorporate 'real' possibility and real change in a vital way, i.e. in a way that would bring to create a *permanent dynamic* basis - for living and moving. Change of the displaced subjects expresses the necessary predicaments of a specific context of the airports, which means - a *dynamic movement* that, as such, could never maintain itself as a completely closed entity.

This investigation wants to show that the concept of science in a philosophy of praxis and displacement mean both creativity/discovery and the methodology of that creation - in - movement, i.e. methodology of displacement during - the - moving. One must proceed with a notion of science that incorporated a particular concept of movement or 'becoming' during a movement at the airports. One must proceed with a notion that incorporated both specificity (context) and the possibility (the ought) of that specificity. In this context, movement (or 'immanence') is the unified expression of the 'is' and the 'ought' of the subjects of displacement.

Possibility is not reality: but it is in itself a (kind of) reality, (for) whether a man can or cannot do a thing has its importance in evaluating what is done in reality. 'Possibility' means 'freedom'. (And that) measure of freedom enters into the concept of man. (...) ...the evidence of 'objective' conditions, of possibilities or of freedom is not yet enough: it is necessary to 'know' them, and to know how to use them. And to want to use them
Gramsci

The connection between philosophers, displaced subjects and the (cultural, spatio-temporal, aesthetic) context of the airports presents the 'unity of science, mobility, moving and life, a unity which is an *active unity*, in which alone visualization and interpretation could be realized. Here, the question of becoming is posed as the synthetic unity, encompassing the relationship between philosophy and context of the airports.

The meaning of displaced subject could never be neutral at the airports. It implied 'discovery', 'invention', 'possibility' and 'change', but not of an arbitrary kind. Displaced subject always changes with changes of the circumstances. In this sense, the 'is' and the 'ought' of the (visual) subjects in dislocation are both constructed out of the realm of necessity (i.e. contextual specific conditions) and the realm of the *not-yet existing* where necessity (of the movement) would not be opposed to possibility (of movement), but rather would become the condition without which the realm of possibility simply could not exist.

The main idea in this investigation is that not only it must be changed or possibility (of the displaced subject) to be understood as 'linked' to necessity (the context/specific conditions of the airports), but its meaning - its very

subjectivity – would be constituted by the impurities of the ‘truth’/‘essence’ of the airports. That is, displaced subject would be constituted precisely by the ‘political’ moment, always in a process of being established ‘as such’. In this sense, then, there would be no essence or absolute meaning of airports. But also, the meaning of the displaced (looking) subject, created as such (in a context of the airports) could never be understood as ‘neutral’, but it is embodied precisely in the cultural and (visual) context of the airports as articulated non-place.

Creating a new possibility of a dislocated subject would exist only as splintered and fragmentary process of displacement and moving. At the symbolic level of interpretation that would mark the passage from the ‘old’ place to the ‘new’ place – ‘**dis-place**’. This is the essential ‘moment of transit’ of the post-identity of the (visual) displaced subject, par excellence.

Theory of Non-Place and Airports

Writing from the position of margins, stealing and use of lingual tools of the one who carries out violent pressure, are a way of their subversion. The marginal is a position of denial, but also a radical possibility, it is an area of resistance.
Clive Thompson

A place is the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence. It thus excludes the possibility of two things being in the same location. The law of the "proper" rules in the place: the elements taken into consideration are beside one another, each situated in its own "proper" and distinct location, a location it defines. A place is thus an instantaneous configuration of positions.

It implies an indication of stability.

Michel de Certeau

The airport is a place where I start feeling like a non-belonging person. Non being in a place. Far away from home. Dislocated. Can not be intimate with the space, and can be intimate with the space (via retelling the stories) at the same time.

„The airport is a place of transition. It does not need to describe history or culture because no one is coming to the airport to be at the airport. They come to the airport in order to leave” (Auge 1995). Airport could be explain through **theory of non-place**: „Place and non-place are rather like opposed polarities: the first is never completely erased, the second never totally completed" (Auge 11).

Auge sees a non-place as a quality of living in a state of excess, where importance is placed on creating meaning for everything, and where the excessive consumption of images and experiences is required to create both personal and global histories. The space of airports belongs to cross-references, to dialectical terms: *deflection*, *crossing-over* from 'stability'/'home' towards the

complex culturological processes and social changes of the (visual) displaced subject in a specific (political, cultural) (non)time and (non)space.

The airports indexes the adequacy of the symbolical representation of the 'real' events or the *tropics of displacement* into *travelling* (tropics of displacement, from "tropoi" – limit, limitations and tropical or metaphorical use of words metaphors). Airports are space for „leaping out“, conceived spatially, temporally, ideologically. In cultural studies, airports are space for „transcendental homelessness“, in geographical sense they are „the torrid zone“.

The airports assimilate the symbolic of opposites: 'uncertainty' and beauty of travelling. Airports always point out *marginal* position of the subjects of displacement. Airports connect the problem of discontinuity in the discourse of the displaced subjects, with the loss of their configurational flow of the discourse. Displaced subjects re-tell from displaced position which is a reference for the strengthening of their fragmented state and the feeling of not belonging which stipulates the dislocation of the subjects. Airports are uncanny (Freud), das Unheimliche place - a term that Bhabha also translates as „the unhomely“ – moment of repetition of the thought.

The airports are transit dwelling²³. Dwelling, for Heidegger, already involves a kind of homelessness. This homelessness enables a degree of freedom – to rethink being. In the essay „Building Dwelling Thinking“, Heidegger offers the example of a bridge that grants a place to both of the sides that anchor it. He proceeds to discuss the relation between bridge, horizon and boundary:

Space is in essence that for which room has been made, that which is let into its bounds. That for which room is made is always granted and hence is joined, that is gathered, by virtue of a location, that is, by such a thing as the bridge. *Accordingly, spaces their essential being from locations and not from „space“.*

Airports are that bridge. Displacement begs the question of emplacement. It demands a sense of place, including the place of language. Thinking about writing displacement as a kind of craft of making (*poesis* in the way Heidegger defines the term) is not to take for granted the boundaries and locations that constitute the predicaments (of exile and diaspora, let's say) any more than is to deny them. Travelling/movement is cultural chronotope that involves complex temporal as well as spacial components. Displacement needs to be perceived as a condition of terminal loss.

Airports present problems pertaining directly to interpretation. In Derrida sense, it is a question of conceiving the common ground („sol commun“) and the „diffe'rance of this irreducible difference.

Hence, in the industry of traffic conditions today, airports are hybrid space. Borderline zone. Airports are transit zones of an displaced subjects,

²³ Heidegger uses the term „dwell“ (wohnen) in the famous 1951 essay „Building Dwelling Thinking“ (Bauen Wohnen Denken).

spaces - „in between”, between different cultures, different nations, dislocated signs, connections of the past, present and future in a somewhat mythical space. Airports are non-place for journey *from home – to outside*, a state of a new beginning and leaving of one’s “own” country, going into a ‘new’ reality. Airports are the eye for freshening the (post) identity which is in passing, which goes and looks by – *in passing*. Airports are prototypes for the identity *en passant* as a matter of resistance and affirmation of the looking by means of negation of the surroundings in which the subjects previously was. Derrida explains this ‘affirmative resistance’ with the necessity for passing which erases all determination. Namely, visual dislocated identity is erased in the interval *between* its interruption and its reappearance, as Stuart Hall said (1992). The irreducibility of the identity introduces politics to the scene, i.e. the politics of the “location” of the identity decentered by its primary paradigmatic position (Foucault). The context of the airports is “mutated”, it is the causal construct for the radical interpretations of the displaced subject which refer to the principle freedom and the feeling of personal non-belonging while (s)he is preparing – for transit/(re)moving.

De Certeau describes the formation of travel narratives though the experience of place „We thus have the structure of the travel story: stories of journeys and actions are marked out by the "citation" of the places that result from them or authorise them" (1984, 15).

Then, a space, as de Certeau describes it, is the action of ‘using’ a place, an actions of measurement occurring within a place, such as movement (for example walking and travelling), and the elapsing of time. Space is created through the experience of place, by "an intersection of moving bodies" (Certeau 1984, 18) and by the duration of time or the experience of speed. A space is what happens when one goes from one place to another. In essence de Certeau describes space as a *practiced place*.

Through non-space could be explain both, the cognitive and physical experiences of both place and non-place because space is in operation at both sites. A non-place is not a negative place, but rather an ‘idealistic’ opposite in terms of function and existence. A non-place is not concerned with identity of the displaced subject, but as public identification (as ‘signs’ of individuality - name, ethnicity, place of birth). A non-place is ‘huge’ and empty. I can not interact with it intimately.

For Augé, the non-places are devoid of relationships and have “no room for history unless it has been transformed into an **element of spectacle**.” This element connects the airports with huge shopping centers.

Airport's Waiting Rooms. Lost at the Airports.

I'm all lost in the supermarket
I can no longer shop happily
I came in here for that special offer
A guaranteed personality
The Clash

In humanities, airports are 'unfolded' shopping centers. They could be recognized through huge gates, checking points and advertisements. Advertisements sell both concepts of belonging and difference (from others) of the dislocated subjects. Ads sell concepts of the different cultures and nation as norms speak to travelers and viewers. Ads at the airports are an 'exclusive club', as selling points that allows travelers to feel that they can aspire to such exclusivity while feeling **uncertainty** about whether or not they really do belong to this (non)space. Airports are place of uncertainty of meaning and confirm the thesis of the simultaneous and obvious existence of presence and absence.

Airports pose these questions in a way that can promote uncertainty of the displaced subjects. Ads at the airports establish the position of the subjects and interpellate all displaced subjects/viewers/consumers as potential relevant physiognomy for the problems of moving, removing, changing, consuming. Advertising at airports sells the idea of belonging. Ads establish norms of demonstrating things that are different from the norm through marking.

Disorientation of dislocated subject is non-intimate experience of the non-place - needs to be regained through an experience of place. This feeling 'lost' and 'out of place' could be expressed as an inability to „connect" with the airport context. At airports the displaced subjects consume their own and others' experiences, and are collapsing time and space (by the speed at which distance is travelled and the relative ease at which the subjects move from place to place) in order to give value and meaning to travelling. In order to make time controllable and space constricted, non-places have emerged. They cater to subject's need to control the present and move from one place to another, so that the displaced subjects are able to experience more.

Airports could be interpreted as 'non-metaphysical and non-subjectivist' (Raymond Williams) places, where dislocated subjects are neither consistent nor homogeneous and the subjects of ideology are not unitarily assigned to a singular social position (Stuart Hall).

This vocabulary is a part of postcolonial theory, i.e. passage of the subject through airports, produces the *form of repetition* - the past as projective. This is a **time-lag** (Bhabha). The time-lag of the postcolonial post subjects *moves forward*, erasing the past (ordered in the binarisms of its cultural logic: past/present, inside/outside). This 'forward' is the function of the lag to slow

down the linear, progressive time of modernity to reveal its 'gesture', its tempi, the pauses and stresses of the whole performance'.

This 'slowing down' at the airports, or 'lagging', impels the 'past' and present of passage - the quickening of the quotidian. Where these temporalities touch contingently, their spatial boundaries metonymically overlapping, at that moment their margins are lagged by the indeterminate articulation of the 'disjunctive' present.

Airports are an excellent terrain to evoke the theory of „iterability” (according to Derrida) of the dislocated subjects. We are accustomed to hearing people say, „could you reiterate that?”, ordinarily, in other words, one would expect to see the word „(RE)iterate” rather than merely „iterate.” What Derrida stresses by using the word iterate is that any word which can be said by one human being to another must, if it is at all comprehensible, *be repeatable*. Therefore, every iteration is a reiteration (words appear in dictionaries before you use them; you might imagine yourself, in speaking, as quoting the dictionary). The script should be repeatable, *iterable* in the absolute absence of the (empirical) receiver. „The ability for iterability is proven by something which precedes and can be recognized through the denotement which actually appears to have happened only once. I say, *appears*, because this time as well, is by itself pre-divided or multiplied by its structure of iterability” (Derrida 1977).

With the theory of iterability (*iterabilité*) Derrida undermines the classical opposition between *the fact* and *the principle* (*le droit*), between the actual and the possible (or virtual) of the subject of dislocation, between the need and the possibility of the dislocated subject. Iterability is a form of carrying out speech acts and their structural possibilities. But here, the aim is the principle of iterability to be connected to dislocated subject.

Derrida relies upon two types of understanding of the possibilities – as *contingency* (singularity – a term which is in correlation with the French word “*éventualité*”) and as *need*. The function of iterability is perceived in the idiom, through the unique event and through the identity of the *sameness*, through its repetitiveness and ability for identification, *in, by means of, and even through the aspect* of its change. The structure of iteration refers to two terms: identity and difference. The iteration in its “purest” form – because it is always impure – *by itself* contains a contradiction of the difference which constitutes it as iteration. The iterability of an element *a priori* divides its identity, because the iterability is differential, i.e. it divides each element at the same moment while it constitutes it. Therefore, dislocation of the traveling subject at the stage of the airports provoke (and provoke!) the iterability as a condition of the ability of repetition, but at the same time it is a condition of its impossibility, because each repetition of the dislocated subject also signifies an already established change (alteration). Accordingly, the dislocated subject is repeated in the signifying chains in language which repeat and are not a one-time occurrence.

Significant is the fact that the iterable model relies on the referential similarity (not equality), and that introduces to the foreground the *difference* – as a principle with whose help we avoid the continuous transfer of the “petrified” forms of the minimum of meaning. Derrida via iterability points to the fluctuation of the traveling and looking (knowledge and writing) and he signifies the practices as potentially infinite. That is why the etymology of this term is important in the airport context (namely, the term iterability comes from *itara*, which in Sanskrit means – *other*, so further on this term can be read through the logic which connects repetition with alterity) (Derrida 1984). Finally, with iterability Derrida signalizes to the radical *destruction* of every context as a protocol of the code. Dislocated subject interpreted through theory of iterability shows is a suggestion for the loss of origin and it imposes indetermination, undecidedness of the shaky term of single identity. We are making discussion for post displaced identity.

Border Theory

(Locating the dislocated subjects at the airports thought the theory of borders)

The airport is a trope and is the differential stigma because it integrates the cultural difference which *obliges* (Todorov 1986). The airports are a mutual space (“sol commun”), a temporary homeland, a place for intimate dialogues of the dislocated subjects. The airports are a transformed space for dialogue, non-place for the accidental biographies which confirm the deep connection with things.

To be homeless (un-homely) is a new provocation for looking and re-telling, for experiencing the poetics of homelessness (Unheimlich). Airports are non-place from which the dislocated subject will really see the conditions in the country (s)he comes from. In this case leaving the home is understood as *un-homing*, as an inevitable heuristic route (or epistemology) to self-voyage. All of these paradoxes are reflected in the context of the visual subjects at airports. Their visual ‘formation’ is always constituted in correlation to another individual or culture. Ransier calls this process **un-identification**, de-classification, but in the same sense functions the term dissemination – Dissemination (1995, 67).

The political identification of the displaced subject is located in an *in-between* position (kinsmen to the feeling of not belonging, in a broader sense would be travelers, refugees, the remaining exiles, the immigrants, compatriots). The identification of the displaced subject is placed in relation with the “borderline” identities and “borderline” names which connect the name of the “group” with the name of the non-group or non-belonging. This “uncomfortable” position or displacement, division, discomfort of the displaced subject motions the discourse of *heterology* (of the other subjects of narration)

as an illusive strategy and the intervals or gaps in history are produced as signifiers of untruthfulness. Here comes the need for fiction or photography (as a record of the dislocated subject experience of being part of a place).

Airports are borders. In theory, „borders“ are focused on the geographic borders between nation-states and the borders between legality and illegality that are set through travelling, migration/immigration law and citizenship. There are a number of different ways of theorising the border.

Linda Bosniak, in her book *The citizen and the alien* defines the border as „a site that divides insiders and outsiders, and where decisions about who may or may not become insiders are made. It is, moreover, a sphere with its own normative logic, one that itself is structured neither entirely by insider nor outsider but which lies at the interface between them“ (2006, 126).

Airports as a border space could be interpreted via Gloria Anzaldúa's (1987) analysis of *la frontera*. Gloria Anzaldúa's analysis of borderlands offers another gaze: „A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants“ (1987, 3).

The idea of the 'airports as a border' are related to a fluid, ever-changing space „which must be (constantly) negotiated – crossed, transgressed, played with, inhabited“ (DeChaine 2005, 357). This idea stands in stark contrast to analyses of geographic and other structural borders that divide insiders and outsiders or citizens and aliens.

Borderlands and border crossings airports are space where could be represent the fragmented experience of dislocated subject where at the same time, could be continually producing new borders that must again and again be crossed. And if current border studies and theory propose that borders are everywhere, the border-crossing experience is in some instances assumed to be similar: that is, it seems that for the „border crosser“ or the „hybrid,“ the experience of moving among different (disciplines, ethnicities, cultures) is not dissimilar in character. This approach not only *homogenizes distinctive experiences* but also *homogenizes borders* (Vila 2003, 308).

The 'essence' of the airports is completely 'out there', without intimacy, and it is still more unavailable and secretive than the thought, without meaning (even though it refers to the depth of any possible sense), undiscovered and yet apparent, simultaneously both present and absent of the dislocated subjects.

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Returning against Remembering ²⁴

Abstract: What do we remember more when relocating: all our previous dislocations or the home that we are leaving at that moment? Is returning to the same place only an act of erasing the memories of that location or just objectifying – is forgetting being transformed into a border-obstacle of one's voluntary dislocation?

There are people, birds and nations that always return but never leave. I wish I was one of them.

Key Words: memory, returning, dislocation, relocating, remembering

*'When returning home, you return to self'*²⁵
 Rumi

True nomads leave only the homes that they have built. The same is true for birds, and construction workers, who sleep on-site, until they finish building the home that doesn't belong to them. Only he who builds and leaves knows the secret of *historical non-belonging*, unlike those who build and then destroy, or the ones that move in and out. I would like to speak of *leaving against living*, of *returning against remembering* as we often identify home through the prism of our own spatial impermanence, or by means of how genuinely our home leaves us, before we leave it; of how genuinely we remember our home when we return into it. When birds leave their nests, they fly away; when people leave their homes – they remember.

Lacking memory of the act of our birth, we zealously remember our native homes, thus erasing the hospitals of our birth from the maps of mutual living places. Native homes cannot be built – they are inherited, so leaving them is more an act of initiation rather than nomadism. Gaston Bachelard says that - even with no memories - our native home (as a counter-point to a dream home) is physically engraved within us, and that it is a group of organic habits.²⁶ And habits are the deadliest enemies of leaving, of love, and of ideological disobedience. Here on the Balkans, the elderly women cross themselves almost each night - before they go to bed - claiming to do this for a painless transition to another, permanent home. I could not understand their habit, but the desire for a painless passing away has stayed in my memory as a lead weight on a scale, to balance the pain of birth.

²⁴ Fragments of the essay were previously published in Macedonian and in English

²⁵ Rumi, 'Omar and The Harper'.

²⁶ Gaston Bachelard, *The Poetics of Space* (Beacon Press, 1994).

Czeslaw Milosz wrote that, after leaving his socialist homeland, he felt like a person who could move around freely, but wherever he went he carried with him a long chain that was always pulling him to the same place - it was primarily an external chain, but it also existed within him.²⁷ Regardless of all the imposed geopolitical fences, it is possible to escape ideology, as it is most often the antonym of memory and of present time, always offering a future only. And only false prophets together with traders of absolute truths are not able to escape a future. Homelessness occurs when we leave the places whose walls used to be thick enough for all the voices of collective happiness and of personal alienation. When we leave our home without turning back, then the very act of leaving becomes our home, while the rings of the lengthy chain remain tightly attached to us through the language of our mother, of childhood, through the sunrays falling upon the pillow in the nursery. In our memories, the doors of returning are always half-open; the walls of leaving are more real than the walls of living.

I often imagine a home that is never left. Its yard is fenced by the line of the horizon; it has high balconies with abandoned nests and dirty ashtrays; its windows uncover the dust of the city and the flickering lights of the TV set that someone forgot to turn off. I think about a home where one arrives and never leaves. A home that cannot be inherited. I think about the dynamic bond between the corporeality of the inhabitant and the geometry of space, about the length of thresholds and the area of desires. I think about the 'refugees' and their new, temporary homes that they supply with new insecurities and furniture arranged in the very same manner as the furniture of the home they have left. I think about all those who struggle to leave the life in their homes, those fortified altars of personal belonging.

I am an involuntary descendant of war refugees, and an heir of temporal homes. I have not built a home, thus I have nothing to leave, even when I move my body-home from one place to another, from one geometrical truth to another.

We return, to leave the memories in the abandoned home. It is easy to live in a house of forgetfulness where the landscapes of our views of the past habitually remain the same and desolate. The construction of historical time, pressing onwards like an express train in an unknown direction, is such that all the images and places seen through the window of subjectivity move backwards towards what we have left behind and what we recall only when we seek a place of rest in mental solitude. Gabriel Marquez gives priority to the memories of the heart which erases the bad and celebrates the good because thanks to this conscious deceit we manage to bear the burden of the past.

The risk in Orpheus' backward look in space and time like that of Lot's wife is realised through a lasting loss of time spent together with their loved

²⁷ Czeslaw Milosz, *The Captive Mind* (Penguin Classics, 2001).

ones and through a deep entrenchment in the mechanism of a static eternity in such a way that Lot's wife is turned into a pillar of salt after her backward look. Today many statues of forgotten revolutionaries stand upright and besmirched in parks and factory yards, reminding us of an ideology and a shared memory of something that was in fact announced as a prophecy: communism, brotherhood and unity. According to the architecture of the then new linguistic awareness, these pieces of worked stone were called 'monuments' or 'memorials' whose task was not to commemorate but to extend the frontiers of shared memory through the celebration of suffering, absence and sacrifice to an ideal.

After the fall of communism for the first time I saw these *monuments of pain* covered with graffiti that carried personal memories of someone's lost first love or a dialogue as to whether punk and Nietzsche were dead. Into the revolutionarily outstretched hands of these monuments passersby had put empty coca-cola bottles or empty fast food packaging as a mark of their own presence and vitality in an attempt to forget the pain of imposed memories.

The aesthetics of memory is built up through a continual interweaving of presence and absence until the frontier between them is erased in the interstice of mental reality. The wife of a friend of mine who died at the age of thirty desperately preserves the only record of his voice, on their answerphone, which calmly states: 'We are not at home. Leave a message.' Five days after his death she gave birth, and still, virtually every day, she plays to her now seven-year-old son the tape of his father's voice saying: 'We are not at home...'. A voice of a presence announcing absence. A voice of a repeating that doesn't announce returning. A voice of a memory announcing oblivion.

In Macedonia people still take food for the dead when visiting their graves as a manifestation of the absolutist instinct of the living to maintain their feeling of superiority and security. This ritual prolongation of the personal time of the dead is also most frequently realised through a selective memory of moments of their lives that those who are no longer living might well not have remembered themselves. In fact this is how a *theft of memory* is born, something that was a chief method of survival for dictators in these parts. From the chrysalis of the self-proclaimed prophet who is concerned for a better tomorrow, the dictator develops into a resplendent protector who offers merely memories of things that never happened. The risk of reality in the cradle of a dictatorial regime is far greater than the risk of remembering. People verbalise and in their memories give life to all their longings and unrealised wishes, their daydreams. What they remember least of all is the touch of life and its spatial and temporal frontiers.

Memory becomes a home and a sanctuary, while the house is transformed into a museum of conserved emotional exhibits. My father remembers in order to live. He sings songs from the year of my birth; he calls streets by the names of heroes from the old history books; he asks taxi-drivers to stop in front of buildings that don't exist any more; my father still remembers

the national TV channel as being number 1 on the remote control. Gaston Bachelard says that in order to analyse our existence in the hierarchy of an ontology, it is necessary to *desocialise* our larger memories and to reach the level of daydreams that we have experienced in *the realms of our solitude*. Perhaps in his revisitations of shared projected memories my father is seeking a way to be on his own, to weave the fence of his sociological and emotional security because sometimes it seems to me his memories are longer lasting than death.

Through the stories of my ancestors I have learned that home is a memory which is not inherited. After every war there are many abandoned houses, but there are even more abandoned homes. When last I visited Bosnia, people were dividing time according to a notional shared constant: *before* and *after the war*. Youth, childhood, illnesses did not exist. The war was the thing that could not be forgotten, while other things were only war's good and bad lovers. Derrida says that only things that cannot be forgotten are forgiven, or: to forgive does not mean to forget. The Balkans wait for decades and generations to pass in order to forget all the fear and trembling which have wiped out the sanctity of the everyday in these past years and lives. Perhaps it is better to forgive but not to forget.

History has long been invested in, in the dominant form of collective memory, until it was transformed into a common truth which did not seek new memories or doubts, because each absolute is created exclusively in order to be respected and not in order to be remembered. An image has been created that in the Balkans we have no future without memories, but such a future becomes a historical problem even before it has become the present. Here, saints and dictators don't have their own memories, instead they are settled for a long time in our minds and our hearts as memories of a perpetual insecurity.

The strong Balkan sense of accumulation, empathy and "comfortable solidarity" as a debt to the future generations, made most Balkan people to spend the 20th century as stalkers of the "better life" out of the country they were born in. In return, they built five-storey houses in their homeland hoping to return home one day, the way everyone hopes to re-read the highlighted lines some day. These buildings turned into holy mausoleums of their own builders, humble tops of the Narayama Mountain. I return when I don't remember. My surname Madzirov means "homeless", "a migrant", from the Arabic word "mohadzir" or "madzir" the follower of Mohamed when he moved from Meka to Medina, and I inherited my name Nikola from my grandfather as glorifying the saint Nikola, protector of the travellers and sailors. For a long time, home is the place where I return, and not where I live. "The stone that rolls, doesn't have moss", it was carved on a stone built in the wall. The strength of my own presence was built in the relocations.

Translated by Peggy and Graham Reid and the author

Location and Identity
Emplacement et identité
Локација и идентитет

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Cultural Dislocation and Changing Identities in Jhumpa Lahiri's Novel *The Namesake*

Abstract: The Question of identity is always a difficult one, and especially for those who are culturally displaced. The immigrants are those who grow up in two worlds. Jhumpa Lahiri believes that for immigrants, the challenge of exile, the loneliness, the constant sense of alienations, the knowledge of and longing for a lost world are more explicit and distressing than for their children. *The Namesake* is essentially, a story about the struggles and hardships of a Bengali couple who immigrate to the United States to form a life outside of everything they know. The novel is a narrative about the assimilation of an Indian Bengali Family from Calcutta, the Ganguli's, into America, over thirty years (from 1968-2000); the cultural dilemmas experienced by them and their American born children in different ways, the spatial, cultural and emotional dislocations suffered by them in their effort to settle "home" in the new land. New York Times writes about this novel, "This is a novel as affecting in its Chekhovian exploration of fathers and sons, parents and children as it is resonant in its exploration of what is acquired and lost by immigrants and their children in pursuit of the American dream".

'The Name sake', takes the Ganguli family from their tradition bound life in Calcutta through their fraught transformation into America. On the heels of their arranged wedding, Ashoka and Ashima Ganguli settle together in Cambridge, Massachusetts. An engineer by training, Ashoka adapts far less warily than his wife; who resists all things American and pines for her family. When their son is born, the task of naming him betrays the vexed results of bringing old ways to the new world. Named after a Russian writer by his Indian parents in memory of a catastrophe years before, Gogol Ganguli brows only that he suffers the bender of his heritage as well as his old, antic name. The novel shows how the immigrants face cultural dilemmas in the foreign system Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural beliefs and customs gradually imbibe the cultural ways of the host country too. Their own children groomed to be "bilingual" and "bicultural" face cultural dilemmas and displacement more.

Key Words: immigrants, transnational identity, third space, multiculturalism, hybridity, interconnectedness of modern world, being, becoming, new subjectivities born

Meenakshi Mukherjee has rightly pointed out the Indianess of Indian English Writer is a matter of identity .This is related to our mind ,thought and emotion . The peculiar character of indianess can cannot be explained through words, as 'brahma' cannot be realized through a series of lecture on 'brahma'. The diasporic writers write on the theme of east west encounter in their own individual manner. In fact ,the diasporic writers are negotiating between home and host countries .A hub of immigrants are migrating to the United States from around the world .National borders are fought over and redrawn materially as well as textually, further undermining any sense of a stable location Writers create cultural products emerging from evermore shifting ground we find "our

identity is at once plural and partial “and “sometimes we feel that we straddle two cultureit is a fertile territory to occupy for the writers.” (Rushdie:15:1991)

The present paper explores to what extent do the immigrant writer locate and stabilize the transnational identity in their work. Do the immigrant live in a land of nowhere, resulting from their attempt to overcome cultural issues and negotiate diverse racial identities. Do the conflict between rootedness, constituting a tie to their past and up rootedness, living in the present contemporary immigrant writer no longer cling to the themes of dislocation, displacement and up rootedness but they are affected by the notion of globalization and trans nationalism, they attempt to locate and stabilize their identities in the new territories. The paper also explores where the immigrant writer goes beyond the conventional wisdom and creates the ‘third space’ where they create their identity as transnational. As Homi K. Bhabha’s concept of ‘third space’ (third space where we negotiate between different identities) as the common ground of negotiation and transformation, which is neither assimilation nor otherness but represents the history of coalition building and the transnational and cultural diasporic connection. Jhumpa Lahiri emphasises not only the immigrants who leave somewhere called home to make a new home in the United States but also the endless process of coming and goings that create familial, cultural, linguistic and economic ties across national borders. Her characters live in between, straddling two worlds, making their identity transnational.

Culture suggest the arts, customs and institutions of a certain people or nation, thereby helping us to distinguish a certain people or nation, thereby helping us to distinguish a certain group of people from others and one nation from another. It also helps in the burgeoning of a distinct national identity among its citizens. Multiculturalism in the context of one nations experience of vicissitudes appears to institutionalize another way of expressing that nation cultural identity .’The Namesake’ provides readers with different paradigms of life among people representing distinct cultures and worldviews. It is in this context, however, that we ought to remember Edward Said’s scepticism with the concept of cultures as something distinctive, representative of an exclusive to a certain group or nation in Culture and Imperialism (1993) so as to understand the basic problem with such terms. Said writes:

Culture is a concept that includes a refining and elevating element, each society’s reservoir of the best that has been known and thought, as Mathew Arnold put it in the 1860’s Arnold believed that culture palliates, if it does not altogether neutralizes, the ravage of a modern, aggressive, mercantile and brutalizing urban experience....In time culture comes to be associated , often aggressively, with the nation or the nation or the state, this differentiates ‘us from them’ almost always with some degree of identity, and a rather combative one at that....(xii) (Said:1993)

Against this concept of culture as a homogenization of the good, patriotic attributes of a nation for the sake of exclusiveness and creation and preservation of an identity, Said mentions 'multiculturalism and hybridity' next in order to praise their 'permissiveness' and 'relatively liberal philosophies' (xiv). In case of Jhumpa Lahiri's character, a search for their origin, finding a place or a nation that may be called one's own and belonging to either the Indian subcontinent or the USA or in other words, making a choice between the concept of cultural identity and multiculturalism seen to remain juxtaposed always.

'Multiculturalism' suggest the co-existence of a number of different culture .It does not prescribe homogenization and conformity directly nor does it encourage overtly different ethnic religious ,lingual or racial constituents of a particular society to denigrate and alienate each other to such a society is damaged or destroyed permanently. It is at a transitional point between two hemispheres east and west and two segments of the world hierarchy –third and first –or ,the Indian subcontinent and the USA that we may locate most of Jhumpa Lahiri's fictional world .Jhumpa Lahiri first novel 'The Namesake' (2003) explores the theme of transnational identity and trauma of cultural dislocation. Being "an Indian by ancestry, British by birth, American by immigration" (Nayak:206:2002) and her parents having the experience of "the perplexing bicultural universe" of Calcutta in India (now Kolkata) and the United States, "Lahiri mines the immigrants experience in a way superior to Bharti Mukherjee and others" observes Aditya Sinha (Sinha:2003)

This novel is a story about the assimilation of an Indian Bengali family from Calcutta, the Ganguli, into America, over thirty years (from 1968- 2000); the cultural conflict experienced by them and their American born children in different ways, the spatial, cultural and emotional dislocation suffered by them in their effort to settle "home" in the new land. Like many "professional Indians" who "in the waves of the early sixty's", "went to the United States, as part of the brain drain" (Spivak:61:1990). Ashoke Ganguli too leaves his homeland ,and comes to America in pursuit of higher studies to do research in the field of "fibre optics" with a prospect of settling down "with security and respect" (The Namesake:105). After two year's stay in the USA he comes back to India, marries a nineteen years old Bengali girl from Calcutta named Ashima, who has no idea or dream of going to a place called Boston so far off from her parents ,but agrees for the marriage since 'he would be there'. After the legal formalities , she flies alone to be with her husband ,with a heavy heart and lots of instructions from her family members and relatives who come to see her off at Dum Dum Airport "not to eat beef or wear skirts or cut off her hair and forget the family the moment she landed in Boston.(The Namesake,37)

Ashima often feels upset and homesick and sulks alone in their three room apartment which is too hot in summer and too cold in the winter, far removed from the description of house in the English novels she has read, she

feels spatially and emotionally dislocated from the comfortable 'home' of her father full of so many loving ones and yearns to go back. Home is a 'a mystic place of desire' in the immigrants imagination. (Brah:192:1997) Most of the time she remains lost in the memories of her 'home' thinking of the activities going there by calculating 'the Indians time on her hands' which is 'ten and a half hours ahead in Calcutta'. She spends her time on rereading Bengali Short Stories, poems and articles from the Bengali magazines, she has brought with her. She "keeps her ears trained, between the hours of twelve and two, for the sound of the postman's footsteps on the porch, followed by the soft click of the mail slot in the door" (36), waiting for her parents' letters which she keeps collecting in her white bag and re-reads them often. But the most terrifying experience for her is 'motherhood in a foreign land', 'so far from home', unmonitored and unobserved by those she loved, 'without a single grandparent or parent or uncle or aunt at her side' and to 'raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare.' (The Namesake:2003) After the birth of her son Gogol, she wants to go back to Calcutta and raise her child there in the company of the caring and loving ones but decides to stay back for Ashoke's sake and brings up the baby in the Bengali 'ways' so 'to put him to sleep, she sings him the Bengali songs her mother had sung to her' (The Namesake:35). She keeps all her emotional hazards and disappointments to herself and not intending to worry her parents. She presents in her letter a good picture of the domestic facilities and cleanliness here.

Gradually she learns how to be independent. Takes pride in rearing up the child, moves out alone in the market with her baby in the pram, communicates with the passersby who smile at him and goes to meet her husband on the campus, thus she grows confident. The very feeling of displacement is felt more by her, after their migration from the University Apartments to a University town outside Boston when Ashoke is 'hired as an Assistant Professor of Electrical Engineering at the University'. The shift to this suburban area with no 'streetlights, no public transportation, no stores for miles' makes Ashima feel 'more drastic more distressing than the move from Calcutta to Cambridge had been'. Feeling lonely and displaced in foreign land. Ashima begins to realize that, 'being a foreigner... is a sort of lifelong pregnancy-a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that previous life has vanished, replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity from strangers, the same combination of pity and respect.' (The Namesake:49-50)

Like immigrants of other communication Ashima and Ashoke too make their circle of Bengali acquaintance. They all become friends only for the reason that "they all come from Calcutta" (38). Robert Cohen rightly remarks "a member's

adherence to a diasporic community is demonstrated by an acceptance of an inescapable link with their past migration history” (Cohen:ix:1997). These Bengali families celebrate these different customs and ceremonies like, marriages, death, childbirth, festivals etc together. They celebrate these as per Bengali customs, wearing their best traditional attire, thus trying to preserve their culture in a new land. John McLeod remarks that “their belief, tradition, customs, behaviours and values along with their ‘possession and belonging’ are carried by migrants with them to ‘new places’ (McLeod:211:2000). The immigrants also face political displacement “they argue riotously over the films of Ritwik Ghatak versus those of Satyajit Ray..., for hours they argue about the politics of America, a country in which none of them is eligible to vote” (The Namesake:38).

Lahiri in her novel ‘The Namesake’ also shows how these immigrants are making efforts to preserve their ‘home culture’ in their new homes. The first generation immigrants train their children in Bengali language literature and history at home and through special Bengali Classes and expose them to their own family lineage, religious custom, rites, beliefs food tastes, habit and mannerisms. They also groom them to cope with the way of life in America. Lahiri shows that the immigrants in their enthusiasm stick to their own cultural belief and customs, gradually imbibe the cultural ways of the host country to. Ashima teaches Gogol ‘to memorize a four line children poem by Tagore, names of deities at the same time when she goes to sleep in the same time when she goes to sleep in the afternoon she switches the television to channel -2 and tells Gogol to watch ‘sesame street’ and the electronic company “in order to keep up with the English he uses at nursery school”(54). Though initially Ashoke did not like the celebration of Christmas and thanksgiving but as Gogol recalls that “...it was for him, for Sonia (his younger sister) that his parents had gone to the trouble of learning these customs”(286). Their own children groomed to be ‘bilingual’ and ‘bicultural’ face cultural dilemmas and displacement more though forced to sit in pujas and other religious ceremonies along with the children of other Bengali families. Gogol and Sonia, like them, relish American and continental food more than the syrupy Bengali dishes and enjoy the celebration of the Christmas.

Transnationalism is a process by which migrants, “through their daily activities and social, economic and political relations, create fields that cross national boundaries”(Linda, Schiller:1-2:1994). In fact, migrants live a “complex existence” that forces them to confront and rework different hegemonic constructions of identity developed in their home or new nation state(s) and “reterritorialize” their practices as well as their identities.”(Bill, Griffiths, Helen:1989). For example, as Ashima and other Bengali immigrants in ‘The Namesake’ feel deterritorialized in the United States, the attempt to restructure the territory by starting to celebrate Christian festivals in their own way. They celebrate Christmas and thanksgivings the way they would deserve Hindu

festival like Dipawali and Durga Pooja. By doing so, they integrate US culture that crosses national boundaries.

Towards the second-half of 'The Namesake' Gogol celebrates his twenty seventh birthday at his girlfriend Maxine's parents Lake house in New Hampshire without his parents. Maxine and her mother Lydia throw a dinner to celebrate his birthday. At dinner Gogol encounters Pamela, a middle aged white woman. Who insists on viewing him as India, despite his polite response that he is from Boston. Although Gogol must never get sick when he travels to India. When Gogol must never get sick when he travels. When Gogol denies it, she asserts, "but you're an Indian... I'd think the climate wouldn't affect you given your heritage" (156). Maxine's mother corrects Pamela, asserting that Gogol is American, but in the end even she hesitates, asking him if he actually was born in the United States (157). Even Gogol's United States citizenship does not guarantee his identity as an American. This tendency to categorize Gogol as an Indian might be viewed as an example of "othering" of "Indian" immigrants in the United States, where individuals are identified according to their roots, rather than their country of residence or citizenship. However 'The Namesake' is a novel that celebrates the cultural hybridity resulting from globalization and the interconnectedness of the modern world and rethinks conventional immigrant's experience. Lahiri is aware of the existing problem of cultural diversity in the multicultural United States, and she argues that the struggle to grasp a transnational identity becomes an urgent issue for immigrants in this environment. While she represents Gogol as someone who is confused about his identity, she also presents Gogol as a prototypical transnational agent who lives between two different worlds with the possibility of creating multiplicity of identities. In fact Lahiri offers a revision of the contemporary United States not as a static and insular territory but a participant in transnational relations. Given the nature of mobility of people and their culture across nations, Lahiri deterritorializes the definite national and cultural identities of India suggesting that individuals cannot confine themselves within the narrow concept of national and cultural boundaries in this globalised world characterized by hybridity, transculturalism and migration.

Gogol doesn't think of India as his country or 'desh', he sees himself as purely American. Though Gogol considers himself an American, he is brought up by between two diametrically different cultures, similar to Bhabha's in between space where people can, to a certain extent, move and negotiate within their worlds (Homi:1-2:1994). He is both Indian and American. He belongs to Indian parents on a different geographical space than India and is acculturated as an Indian at home but outside the house, he is an American. He thinks of India as a 'foreign country' far away from home, both physically and psychologically (The Namesake 118). He struggles to reconcile his dual culture. On one hand, he is fascinated with the free and happy lifestyles of his American girlfriend, Maxine. On the other hand he feels a sense of obligation towards his parents. Like that of

every immigrant child Gogol's real challenge is to secure an identity in the midst of differences influenced by US lifestyle. Gogol tries to distance himself from his parents and adopt an American identity. He spends 'his night with Maxine, sleeping under the same roof as her parents, a thing Ashima refuses to admit her Bengali friends' (166). Lahiri's character attempts to form a multiplicity of identities in a process of cultural formation. Their cultural identity formation includes pieces of cultural inheritance to incorporate into their lives as Americans, which is similar to Hall's idea of 'being' and 'becoming' of cultural identity (Hall:70:1989). Redefining homeland becomes a matter of redefining identity.

Lahiri's focus on the tension between past and present complicates Hall's idea of 'being' and 'becoming'. For instance Gogol lives between the world of past and present. Although he attempts to escape from the past by denouncing his cultural roots and changing his name, he is someone how connected to his roots. He is uncomfortable with his past .He likewise cannot understand the significance of the name Gogol that his parents chose for him. Rather it is because of the very name ,he is being teased by his friend . As a result ,when he turns eighteen, he goes into a Massachusetts courtroom and asks the judge to change his name .Gogol thinks that by switching his name to Nikhil he would get rid of his past ,but his parents still calls him by his original name .This shows that a simple name change does not alter the fabric of a person .Later he comes to know from his father Ashoke that how his name 'Gogol' is connected with his father's past life. Ashoke tells Gogol, 'the story of the train he had ridden twenty - eighty years ago ,in October 1961...about the night that had saved him and about the year afterward ,when he'd been unable to move' (123). Ashoke survived the accident because he was reading Gogol "The Overcoat" when the accident occurred near two hundred and nine kilometres away from Calcutta "killing the passengers in their sleep"(17). Gogol realizes how his life had been interwoven between the past and present. However, although Gogol is living in the in-between space and struggling to balance the two different world, he still longs to balance the two different world, he still longs to escape from his cultural roots and venture into his US girlfriend's life.

By contrasting the life style between Gogol's and Maxine's parents, Lahiri suggests that the immigrant's children are fascinated to adopt the American life style. Gogol's immersion into his girlfriend's life is an indication of a second generation immigrant's child's realization that an identity far from their own cultural roots is a necessity to live happily in the multicultural United States. It is Gogol's ability to understand the difference between the lives of his parents and Maxine's that prompts him to desire Maxime's lifestyle. He is surprised to find the warm welcome from Maxine's parents. Gogol finds a sense of freedom and independence even in the dinner table at Maxine's house.

'A bowl of small, round, roasted red potatoes is passed around and afterward a salad. They eat appreciatively, commenting on the tenderness of the meat, the freshness of the beans. His own mother would never have served so few dishes to a guest....' (The Namesake:2003).

Insisting someone empty the plate or requesting to eat more, which is a common practise in Indian in Indian culture, is something that irritates Gogol. It's is this freedom and individualism that instigate a desire for us way of life in Gogol .Though Gogol makes a conscious effort to be different from his parents and he wants to be different from his parents and he wants to live in a world free from the Bengali culture, adjective, and history (he does not join the Indian association in America) but being a sensitive child he experiences the cultural dilemma and identity crisis on a number of occasion.

Salman Rushdie observation is that migrant's straddles two cultures... fall between two stools and they suffer 'a triple disruption' comprising the loss of roots the linguistic and also the social dislocation. Lahiri in this novel also presents that it is not only the Indian migrants who feel dislocated in other countries and face cultural dilemmas, the immigrants from any cultures dilemmas, the immigrants from any culture feel the same in the other "dominant cultures". For example Graham, Maushumi's fiancé during his visit to Calcutta finds the Bengali customs and culture 'taxing 'and 'repressed' as there was no drinks and he couldn't "even told her hand on the street without attracting snares".(217)So, he decides to break with Maushumi . Even Gogol and Sonia do not feel "at home" in Calcutta where their parents find solace and comfort .How the first generation migrants overcome their parents find solace and comfort .How the first generation migrants overcome their cultural dilemmas and sense of displacement and bring change by refashioning and mobilizing received idea from their home culture and host culture and how through this act of "performance" new "hybrid identities" are "negotiated "has been shown by Lahiri through Ashima's decision to drawn and point on this year's Christmas card with "angels or nativity scenes" she goes in to draw "an elephant decked with red and green jewels, glued on to silver paper". Through this act of hers one can say, a new "hybrid" cultural identity is in the "process of formation" and "transformation". This shows that the diaspora and migrants too intervene in the dominant culture. Thus new subjectivities are born and fixed borders are 'crossed' imaginatively and from the 'in between' marginal status, the migrants go 'beyond' the 'binary fixities' of natives/migrants and carve new 'routes' instead of lamenting over the lost roots, this can be found in Homi Bhabha where he theorizes this situation in The Location of Culture.

Lahiri shows that all migrants carve their own 'routes' in the course of time and it is not necessary that they want to settle in the countries of their origin. Ashima is shown to grow with passage of time during her thirty two years of stay in America, retaining her culture in dress and values as well as

assimilating the American culture for her personal growth and for the sake of her children. She after the death of her husband decides to divide her time every year both at Calcutta and in America, she has grown more confident, and enjoys the best of both cultures. Sonia's decision to marry Ben (a half Chinese boy) and Maushumi's attitude of not sticking to any one culture or country shows how the second generation are going Global and are becoming multicultural. They are also exploring new identities through "transnational contingencies of routes" (Gilroy: 1993).

So, we come to the conclusion that while portraying the theme of cultural dilemmas and dislocations of the migrants, Lahiri does not remain confined to the dislocations of migrants in foreign lands alone. Rather she is philosophical in her approach; she presents dislocation as a permanent human condition. Man is dislocated in this world. He may have a home in the native nation, builds a 'home' in a 'new land' adapting to the cultures, but ultimately he has no home. As death takes man to the other world/home where nobody knows. Lahiri infact comments on Ashoke's death in America 'who had forsaken everything, to come in this country, to make a better life, only to die here?'(180). This reflects Lahiri's philosophical maturity and existential dimensions in this novel. The above analysis of the novel shows how Jhumpa Lahiri constructs and brings alive the picture of the unknown world that is as much a land of opportunities as it is of conflict and confusion. Jhumpa Lahiri, handles multiple experiences of immigrants. She believes that for immigrants, the challenge of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for a lost world are more explicit and distressing than for their children. Question of identity is always a difficult one, and especially for those who are culturally displaced. The novel also shows how the immigrants face cultural dilemmas in the foreign system. Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural belief and customs, gradually imbibe the cultural ways of the host country too. Their own children groomed to be 'bilingual' and 'bicultural' face cultural dilemmas and displacement more. But at last Lahiri also shows that all immigrants carve their own 'routes' in the course of time and it's not necessary that they should settle in the country of their own origin.

Lahiri's 'The Namesake' is an example of the Contemporary immigrant narration which doesn't place the idea of an 'American Drama' at the centre of the story, but rather positions the immigrant ethnic family within a community of cosmopolitan travellers. She chronicles dislocation and social unease in a fresh manner. She blends the two cultures and creates inner turmoil for many of her characters who struggle to balance the Western and Indian influence. Though she lives in US, got married with a Spanish American boyfriend, Alberto Vourvoulis in the traditional Bengali fashion but her works are imbued with the ethos of Indian culture and sensibility. Her novels are more about the co-

operation of culture than about confrontation. Stereotypes are examined from a number of angles and deconstructed from both sides- Indian and American.

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Asymmetry of Memory: The Phenomenon of Exile as a Reflection of Permanent Trauma and the “Forbidden” Tale

Abstract: Surviving the trauma and exile, as described in the narratives of Tasko Georgievski, can create images that have symbolic meaning and morph into profound metaphor, epitomizing the search for the lost identity. The lost identity is portrayed with massive collapse of the personal identity by insult, punishment, extort, alongside with the collapse of the family identity through demolition, burning the family homes, building protect walls, and frontiers. Moreover, the lost identity arises from the fall of the collective identity, conveyed through symbols of chaotic and unsettled situations that broadcast high levels of threat and danger.

The loss of “birth land” is not associated with the 19th century patriotic-romantic creed about one-nation-country; quite the contrary, it is an expression of incapacity to tell a story, it is a metaphor of deprived declaration, attempt to voice the silence of the refugees. Overall, this loss is experienced as seized opportunity to rebel one perpetually unfavorable position. Even though the silence acts as a mechanism that replaces the terror, still, the hostility can not dissappear. It purifies itself in the process of impact while the subject transforms into object, at the same time remaining impotent for action.

In conclusion, I need to reiterate that the so called “Aegean theme” initially ellucidated through the narratives of Georgievski, demonstrated that the traumatic past of the refugees cannot be forgotten unless it is entirely acknowledged. Thus, if Europe desires to realize allied, shared European identity, Europe must propose advanced matrixes for that reason. In this context, every political decision must include ethical consideration.

Key Words: European identity, national identity, memory, exile, trauma, novel, Tasko Georgievski

I. Establishing a relationship with one’s own history

If we start with the following thesis, namely that by the present-day legal ramifications (first and foremost The Treaty on the European Union from 1992), European identity has been defined as a process of creating a unity, whence freedom, democracy and the respect for human rights are key values, together with a commitment towards the afforded respect for the history, culture and traditions of each nation. The need for cultural collaboration between the countries of Europe in the process of forging out a common identity helps establish the existing differences as parts of a cultural legacy, and not as obstacles in the process of mutual communication. However, if the interaction between the different cultures is, on the one hand, a welcomed process, the question regarding Europe’s relationship to its own history begs an

articulation, on the other. *Does the ambivalent relationship that the EU has for history result in rules which in turn get to govern what it may and should be remembered from its past, and what needs to be forgotten? Does Western Europe (or in Ramswell's terminology 'Old Europe'), as part of the strategies for the externalization of one's violence without one's back yard, forget the past, instead of claiming responsibility for the fallen victims?*

II. The Asymmetry of Memory

In the article, "Battlefield Europe. Transnational memory and European identity", Claus Leggewie writes, that in order for Europe to deal with the common political problems it has encountered while attempting to develop Pan-European awareness, it must deal with the issue of the European memory. His thesis rests on the notion that this European memory cannot be simply reduced to the experiences surrounding the Holocaust and the Gulags, but that it must include "the experience of expulsion", which includes also the issue of Europe's colonial history.

The theoretical frameworks already present make it quite clear: that the powers which ascertain which stories are to be told and which are not do so without any merit. This very relationship, of permission and restraint, in terms of the telling of certain stories/narratives is that which produces discourse, a process Michel Foucault calls "controlled, selected, organized" (Foucault, 1982). The powers which control the production of said discourse are not given to us once and for all, which is why a re-allocation of power through various procedures is made possible. "In society such as our own we all know the rules of *exclusion*. The most obvious and familiar of these concerns what is prohibited. We know perfectly well that we are not free to say just anything, that we cannot simply speak of anything when we like or where we like" (Foucault, 1982: 216). Resting on the laurels of postcolonial theory, Zlatko Kramarić points to the relationship between the exclusion (or ban) of certain stories and the community's character, concluding that it "unambiguously showcases the totalitarian character of the community." The temporary suspension of certain cultural practices (or their postponement) leads "postcolonial theoreticians to the following conclusion, namely that the power of telling only certain stories (those which have been allowed a telling) in a given society is in fact key to the relationship governing culture and imperialism" (Kramarić, 2009: 133). However, as postcolonial criticism has taught us, the repression of stories which deal with a traumatic past, or the so-called unpleasant episodes, cannot help solve the problems we face today. Literature in general, the novel form in particular, has the kind of power which continuously reminds us of the past, or as Dominick LaCapra terms it, "a past reality...is an inference from textual traces in the broad sense" (LaCapra, 2001: 21). Particularly with novels that are presented as a kind of a memory/recollection, we could establish an analogy

between literature, which, ultimately speaking, is an opportunity to represent past trauma, and trauma, which in turn could then be defined as a crisis of representation. It, literature that is, mobilizes all those mechanisms necessary to animate the politics of re-memory, since this kind of activity would in turn allow for an overcoming of trauma, and with that, much akin to psychoanalysis, have it resolved in the end. Beginning with these realizations, we are then free to ascertain that *in order for Europe to be constructed as a complete subject we need a new social scheme of understanding all that had happened in the past*. Consequently, the externalization of a violent past does not resolve the subsequent trauma, the same way as the forgetting/forbidding of certain stories cannot.

In this context, and in terms of the postulates of The Treaty on the European Union, for example, such as, each person's right to their own history, culture and traditions, i.e., each person's right to protect their interests, the following question emerges: *Is the Republic of Macedonia allowed/provided with this common principle?* This question, in turn, produces two more questions: *Firstly, is this common principle at all possible, if the first and the second part (the right to history, culture, tradition, and the right to protect one's own interest) are incompatible and mutually exclusive?* And secondly, *does Europe's dividedness into the EU and the others produce insurmountable obstacles for there to be a just solution, and consequently leading to her unification?*

III. The Novelistic Opus of Tashko Georgievski

The novelistic opus of Tashko Georgievski introduces the so-called 'Aegean theme' in Macedonian literature, which refers to events set in a part of Greece, the Aegean Macedonia, in the period between 1946 and 1949, a period which has been historically called The Greek Civil War. Georgievski obsessively writes about the terror and displacement of a part of the Macedonian people who lived on this territory. Namely, during the Second World War, the Macedonian people who lived in Greece, together with the Greek population, entered the fight against fascism, under the leadership of the Greek Communist Party. Yet, after the war's ending, when the KKE (The Greek Communist Party) and ELAS (The Greek People's Liberation Army), its partisan army, drove out the fascists and established their rule over the largest portion of Greece's territory, the terrorizing over all those accomplices who took part in the National Republican Greek League movement commenced. Groups of armed Greeks, fascist collaborators, had enforced the law during the occupation, through violence, murder, rape, terror, which was particularly fierce in the areas populated by Macedonians. In this era of terror, not without the knowledge or support from the UK and the US, who had allied themselves with Greece's royalist forces, the Greek Civil War represents the beginning of the Cold War, and the first victims: the members of the communist movement in Greece. In

this era of terror, 'death camps' were set up, similar to those in Nazi Germany, which took the lives of thousands of communists, but also innocent civilians caught in the crossfire. Those lucky enough to outlive the terror, around 56,000, were then forced to leave Greece. Around 40,000 of those were Macedonian.

The unifying theme of Georgievski's opus is the problem of the exiled man, one who is constantly faced with dire conditions, such as escaping near death, chaos, economic misery, lacking internal support due to being uprooted from his native land, from the familiar and loved spaces, now living in a psychological wasteland, a consequence of the persecution, torture, partings and loneliness. Such a condition with his novels' characters constitutes two life moods: a life lived through memories, which then speak to the tragic past, and a life of constant obsession and desire to reintegrate, to return to the hearth. The unlikelihood of this desire, the silence in front of the injustice, the indifference towards the crimes is what we encounter constantly in these characters-exiles.

The lived trauma and the subsequent exile produce several key symbols – the fog, the roots, the wall, the bones – which are then used to construct the image of the world of the exiled man. Those images possess a symbolic meaning and are transformed into a detailed metaphor, namely, the search for lost identity, represented through:

- the imagery of humiliation, punishment, violence and torture, which affects the crumbling of personal identity;
- the imagery of house destruction/burning (a symbol of man's cosmos, shelter and protection), the destruction of the hearth (a symbol of a shared family life, of the home and the bond between a husband and a wife), the setting up of walls and borders (a symbol of separation between friends and loved ones, of the exiled/those who were lucky to survive, of broken communication), which affects the crumpling of the family identity and
- the imagery of chaotic, perilous situations, danger and fright, which affects the crumpling of the collective identity.

These images hinder the conceiving of the external borders as internal ones, which in turn represents the protection of the internal collective person that each one of us carries within, and "which allows us to inhabit time and space as the place which has always been and which will always be 'home'" (Kramarić, 2009: 112). This impossibility is reflected through being prevented from encircling the round trail, starting from the Aegean Macedonia, Tashkent (USSR), Vojvodina (Serbia), Republic of Macedonia, and then again Aegean Macedonia, which the exiles travel through, not only due to an inconclusive past, but rather due to the consequences of that past in the given present, which are left open. Today, the openness of the so-called 'Aegean Question' has far-reaching politically-ethnic ramifications, and is a part of naming dispute the

Republic of Greece has with the Republic of Macedonia. Namely, the traumatic past, which included torture, murder, exile, rape, has not been allowed any closure. And part of the process of creating a common European identity does include the recognition of past trauma in a way which would avert any denial. In such cases, "the first element ... is the need to transform the memory of trauma, the closed memory, which obsessively send, us back to the trampoline memory. Therefore, once it is established that the past was really true, that it was not a nightmare, that it pervades our skin and that we recognize and accept what happened, we will know that it can be overcome. It is the awareness that it really happened and that we are not willing to let it ever happen again." (Pureza, 2002:158)

Three of Georgievski's novels (from the aforementioned opus, that is, *Walls*, *The Black Seed*, *The Red Horse*) take place on 'native land' [the home front], i.e., in Greece. This affords us the opportunity to question the difference the border makes vis-à-vis the subject's power to resist the violence which produces/produced the dire existence. If on the other side of the border, in foreign lands, the character feels entirely disintegrated, on this side of the border, he demonstrates a big capacity for resistance, most clearly represented in the novel *Black Seed*. The novel's key protagonist, Done Sofichanov, whose life story is traced throughout the other two novels, "is a paradigmatic example of the (un)successfulness of 'the re-education/punishment'" (Kramarić, 2009: 114). Namely, in the death camp, a modern-day torture ground that only a perverted-sort-of-mind can produce, the Greek officer fails to convince Done to sign the piece of paper with which he would relinquish all bonds to the Communist Party. Done's persistence is not motivated by his faith in the communist ideals, rather simply, by his own truth – that he is a Macedonian and a villager who does not know/understand politics. With such a simple, unlearned, common human logic, he, loud and clear, opposes the torture, and his story becomes an equal to the one of the imperious Greek officer, for as long as he manages to find a way to withstand the torture. Since he, the ordinary unlearned commoner that he is, intuitively and from the experience learned in the camp (based on the example of his fellow villagers who had failed and signed the statement), knows well that by placing his signature on the piece of paper would lose his right to a voice, would lose the equality in the right to tell his own story. Since, as Žižek puts it, in concentration camp conditions "there is no room (...) for subjectivity" (Žižek, 2006: 2).

This right to speak is shared by the other characters who act in the realm of the 'native land'. In *Walls*, this is enabled through the authorial narrator who favors the intimate, subjective drama of the character Adzigogo who takes on his perspective, whereas in *The Red Horse* the character speaks in the first person, so the storyline develops along the lines of the relationship *between the lived and the narrated I*. Henceforth, seen through the prism of narrative transmission, the Macedonian characters are the key information bearers the

reader receives. The chance to tell his own tale, in fact, to publish a 'counter-memory', clearly points out the position of the victim, namely, it clearly demarks the borders of the perpetrators and the victims. On the other side of the border, in 'the safe zone', away from the camps and the terror, Done Sofichanov, as the rest of the exiled, loses this power. They become silent observers to that which is taking place, since they can neither locate themselves in the new found conditions, nor can they recognize 'the enemy'. They, literally and metaphorically, live in a fog, in anticipation and tension, amidst the train stations and the freight cars.

The question which we need to articulate in this context is: What in fact takes place once the 'native land' is lost? Does the 'native land' entail that Tashko Georgievski "is no different than the 19th century patriot-romanticists who had located their dreams in the nation-state, something they found as sovereign?" (Kramarić, 2009: 112). My own reasoning lies along the lines that the 'native land' stands as a metaphor about the impossibility to tell one's own tale, about the stolen voice, about the silence which the exiles face within themselves, and towards others. It is a metaphor about the stolen opportunity to resist the returned unfavorable position, of the repeated, this time psychological terror resulting from the realization that no one is to blame for their condition. Neither Greece, for it too is a 'victim' of the Civil War, nor the West, for they have been 'called upon' to bring peace to Europe, nor the East, for it has 'no jurisdiction' over the given geopolitical space, nor Macedonia, for it as part of Yugoslavia has its own 'priorities'. The silence replaces the terror, but the violence does not go away. It is read through the transformation of the subject into an object which withstands action but is incapable of acting himself. If on 'native land', even during conditions of camp life, the character had the right to a free choice (to sign or not to sign), and in his relationship with the Other could, although temporarily, find support points in order to stabilize his identity (Done possesses the knowledge about who he is – a Macedonian, a villager, and knowledge about who he is not – a communist), on the other side of the border, the exiles' identity cannot locate such strongholds. There, they hold no right of choice, but are in turn controlled and led by an unfamiliar, invisible power center that decides and speaks in their name. With that, the highly controlled speech of the exiles is only made possible in the realm of the private. In public, it is neither heard nor remembered.

IV. Conclusion

But what is usually forgotten/left out is the notion that memory cannot be regulated in a mnemonic way, i.e., simply through official rituals. A confirmation for this are the novels by Georgievski, and their actualization at this instance, at this occasion, so as to address my thesis, namely that the unification of all of Europe can hardly take place if simply based on the current

legal regulations which allow (or even better, produce) an exclusion of parts of its collective memory. The European collective memory is segmented into so many variants as there are national cultures. The exclusion of some and the favoring of others cannot lead to the production of a collective identity. As we are dealing with sites of trauma (such as ethnic cleansing, the camp experiences, the rape), which also today ignite the passions since the process is still incomplete, the controversial nature of the shared European memory becomes a bone of contention both for the local and the global politics. It produces conflicts also within the frames of “Old Europe”, conflicts which were otherwise considered as already resolved. In conditions of new conflicting interests, the old unresolved problems resurface, which in turn lead towards an actualization of the so-called “authoritarian right to a historical legitimacy” that is compensated with an “ethno-nationalizing sentiment” (Leggewie, 2002). Thus, the questions tied to memory do not refer solely to the past as much as they refer to actual, present-day political issues. The question remains: can the “ethno-nationalizing sentiment”, the one which produces the conflicts, be eliminated through an exclusion of a part of the memory on nations, in this case the Macedonian one, or will it continue to produce conflicts until it gets integrated by the collective memory. One of the possible answers to this question has been given by the opus of Tashko Georgievski.

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Literature and Cultural Geography

Abstract: ‘Location’, as a mainly geographic term, emphasizes the specificity and uniqueness of one particular place on Earth. Speculating about the interplay between geography and literature, in this paper, I try to show how literature can participate in the determination and construction of a given place’s identity, its own personality and cultural character. The relations between literature and cultural geography are multiple and fruitful in enriching the local diversity. Consequently, this paper will show the impact of the spatial turn on literary studies, especially in the field of a systematization of the world literary production, in geocriticism and geopoetics.

Key words: spatial turn, sense of place, thirdspace, geocriticism, geopoetics

When speaking about literary dislocations we actually speak about the complex notion of *location* and its treatment in the field of humanities, its dynamic comprehension, namely its changing, shifting, transiting and transforming nature. Such a debate couldn’t be led without taking into account the issue of cultural geography which lately (in the last two decades) became one of the most provocative fields of humanist thought. The second half of the twentieth century and the beginning of the twenty-first are marked by a growing interest in spatiality. The so-called “spatial turn” is evident in many disciplines, and it is mainly recognized by the interpretation of the world from a spatial perspective and the presence of an awareness of that space matters and is responsible for the shaping of all our existence. Spatial turn is defined as “an attempt to develop a more creative and critically effective balancing of the spatial/geographical and the temporal/historical imagination” (Soja, 2009: 12). The more vivid role of the geography in the rethinking of the social and creative practices is noted through the process of evoking the principles of human and cultural geography in the critical theories. Namely, the theorists from different fields agree that the main impulses for this perspective were given in the works of Michel Foucault and Henri Lefebvre as early as the 1960s. They go on to emphasize the ontological significance of space, basing it on the fruitful French tradition of spatial sensibility, such as in the works of Jean Jack Rousseau, Montesquieu, Voltaire, Hippolyte Taine, etc. The most influential essay by Foucault on this topic is his seminal “Of Other Spaces”, which in turn offers the inspirational idea of “heterotopias”, a concept that went to influence a strong stream of new mode of rethinking the space. On the other side, Lefebvre’s concept of “lived space” (*espace vécu*) also contributed to the refreshment of

spatial thinking and opened new horizons for researching the human world from a spatial perspective. In France, *The Annales School of Historians* was founded, which focused on examining geographical locations as historical palimpsests, yet recognizing their primary impulse as a rather geographic one. In this context, we can mention the brilliant study of the Mediterranean by Fernand Braudel, as well as several other ones (published later) that continued in the same direction of focusing on the culture of particular geographic regions, such as the Neal Ascherson's *Black Sea*, Predrag Matvejević's *Mediterranean Breviary* or Claudio Magris' *Danube*. A keen interest in space/s was also shown towards the mental areas of the inner world, as achieved by Gaston Bachelard's famous work, *The Poetics of Space*.

Parallel to the French stream of spatialization, there was also a strong movement dedicated to spatial problems/issues in American sociology (The Chicago School), especially in The Los Angeles School of Urbanism, where many eminent scholars contributed to the creativity of rethinking urban space and space in general. The most significant figure in the American spatial turn, and its advocate and initiator, is the geographer Edward W. Soja. His concept of *thirdspace* shows us that space is to be found somewhere between the physical and mental spheres, and that it refers to a triad of spatiality-historicity-sociality. Such understanding of space has serious implications on the further conceptualizing of space, as widely spread in the works of geographers, sociologists, anthropologists, cultural and literary critics.

The first disciplines facing this change of paradigm are human geography (cultural geography) and architecture (urban studies). The innovation of Geographical Information Systems (GIS), Global Positioning Systems (GPSs), Google Earth, the internet and cyberspace, all, affected the widespread terminology of mapping, location, region, place in all of the disciplines of the humanities, especially in cultural studies. Postcolonial critics, such as Homi Bhabha, Edward Said, Gayatri Spivak, Arjun Appadurai, and others, focused their attention onto spatiality in the context of power, politics and justice, and used the spatial approach mainly in their explanation of cultural phenomena. Spatiality is even defined as an interdisciplinary "new critical idiom" in the title of the forthcoming book by Robert T. Tally Jr (2012). What can then be within these frames the connections between cultural geography and literature?

Cultural geography offers the explanation of spaces and places through a critical lens by taking into consideration all the aspects that are added to the physical world by the human existence. According to this, space is not just a geographical notion, but much of it is a cultural construct. Spaces, especially places, are changeable and at the same time represented and constructed by human activity. A very important distinction in cultural geography is the difference between of the notion of space and notion of place. Space is mainly understood as a physical phenomenon, but places are usually taken as

particular spots in a space to which we attach meaning, symbolic or otherwise. Even animals attach value to the places where all their living needs are being satisfied, and follow their instincts to make “homes” in suitable places. People distinguish between two particular place types, namely *topophilia* or *topophobia*. The “sense of place” is very individual, a subjective act obtained in the physical, bodily contact with one’s environment. The Chinese geographer Yi-Fu Tuan has explained that we are emotionally connected to particular geographic spots (Yi-Fu Tuan, 1974).

Location as a geographic term means the specificity and uniqueness of one place on Earth. In cultural geography this meaning is widened and it combines a spatial location with human agency and with social processes, so that we come to the conclusion that place is de facto a cultural phenomenon. Consequently, place is one unique local point within the general space. The most common point where cultural studies, geography, literature, and other arts meet and stick together is the issue of landscape. So what constitutes landscape? According to the *Landscape Convention* (Florence, 20 October 2000) it is “an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”. This is the place seen and remembered through the eyes of writers, painters, photographers, and thus expressed in their artistic works. In other words, it is the content of a human gaze from one standing point, at one time, or it is the visual and very subjective appropriation of land and space. Landscape is meant to be the expression of particular *genius loci*, the product of a particular experience of the sense of a place. In the frames of cultural studies landscape gets many other levels of meaning connected with the re-ordering and contestation of the visual, cultural, ideological and political spheres. Landscape becomes then a cultural category, which includes personal, local, regional, and national or post-national spaces, thus, it challenges their identity. The classic definition of cultural landscape by the very influential human geographer Carl O. Sauer states that: “The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural are the medium, the cultural landscape is the result” (Quoted in Bharatdwaj, 2009: 6).

Landscaping and reading landscapes has a long tradition in literature, as well as painting. We find landscapes in novels and stories, especially in travelogues in all of literary history. The poetry of landscaping was very popular in the Age of Romanticism. Rural or urban, landscape or cityscape, artistic representations of geographic location have their own limitations, principles and characteristics. As a form of fiction, literary landscape is always subjective and open to the imagination. It is one of the most effective elements of creating a particular atmosphere of the literary work, and it often mirrors the psychology of the literary characters. Landscape in literature is more about perception than representation, more about affectation than description, and more about the imagination and interpretation than mimesis. The involvement of artistic

landscapes in the construction of the identity of place is a reversible process: reality becomes art, and afterwards the piece of art affects the special sense of place, namely, the construction of its identity. There are many examples lately of tourist routes established according to some famous literary works, which shows how literature from an imaginative experiment turns into real life. Literary characters (such as Romeo and Juliet, Hamlet, Don Quixote, Josef K.) have become landmarks and tourist attractions of particular places. Also, such landmarks are usually connected with the biographies of famous writers.

Speaking about the intersections between cultural geography and literature, I'd like to emphasize the role of landscape, but not just of the rural, natural one. Urban sites, cityscapes, have become a more appealing topic for cultural geographers, as well as literary critics. "Reading the city", as a text and the researching of the dynamic concept of a city's identity, is one of the most provocative questions of contemporary thinkers, especially from the point of view of the distribution and manipulation of private and public spaces. The tradition of a literary dwelling in cities, recognized in many novels and poems from European Romanticism, Modernism and the Avant-garde (especially in Surrealism) becomes fascinating for researchers, for example, the special cultural phenomenon of *flânerie* involved in the discussions by Walter Benjamin about Charles Baudelaire's poems, and after the refreshment of his thoughts by Michel de Certeau. There are more and more studies of this type: Joyce's Dublin, Dickens' London, Dostoyevsky's Saint Petersburg, or the studies of particular cities through the artworks of painters, writers, filmmakers from different historical periods. The transformations of contemporary mega-cities and the increasing of so-called *non-places* (Mark Augé), namely, physical spots on the planet without any identity, has also inspired tinkers for new approaches and new solutions about understanding and creating the space(s).

The geographical interest is strongly reflected in literature with the great popularity of the travelogue genre, which becomes more and more interesting for researchers, writers and readers as well. Traveling (and contemporary tourism) have many points of intersection with literature. In its attempts to provide a literary expression of the sense of place, the travelogue become vital, and at the same time canonical, hybrid and interdisciplinary genre, which puts to question the balance between reality and imagination in literature. Also, the notions of *home* and *homelessness* are used in many discussions about contemporary literature and consequently become critical tools for the observation of a great deal of contemporary poetry and prose writings. The poetics of exile are also a sphere of interest for writers and critics, because the practices of migrations and movements of all kinds are becoming a common and usual experience. In turn, cultural geography and literature have many points of connection while treating these issues.

The interest for space in literature is as old as literature itself. It can be observed in the internal world of the literary work or in its context. There are so

many spatial metaphors dominant in the works of some authors (labyrinths, carpets, gardens, webs, spirals, invisible cities), and so many narrative strategies that involve literary games with space (simultaneity, juxtaposition, mise en abyme, trompe l'oeil, etc.). Also we can speak about the tendency of a minimization of the time aspect in novels (the linearity of narration), and the dominance of spatial narration (James Joyce, Georges Perec, Julio Cortázar). All these facts allow us to speak about the growing suspect towards the postulates of Euclidian space and to look for new explanations of the enigma of space. The virtual space, the idea of parallel worlds, cyberspace, all these, give new creative impulses for writers to explore new unusual narratives that would be closer to the visual experience of space, rather than the classic narration in time. Space-time controversies in literary theory are an integral part of Mikhail Bakhtin's notion of the chronotope, which emphasizes that those two dimensions work together and cannot be divided. However, Bakhtin himself wrote a study directly focused on the travel writings of Wolfgang Goethe, where he argued for the special sense of place (*localitat*) of the writer and spoke about the geography and the physical world transposed into literature.

The geographical impact on the contextual level of literature is most present in the attempts to research literature according to national, regional/areal or other categories, which are also part of geographical thinking. In the process of systematizing literary history, for example, there are many projects focused on understanding literary values in contexts of their wider surroundings. In classic comparative literature such an example is the theory of the *interliterary communities* by Slovak comparatist Dionis Djurishin. At the end of the twentieth and in the beginning of twenty-first centuries, literature is more often rethought and researched on geographic bases. Very influential in this tendency was the book by French comparatist Pascale Casanova, *The World Republic of Letters*(2004), in which she speaks about literature as one specific space, specific "republic". She says:

World literary space as a history and a **geography** – a space constituted by writers, who make and actually embody literary history – has never been properly traced or described. The ambition of the international literary criticism that I propose in the pages that follow is to provide a specifically literary, yet nonetheless historical, interpretation of texts; that is, to overcome the supposedly insuperable antinomy between internal criticism, which looks no further than texts themselves in searching for their meaning, and external criticism, which describes the historical conditions under which texts are produced, without, however, accounting for their literary quality and singularity. It therefore becomes necessary to situate writers and their works in this immense **territory**, which may be thought as a sort of **spatialized** history. (Casanova, 2004: 4-5, my boded words)

The mapping of this specific territory of world literature opens many questions about centers and peripheries, about the presence and recognition of specific literatures within it, lefts and rights (East and West), etc. Another scholar who is an advocate of using spatial tools for understanding literature is Franco Moretti. His proposal of the approach of *distant reading* for achieving “a more rational literary history” (Moretti, 2005: 4) is focused on researching literature through spatial models borrowed from exact sciences. For observing literature, which he understands as “an old territory (more or less)” (Moretti, 2005: 1), he suggests using unusual theoretical tools: “graphs from quantitative history, maps from geography, and trees from evolutionary theory” (Moretti, 2005: 2). Even more celebrated is his book *Atlas of the European Novel: 1800-1900* (1998) in which he shows how interesting the combination of researching literature and geography can be, and what unexpected results it can provide. He uses maps as analytical instruments, not as metaphors, to investigate some interesting literary phenomena and analyze certain famous novels from their spatial bases. The stream of so called geo-history of literature develops furthermore and one of the most significant examples is Barbara Piatti’s project *A Literary Atlas of Europe* (created at ETH Zurich’s Institute of Cartography), which aims to map European literature through its different cartographic aspects. The underlying question of the project is about literature’s location and relationship between real and fictional spaces (geographies). It investigates the settings in novels, novellas, tales, ballads, dramas, etc. According to received data some pertinent questions arise: what are the most common geographic places mentioned in literature, how do they change during periods of passing time, do they lose their popularity, why are some places completely anonymous for literature, how does literature transform the identity of places, what is the relation between real and fictional geographies. In such researchers, different particular approaches are provided, namely, maps of the fictional space of a certain epoch, a certain author, a certain genre, etc. The most significant example of interpreting the relations between real and imaginative spaces in literary works is *geocriticism*, advocated in American literary studies by Robert T. Tally, and in Europe mainly in French literary studies by Bertrand Westphal.

All these literary researches allow us to conclude that there is a rather keen interaction between literature and geography, which in turn, advances the literature, but also the real world in which we live. The geography is not just a container where the events of history, especially cultural history, happen. Cultural phenomena, such as literature, have a dynamic connection with the places they refer to; they change them and take part in the construction of their identities. Locations are not dead spots; rather, they are living forces that produce, provoke, and inspire cultural products. This is the unfinished circle that helps people get attached to particular places, enjoy them, feel their unique

spirit, or be horrified by some of them. Literature and cultural geography try to understand Earth as a home-place for humanity and enrich its local diversity.

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Peut-on déplacer spatialement les concepts théoriques ? Réflexion à partir de l'esthétique de la réception

Abstract: My paper explores the possibility of expanding well-known concepts of Western literary theory by putting them in a global context. Based on Hans Robert Jauss's Reception Aesthetics, I attempt to show the difficulty or even the impossibility of using certain concepts – that of aesthetic distance for example – to discuss and analyze non-Western literatures. Instead, I argue that the spatial expansion of concepts like the horizon of expectation may provide a better understanding of those literatures and thereby of literature as a (truly) universal art. An exemplary analysis of Jorge Luis Borges's short story *Averroes's Search* (*La busca de Averroes*) serves as a basis for my argument. Borges's story questions the notion of literary genre, the universality of the existing genres and, furthermore, the universality of literary and aesthetic categories. It suggests that ethnocentrism is part and parcel of every culture (e.g. Western or Islamic) and every human being. I conclude by inviting Reception Studies to take into account the so-called « spatial turn » that took place in the Humanities in the late eighties.

Key Words : littérature mondiale, genre littéraire, réception, Borges, Jauss, spatial turn

En évoquant la littérature comparée telle qu'elle s'est développée académiquement au XXe siècle, Franco Moretti remarque – dans ses *Hypothèses sur la littérature mondiale (Conjectures on world literature)* – de manière provocatrice mais non dénuée de vérité, que celle-ci, loin d'être mondiale, « a été une entreprise intellectuelle bien plus modeste, limitée essentiellement à l'Europe occidentale et concentrée principalement autour du Rhin (les philologues allemands travaillant sur la littérature française) » (9). Fort heureusement, à l'image du monde et des autres disciplines intellectuelles, la littérature comparée évolue et progresse.

Aujourd'hui, les recherches comparatistes nous incitent, à juste titre, à élargir notre vision et notre appréhension de la littérature par des analyses plus larges, plus conformes au monde globalisé qui constitue notre réalité contemporaine. Il s'agit donc d'aller non seulement au-delà des rives rhénanes, mais au-delà des frontières de l'Europe, au-delà des limites du monde occidental.

Nous nous proposons de montrer ici dans quelle mesure un élargissement de certains concepts "traditionnels" de la théorie littéraire, utilisés jusqu'ici de manière uniquement européocentrique peut apporter (ou pas) à notre intelligence des textes...y compris sans doute à des textes issus de "notre" tradition occidentale. Nous procéderons en partant de deux exemples

concrets, issus de l'*esthétique de la réception*, en l'occurrence l'*horizon d'attente* et l'*écart esthétique*.

Vers la spatialisation de l'*esthétique de la réception* ?

Du fait qu'il est aujourd'hui couramment utilisé en théorie littéraire comme dans bon nombre de disciplines des sciences humaines et sociales, on oublie souvent que l'*horizon d'attente* (*Erwartungshorizont*) fut d'abord l'un des concepts centraux de l'une des écoles critiques parmi les plus influentes des années soixante-dix et de la première moitié des années quatre-vingt, l'*École de Constance*.

Bien que forgé au début du siècle passé par le sociologue Karl Mannheim puis repris par les philosophes Husserl et Gadamer (Zima 87), c'est principalement à Hans Robert Jauss que le concept d'*horizon d'attente* doit sa notoriété. Lié à la notion d'écart esthétique (*ästhetische Distanz*), il constitue le cœur analytique de l'*esthétique de la réception*. On retrouve ces deux concepts dans pratiquement toutes les études de cas délivrées par le critique allemand. L'herméneutique question/ réponse, elle aussi reprise de Gadamer et que nous ne traiterons pas ici, constitue l'autre aspect important de la théorie jausienne.

Tous ces concepts sont créés ou repris, puis employés par le critique allemand exclusivement de manière temporelle. C'est particulièrement marquant dans les cas de l'*horizon d'attente* et de l'*écart esthétique*. La temporalité peut être réduite comme dans sa célèbre étude des deux *Iphigénie* où cent cinq ans seulement séparent la version de Racine (1674) et celle de Goethe (1779) ou, au contraire, être extrêmement large comme dans son travail sur les différentes adaptations du mythe d'*Amphitryon*. Cette dernière débute par la version qu'en donna Plaute au début du IIe siècle av. J.-C. et se termine par celle présentée par Jean Giraudoux en 1929.

La dimension spatiale de l'*horizon d'attente* n'existe pas ou, pour le dire autrement, celle-ci n'entre jamais en ligne de compte, dans aucune analyse. La théorie jausienne correspond en fait fort bien à la description du « vieux comparatisme » selon Moretti puisque l'espace se trouve, si l'on peut s'exprimer ainsi, confiné à l'aire franco-allemande, poussant parfois un peu plus loin, c'est-à-dire jusqu'à l'Italie (Jauss « Wenn ein Reisender »). Le fait que Jauss – mais ce n'était sans doute pas là son objectif en tant que *Romanist* – n'ait à aucun moment élargi sa théorie au niveau spatial ne signifie donc pas que cela ne puisse pas être réalisé et encore moins que cet élargissement ne puisse rien apporter à notre connaissance de la diversité des réceptions des textes littéraires. Bien au contraire.

Le fondateur de l'*École de Constance* avait commencé sa carrière académique par une étude sur la question générique au Moyen Age (Jauss « Untersuchungen »). Nous suivrons son exemple pour étudier dans quelle mesure ses concepts peuvent être élargis et utilisés de manière interculturelle,

c'est-à-dire entre deux espaces totalement distincts du point de vue culturel. Dans ce dessein, nous partirons d'une œuvre occidentale, mais qui évoque, une civilisation culture et un espace extra-occidentaux. Il s'agit d'une nouvelle de Jorge Luis Borges, issue de son recueil *L'aleph (El Aleph)*, qui questionne de façon profonde l'universalité du modèle générique de la tradition littéraire européenne.

Borges, Averroës, Aristote et le théâtre

Dans *La quête d'Averroës*²⁸ (*La busca de Averroes*), Borges construit une histoire autour de la figure du plus célèbre philosophe musulman et plus particulièrement de son travail d'exégèse d'Aristote. Bien qu'« ignorant, comme le précise l'écrivain argentin, du syriaque et du grec, travail[ant] sur la traduction d'une traduction » (119), Averroës fut l'un des plus puissants commentateurs du Stagirite. Thomas d'Aquin lui-même le reconnaissait en appelant le penseur arabe – précisément – “ le Commentateur “. Cependant – et c'est ce dont parle la nouvelle borgésienne – certains textes, certains concepts développés par Aristote n'allèrent pas, loin s'en faut, sans poser de sérieuses difficultés au penseur cordouan.

La nouvelle évoque, sous forme fictionnelle, les problèmes réels que rencontra Averroës lorsqu'il se confronta au texte de la *Poétique*. Lors de l'étude de cet ouvrage,

deux mots douteux l'avaient arrêté [...]. Ces mots étaient tragoedia et comoedia. Il les avait déjà rencontrés des années auparavant, au troisième livre de la Rhétorique ; personne dans l'Islam n'entrevoyait ce qu'ils voulaient dire. En vain, il avait fatigué les traités d'Alexandre d'Aphrodisie. En vain, compulsé les versions du nestorien Hunein ibn-Ishaq et de Abu Bashar Meta. Les deux mots pullulaient dans le texte de la poétique : Impossible de les éluder (Borges 119).

La difficulté de compréhension éprouvée par Averroës ne vient pas de la « traduction de traduction » consultée par le philosophe mais bien des mots *tragoedia* et *comoedia* eux-mêmes. S'il ne les saisit pas, c'est qu'il ne comprend pas, qu'il ne peut pas comprendre les concepts auxquels ils renvoient. Le Cordouan se trouve littéralement incapable de voir à quoi se réfère Aristote, quel type de *poiésis* il évoque. En termes saussuriens, les signifiés et les référents lui échappent autant que les signifiants. Et cette ignorance apparaît d'autant plus grave pour Averroës non seulement parce que « les deux mots pullul[ent] dans le texte », mais sans doute aussi parce qu'Aristote précise, s'agissant de la *tragoedia*, qu'il constitue le genre *poiétique* le plus élevé. Si un homme aussi cultivé qu'Averroës ignore ce que sont la tragédie et la comédie, cela signifie que le monde arabe ignore tout de la tragédie comme de la comédie.

²⁸ Nous avons choisi de garder dans cet article l'orthographe *Averroës* utilisée par Caillois dans sa traduction.

Cette « lacune » culturelle pose question. En Occident, nous avons en effet l'habitude de penser – est-ce lié à notre domination économique et culturelle ? à un ethnocentrisme naturel à tout individu et toute ethnie ? – que notre esthétique, notre conception de la littérature et des genres littéraires sont universaux. La nouvelle borgésienne illustre la fausseté de cette croyance trop bien ancrée. Et elle le réalise en nous montrant que le genre littéraire inconnu du monde arabe, absent de l'esthétique arabe, est l'un des plus importants de la poétique et l'esthétique occidentales. Shakespeare, Racine, Molière ou encore Lope de Vega, soit nombre de nos plus grands auteurs, sont d'abord et avant tout des dramaturges, se sont illustrés principalement dans les genres "aristotéliens" appelés comédie et tragédie.

Alors dans quelle mesure peut-on parler des littératures qui ignorent l'un de nos genres littéraires majeurs, qui ne possèdent pas notre esthétique ni même notre conception de la littérature ? De quelle manière peut-on mettre en relation littératures européennes et œuvres extra-européennes ? Nos outils théoriques, fabriqués sur la base du modèle occidental, sont-ils performants pour analyser d'autres traditions culturelles ? Si oui, dans quelle mesure doit-on les adapter afin qu'ils se montrent efficaces ? C'est afin de répondre de manière concrète à ces questions que nous reprenons les concepts de *l'esthétique de la réception*, en commençant par *l'écart esthétique*. Un autre passage de *La quête d'Averroès*, va servir de base à notre analyse.

Un écart esthétique absent :

La scène se déroule lors d'un repas auquel prend part Averroès. Au cours de ce dernier, l'un des convives, un poète nommé Aboukassim, raconte que lors de l'un de ses voyages à l'étranger :

des marchands musulmans de Sin Kalan [l]e conduisirent à une maison de bois peint, où vivaient beaucoup de gens. [...] Les gens de la terrasse jouaient du tambour et du luth, sauf quinze ou vingt environ (avec des masques de couleur cramoisie) qui priaient, chantaient et conversaient. Ils étaient punis de prison, mais personne ne voyait les cellules ; ils étaient à cheval, mais personne ne voyait leurs montures, ils combattaient, mais les épées étaient en roseau ; ils mouraient mais ils se relevaient ensuite (Borges 123-124).

Ce passage illustre la réaction d'un individu – et, encore une fois, d'un individu cultivé, d'un poète – face à un « événement » qu'il ne peut saisir. Si l'on examine la réaction d'Aboukassim, on s'aperçoit qu'il n'est en aucun choqué, scandalisé ou stupéfié par ce qu'il voit, c'est-à-dire du théâtre. Il est tout au plus légèrement surpris.

Ce sentiment est corroboré par la fin du récit d'Aboukassim. Parlant des gestes des comédiens évoqués par le poète, l'un des convives affirme qu'il s'agit

- [d'] actes des fous [...] [qui] dépassent les prévisions du sage.
- Ils n'étaient pas fous, dut préciser Aboukassim. Ils étaient en train, me dit un marchand, de représenter une histoire.
- Personne ne comprenait, personne ne voulait comprendre (Borges 124).

Si tous – et au premier chef Aboukassim qui assista à la représentation théâtrale – demeurent indifférents, c'est simplement parce que le théâtre se situe hors de leur *horizon d'attente* d'hommes de culture arabe du XIIe siècle. Il ne va pas contre leur *horizon d'attente*, il se trouve tout simplement à l'extérieur de celui-ci. Ceci ne va pas sans poser de grandes difficultés au concept d'*écart esthétique*, du moins à un usage interculturel de ce dernier.

L'*écart esthétique* est défini par Jauss comme « la distance entre l'horizon d'attente préexistant et l'œuvre nouvelle dont la réception peut entraîner un « changement d'horizon » en allant à l'encontre d'expériences familières » (« Pour une esthétique » 58). Son rôle dans *l'esthétique de la réception* apparaît comme central puisque c'est lui qui permet de « détermine[r] [...] le caractère proprement artistique d'une œuvre littéraire » (« Pour une esthétique » 58). Et dans la mesure où les œuvres de haute valeur, de haut caractère artistique sont celles qui marquent un écart avec les œuvres précédentes, et donc avec les attentes du public, le concept d'*écart esthétique* explique l'histoire littéraire. L'histoire littéraire est ainsi envisagée comme l'histoire des écarts ou, plus exactement, comme l'histoire des œuvres qui créèrent, au moment de leur parution, un écart avec les « attentes préexistantes » du public. De manière plus courte, on peut dire que sans écart esthétique, il n'y a pas d'histoire littéraire. Ce rôle central accordé par Jauss à l'*écart esthétique* lui permet donc d'écrire ou de réécrire l'histoire littéraire (européenne) à partir du public, de l'instance lecteur et d'offrir un regard neuf, de dépoussiérer cette « vieille » discipline.

Cependant, malgré le talent, la virtuosité et l'érudition de Jauss, le rôle central accordé à l'*écart esthétique* se révèle problématique. Et cela même en demeurant à l'intérieur de l'espace culturel européen, c'est-à-dire à l'intérieur d'un espace qui se reconnaît une tradition et un passé littéraires et artistiques communs. Antoine Compagnon souligne d'ailleurs très bien cette difficulté en se demandant, de façon purement rhétorique, si « toute l'histoire littéraire peut vraiment avoir pour seul objet l'écart [esthétique] » (Compagnon 256, modifié). Si ce critère est utile, il n'est en aucun cas suffisant.

Lorsqu'il s'agit d'envisager l'histoire littéraire d'un point de vue large, comme un art universel et non exclusivement occidental, cela se gâte encore pour le concept jaussien. L'*écart esthétique* ne peut plus du tout être employé et doit être abandonné. Il ne préexiste, en effet, aucun horizon à partir duquel créer un écart. En résumé, l'histoire littéraire européenne ne peut être

envisagée du seul point de vue de l'*écart esthétique*, l'histoire littéraire mondiale ne le peut pas du tout.

Cet abandon de l'*écart esthétique* pour étudier la littérature d'un point de vue universel, pour comprendre la littérature (et l'histoire littéraire) comme art universel, signifie-t-il qu'il faille aussi abandonner l'horizon d'attente ou celui-ci peut-il, doit-il être maintenu ?

A priori, au vu du lien qui unit *écart esthétique* et *horizon d'attente*, il semble que ce dernier ne semble pas devoir constituer un outil performant non plus. Pourtant, il se révèle non seulement possible, mais souhaitable, de maintenir le concept d'horizon et de traiter celui-ci spatialement. Nous allons démontrer, toujours à l'appui de la nouvelle borgésienne, qu'il peut en effet se révéler fort utile pour saisir la dimension mondiale de l'art littéraire.

Un horizon d'attente indispensable :

Malgré les difficultés éprouvées, en dépit de son absence total de connaissance du théâtre, Averroës parvient, au terme de sa quête, à trouver des équivalents à *tragoedia* et *comoedia* :

Quelque chose lui avait révélé le sens des deux mots obscurs. D'une ferme et soignée calligraphie, il ajouta à son manuscrit : « Aristû (Aristote) appelle *tragédie* les panégyriques et *comédies* les satires et anathèmes. D'admirables tragédies et comédies abondent dans les pages du Coran et dans les moallakas du sanctuaire » (Borges 128).

Averroës se trouve dans l'impossibilité de traduire les termes *tragoedia* et *comoedia*, puisqu'il ne les saisit pas, il ne les intègre pas. Mais le philosophe arabe veut s'en sortir, c'est-à-dire qu'il veut absolument trouver un équivalent arabe à ces deux termes. Et pour parvenir à ses fins, il « doit, comme le dit Marielle Macé, les transposer dans son propre système littéraire » (183). Poursuivant son analyse, la critique française note que nous opérons de la même manière en Occident aujourd'hui en « nommant "roman" les aventures rapportées par Lucien ou "dramas" les mystères médiévaux » et qu'il s'agit là « d'anachronisme[s] nécessaire[s] » (183-184) pour (être en mesure de) parler des textes.

S'il est exact d'affirmer qu'une distance temporelle implique un contexte et un système culturels différents, les choses se présentent parfois – le plus souvent même – de manière plus complexe. La transposition d'un système littéraire ou générique vers un autre système littéraire ou générique se marque de manière temporelle et/ou spatiale. Toutes les combinaisons existent. Il peut donc y avoir – c'est le cas des mystères médiévaux mentionnés par Macé – distance temporelle et identité spatiale, mais aussi distance spatiale (spatio-culturelle) et coprésence temporelle – par exemple, la réception, la traduction

de textes chinois ou japonais contemporains en Europe. Enfin, et c'est l'exemple borgésien, une distance temporelle importante (seize siècles séparent Aristote et Averroës) à laquelle s'ajoute une distance spatiale – la poétique de l'espace culturel arabe, n'est pas identique à celle de l'espace culturel européen, au XIIe siècle comme au XXIe.

Comprendre la littérature comme un art universel doté, la saisir comme l'une des expressions artistiques de la diversité et du génie humains, exige la capacité de prendre en compte cette double dimension spatiale et temporelle des œuvres. Faute de quoi, on ne se trouve pas en mesure d'expliquer l'incompréhension suscitée par le théâtre dans le monde arabe du XIIe siècle ni la passion et l'intérêt suscités par le Nô japonais auprès d'auteurs occidentaux aussi divers que Paul Claudel, Ezra Pound et William B. Yeats ou encore le succès immédiat, c'est-à-dire depuis la première traduction française au début du XVIIIe siècle, des *Mille et une nuits* partout en Europe et la réception (positive) relativement tardive de l'œuvre de Shakespeare en France (Voir Backès 295 et 235). Et cette prise en compte passe nécessairement par la réactualisation du concept d'horizon d'attente, comme horizon temporel **et** spatial.

Le traitement spatial de l'horizon d'attente se déroule selon le même processus – répétons qu'il s'y ajoute le plus souvent – que l'horizon temporel. Cela signifie que toute lecture, toute réception d'un texte passe nécessairement par une fusion des horizons, fusion entre les horizons temporels **et** spatiaux dans lesquels le texte fut produit et horizons temporels **et** spatiaux dans lesquels le texte est lu. C'est ainsi que se comprend et s'explique aussi la nécessité – Jauss et plus encore Gadamer insistent sur ce point – de toujours relire et interpréter les textes, à toutes les époques et, ajoutons-nous, dans tous les espaces culturels.

À la différence du traitement purement temporel, il s'agit ici de ne privilégier, du point de vue de la réception, aucun espace culturel pour l'analyse d'aucune œuvre. L'importance mondiale d'une œuvre se réalisant précisément par la pluralité des réceptions spatiales, cela n'a aucun sens de privilégier un horizon d'attente plutôt qu'un autre et cela, d'autant plus, que par le principe même de la fusion des horizons, les horizons spatial et temporel de production de l'œuvre entrent en ligne de compte. Prenons un exemple. Au début du siècle passé, les pièces d'Henrik Ibsen connurent la reconnaissance mondiale, notamment en Chine (Voir Pimpaneau 423). L'horizon d'attente chinois est différent de l'horizon européen et celui-ci l'est également, pour nombre de subtilités, de l'horizon d'attente « local », celui du public norvégien²⁹ ; la fusion des horizons spatiaux entre public norvégien et public chinois est certainement différente dans la manière de saisir l'œuvre du dramaturge, mais le succès

²⁹ Pour le public norvégien et pour lui seul évidemment, l'horizon d'attente est uniquement temporel.

international se marque autant par la réception chinoise que par la réception norvégienne.

Cet exemple permet aussi de justifier l'abandon – déjà évoqué et analysé plus haut – du concept d'écart esthétique lorsqu'il existe une différence de conception poétique et esthétique entre espace de production et espace de réception. Ibsen a connu le succès en Chine non en marquant – comme ce fut le cas en Norvège et dans le reste de l'Europe – un écart esthétique sur la base d'un horizon d'attente préexistant du drame bourgeois ou social, mais en amenant une façon différente, hors de l'horizon d'attente du public de l'Empire du Milieu, de pratiquer et d'écrire le théâtre. L'auteur norvégien n'a pas créé d'écart, il a ouvert et élargi l'horizon d'attente chinois, permettant l'apparition d'un nouveau genre dramatique à l'intérieur de cet espace culturel et poétique. Élargir un horizon ne revient pas (forcément) à créer un écart avec l'horizon préexistant.

L'histoire de la littérature mondiale, l'histoire des œuvres majeures de l'ensemble des littératures, implique nécessairement la prise en compte des réceptions étrangères, donc la prise en compte des différents horizons d'attente spatiaux et temporels. Comme il faudrait, dans un idéal d'exhaustivité, tenir compte de toutes les réceptions dans toutes les littératures. Une histoire de la littérature mondiale relève donc – il s'agit d'une certitude – de l'utopie, mais sans doute pas davantage que la prétention d'écrire une histoire exhaustive de n'importe quelle littérature nationale.

La Théorie de la Réception et le “*Spatial turn*”

À la fin des années quatre-vingt, la théorie littéraire vit émerger en son sein une nouvelle manière d'aborder les textes, mettant en avant la dimension spatiale de la littérature. On a rapidement parlé à ce propos de *spatial turn*. Loin de n'être qu'un effet de mode, celui-ci n'a cessé de se développer depuis son apparition et se voit aujourd'hui reconnu comme l'un des renouvellements critiques majeurs de la fin du siècle dernier. Le *spatial turn* n'est ni un mouvement, ni une école, mais la prise en compte, à l'âge de la mondialisation, de la nécessité de traiter la culture – donc la littérature – dans sa dimension spatiale, interculturelle.

Notre but consistait à esquisser de manière concrète ce que le *spatial turn* peut apporter dans le renouvellement des études de réception et inversement, à savoir ce que les études de réception peuvent apporter aux approches spatiales, à la connaissance des différents espaces littéraires qui forment notre monde culturel. Nous espérons simplement, parvenu au terme de cet article, y être parvenu.

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Traumas of Dislocation in the Process of Communication

Abstract: This paper aims to tackle space and time as crucial categories through which phenomena and individuals are situated in the whole called a *world*. The position of the man who expresses himself in the world is deeply defined by virtue of his need to communicate with the world, to take part of it, to comprehend it and, above all, to understand himself in and through it. A crucial dimension of a man in a world is his self-location through communication. The act of communication means the understanding of certain roles and values that are, in a great deal, defined by his relationship with other individuals. At that moment when the entire systematized codex is annihilated on account of a new composition of relationship and individuals across new coordinates of the system that functions in accordance with completely new meanings. The creation of a new codex in which an individual goes through trauma of one's own dislocated existence can be related to the changes which are brought about time, history, but also the changes caused when there is forced abandonment of one and forced inhabitation of another space.

Key Words: space, time, literary dislocation, traumas, communication

1. Dislocation of the Meaning

This study problematizes the forced narratives of traumas and childhood, and asks whether this is a forced tendency on the part of the recipient and the media? And if so, why?

Traumas coming from dislocation in the process of communication are looked at with the intention to place the phenomenon of meaning (and sense) in the center of attention; and thereby analyze it over the course of a few steps.

The first step concerns the connection of the comparatistic studies with the culturological studies, which means locating them in the field of the study of culture, and their exit from the literary discourse that can hardly be defined as literary –its cannonization in the epoch in which we live is completely problematic; nevertheless, this is an entirely different topic. Bearing in mind the fact that literature is no longer an elite artistic phenomenon in the traditional sense, but rather actively involved in the field of meanings/discourses that it absorbs tirelessly – much akin to **Moloch** – the problem of literary dislocation in this study is interpreted through a series of examples connected to different discourses. The hybrid structure of the novel seems most apt in the face of a contemporary conception of literature and culture, as well as the hybrid basis

on which interdisciplinary approaches and studies arise by the erasing of the boundaries between the disciplines.

By problematizing the boundaries, the canons and the power all at the same time, we also problematize dislocation because at this point it is cognized as a critical act of examination and reflection on values and authorities.

Closely tied to the critical approach to canons, we speak of the dislocation as a critical relationship that “brings perspectives to interpretation” which may cause symptoms of trauma and injury. Traumas are connected to situations in which our relationship with the canon and the understood knowledge is dislocated, which is to say, the position we have grown to accept as natural is dislocated; whereas, all the disorders from the position we have accepted as natural deeply shake and tear down the entireties of meanings and values, urge one to search for different perspectives, tear down the calibrated and stabilized names for concepts that the recipient has at his or her disposal. He or she is forced to think about “the habit”, true to his nature of existence.

Bearing in mind the above mentioned claims, this study shows a comparatistic examination that fits into the wide-spread field of culture where a plethora of narratives mediated by art, television, journalism, photography and music circulates. The composition of phenomena to which we choose to tie dislocation and traumas is just as connected to fiction as it is a part of conceptions and meanings of cultures, albeit under the name of ‘reality’.

Just as the empty piece of paper means a challenge for communication for those who project their own convictions upon it, write down understood meanings that they have at their disposal in their own consciousness and language, so too does this study aim at problematizing phenomena of culture in which the categories of innocence, cleanliness and emptiness are manipulated, much akin to the concepts of spectacle, eroticism and prejudice on the main scene of culture.

Known examples of focalization through the prism of the eyes of the narrator-child which results in exquisitely complex descriptions of situations and phenomena that are performed through the prism of a mediator who brings them to reality in his or her own limited, childish way, oftentimes erroneously, or describes what he or she sees, literally. Henry James’ novel titled *What Masie Knew* (Henry James, 1897/1986) is a known example in the tradition of the novel; likewise, the parts performed through the prism of the child-narrator who has a unique limited perspective of interpreting information in the Marcel Proust’s *In Search of Lost Time*.

The contemporary public cultural scene of magazines, television and film, examples through which we problematize the theses of trauma, the dislocation of values, meanings and communication abounds in problematic conceptualizations which are commented on by the subversive American critic of culture and art James R. Kincaid (J.R.Kincaid, *EroticInnocence:The Culture of Child Molesting*, 139).

This is a case of the *emphasized and dominant theme of child-molestation, or even better, that of child violence, which absorbs the problem of the powerless, mute and unconscious creature, thus allowing the expression of needs for it and the manipulations in accordance with the needs of power.* The culture in the public scene abounds in examples among which are the most exciting and spectacular types of narratives, as far as the relationship/communication narrator-reader/spectator is concerned.

Language, side along side with communication, especially when the arranged signs of cultural expression are in queastion, is considered a supreme accomplishment. Nevertheless, one must accept the knowledge that it is exactly the separation of beings that conditions the creation of means and mechanisms for establishing relationships between the self and the other. It is not the unity og beings that is the consequence of communication and the same that is a phenomenon which is a blessing to humanity; rather, it is separation that conditions the creation of language, and therein the creation of hurdles that the subject must skip while reaching for the world in all its diversity (Manfred Frank, *The Subject and the Text: Essays on Literary Theory and Philosophy*, 97).

In the spirit of this order of causes and consequences of conditions, communication is a problem that is followed by interpretations, discourses, namings and a tradition of changes and perspectives whcih are normativized; while yet being a subject of critics and re-evaluation.

As far as the phenomenon of communication is concerned, it is interesting to consider the normative relationship with the child, the conceptualization of the status of the child in the act of communication, because it is a particular co-speaker in the process of communication, subjected to a make-over of the authority and the power; and unprotected according to the cannons of the culture we live in.

2. Popular Culture and the Authorities

Observe the examples of popular culture in which the categories of innocent, clean and child-like existence and exposure to violence via re-naming the narratives and discourses, judges and prejudices, and even more importantly, the interpretations.

A known example is that of the pop star Michael Jackson, who was marked by the public with the tag that he needed to have sexual intercourse with children. Furthermore, his appearance and comporment, at the same time, portray a child-like, fragile body. James Kincaid wonders whether we can imagine a child in correlation with Michael Jackson, and, instantaneously adds that the very idea of imagining possesses as much power as this same pop figure's superimposition of his own narratives, thus allowing thoughts of intercourse with children. His entire identity is reduced to the narratives connected to sexual relations with children, whereas his breathtaking musical

and dancing qualities are cast in the shadow of this obsession with innocence (J. R. Kincaid, 239).

Much akin to this example is that of Woody Allen's sexual relationship with children, even in the face of his terrific work. The film narratives that manipulate with the double powers of the child are especially attractive. This child can manipulate, but is most often the object of violence and manipulation, just as in the films *The Earthling*, *Treasure Island*, *Searching for Bobby Fischer*, *Kidnapped*, *Redneck*, *Willy Wonka*, *The Man without a Face*, *Shane*, *The Champ* and *The Client*, as well as in the narratives of child movie stars such as Tatum O'Neal, Jodie Foster, Brooke Shields and Shirley Temple, who get an important role in the public space with their dislocated position of children ultra celebrities.

The journalistic and television stories related to violence towards children, especially sexual molestation, become part of the obsessive preoccupation of the recipients who go through these with the sense of disgust. For instance, there is the case of Josef Fritzl, who kept his daughter locked up in a basement, raped her, and had her bear his children over the course of 24 years.

The problem that we point to in this study relates to the child, its status in the public and the private spheres, and especially in the process of communication, a process that is lucrative to the media while being surrounded and victimized by the parents.

Does the theory of the transparent and innocent, almost empty and white child figure abide in this entire process of complex relations in which the story of sexual transgression over children has become an undeniable and irrefutable top-story for the media? In this whole process of fabrication of narratives by the cultural industries, is this not a case of a queer relation in which the powerlessness, the innocence, and the purity constantly connect to sexual violence, eroticism and the obsessive formation of bonds between the child's subverted body and the adult's powerful one?

How can one interpret these versions of dislocated innocence only as a traumatic experience? Why does one so obsessively request recipients and how much is the rise of the variants of these perverse stories a result of the recipient's need to listen to them?

According to James Kincaid, the numerous stories of sexual molestation of children create an erotic version of children. The entire problem, in the work of Kathryn Bond Stockton, is based in the conceptualizations that primarily concern the definition of the categories 'child' and 'eroticism'. All of these stories of sexual relations with children become their own kinds of phenomena of placing this information produced in the cultural factories in a correlation with the needs of the recipients, with their reactions to this specific act of dislocated practice and communication (Kathryn Bond Stockton, *The Queer Child, or Growing Sideways in the Twentieth Century*, 277).

Contemporary culture produces traumas and child eroticism. This eroticism is equally accepted and renounced, both an object of admiration and one of disgust. Of course, ambiguous and undetermined reactions are inevitable. If the previous epochs are dedicated to the purity and innocence of children, it becomes problematic to continue the trend in the face of the consistently re-appearing stories of child-molestation in all possible media. It becomes frightening that we live in a world obsessed with the child's relationship with the body in sexuality, without any connection with tradition. We are aware of the smooth and amenable baby skin that fits the white surface over which the contemporary culturally-manipulative context writes its story committing a kind of crime of its own by indulging in stereotypical notions of the child as an easily processed object. *Contemporary culture dislocates the myth of innocence into a myth of violence over children with the help of the media it utilizes.*

What appears bothersome is the entirety of narratives of violence over children grounded in the idea of forcing the conceptualization that the culture we live in is impregnated with evil.

Is this an ideological skill of writing unidimensional meanings of value which in this case forces the worthlessness of a child's life which is seen in a multiplied version on the big screen only as a life exposed to violence.

Is this an ideological matrix that can be displaced if thought of in a different fashion, if we try to fight its rise of mythologization of the status of the suffering child? What remains outside of this rise of cloned stories of suffering children, in the face of a discourse where there is no room for different values and ideas?

Notes

1. *What Maisie Knew* represents one of James's finest reflections on the rites of passage from wonder to knowledge, and the question of their finality. The child of violently divorced parents, Maisie Farange opens her eyes on a distinctly modern world.
2. J.R. Kincaid examines how children and images of youth are idealized, fetishized, and eroticized in everyday culture. Evoking the cyclic elements of Gothic narrative, he thoughtfully and convincingly concludes that the only way to break this cycle is to acknowledge—and confront—not only the sensuality of children but the eroticism loaded onto them.
3. The emphasis on language, Manfred Frank claims, ignores key arguments which demonstrate that interpretation is an individual activity never finally governed by rules (according to the Romantic hermeneutics).
4. Kathryn Bond Stockton's intellectual history *The Queer Child, or Growing Sideways in the Twentieth Century* reveals a parallel tract of the literary imagination. Her contribution to our understanding of how society juggles, sometimes successfully and often provocatively, the ideas of queerness and childhood proves that these ideas have literally formed one another.

Bookended by movements for sexual purity and safety, the twentieth century set the terms for how innocent children become reproductive adults

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**Another *Wonderland* - notes on a dislocated fairy-tale:
 “Wonderland” / “Il paese delle meraviglie” of Giuseppe Culicchia**

Abstract: The paper is based on the analysis of some aspects of the novel written in 2004, *Il paese delle meraviglie/Wonderland*. The book recalls the narrative scheme and the succession of the adventures of Lewis Carroll, but the wonders expected from the title are in deep contrast to the violence and the crisis represented in the novel. Despite of the presence of a non-conformist Alice in Wonderland - the sister of the main character, the only really positive presence, the novel is an incursion to a false Wonderland, which here is dislocated to a Milan of the '77 and to a countryside close to Turin where nothing happens. The desired state of wonder moves into an attitude of hatred and Wonderland remains only the land of the problems and of the crisis. There is very little of wonderful in this novel about the *Years of Lead*. There is much melancholy, however, that wraps the events and the atmosphere up to precipitate to the tragedy of the last pages.

Key Words: Wonderland, Culicchia, teenagers, violence, the *Years of Lead*

Giuseppe Culicchia, one of the most interesting contemporary Italian writers, proved to be independent in the intellectual field when he brought in 2004 his colorful version of the Seventies.³⁰ *Il paese delle meraviglie / Wonderland*, recalls the narrative scheme of Lewis Carroll and the succession of the adventures, but the wonders expected from the title are in deep contrast to the violence and the crisis represented in the novel.

The presence of a non-conformist Alice - the sister of the main character, is the interfering point between Carroll's *Alice's Adventures in Wonderland* and Culicchia's *Wonderland*. The novel is an incursion to a false Wonderland - which here is dislocated to an Italy of the “Years of Lead” (period that was chosen not in case by the author, since 1977 is the year when the punk movement was born, when the Sex Pistols are insulting the Queen during their concerts, when Berlusconi began to interfere with politics, when riots and the Red Brigades represent a real threat to democracy and when the police fired on demonstrators and killed them). The Wonderland is countryside close to Turin where nothing happens and this time the novelty and the narrative hinge are offered by the time when the story is settled: the Seventies are a crossroads and

³⁰ Giovanni Tarantino, *Giuseppe Culicchia: “Qui a Torino la sinistra è scomparsa”*, in «Secolo d'Italia», 17 marzo 2009, p. 1

a historical turning point for Italy. The desired wonder moves into an attitude of hatred and Wonderland remains only the land of the problems and of the crisis.

The title of the novel is intentionally ironic. The novel begins with an ambiguous phrase: "It seems an invented fairy-tale", ambiguity that remains within its pages; there is also a chapter entitled Fables. The intention of the author was to tell a piece of memory. In the author's opinion, the teenagers of the '70 were different from those of today: they had certainly more opportunities for daydreaming, so there is more space for the fairytale, even if the context is one of a declared war.³¹ A story whatsoever, a theme treated and retreated in so many ways: youth, adolescence, a particular epoch, in its own right. The novel is hilarious and moving, wild and contagious. It is the face and soul of a generation, the discovery of the world, of the freedom and of the violence, the story of an overwhelming friendship, a friendship beyond ideologies, a history that gives voice to an entire generation.

Wonderland / Il paese delle meraviglie is the story and not the fairytale of two Italian boys that takes place in that time marked by violence, seemingly distant but closer than it seems. Attila and Zazzi are fourteen years old and are best friends. They are all different: the character, the origin of the families, their view on the world. Attila is like a Charlie Brown - the protagonist of the comic strip *Peanuts* by Charles M. Schulz, "the great American un-success story" in which he fails in almost everything he does and who often dreams with open eyes³² - with an absent father, a sister who has escaped to Milan and a grandfather a little anarchist, but with so many wisdom advices.

Attila seems to belong to a generation with no reference points in adults. The father and mother are drawn as caricatures, devoid of color: the only point of reference seems to be the grandfather, who represents the generation that experienced the war, while the parents belong to the generation which experienced the economic boom. From this point of view, certainly the generation to which the grandfather belongs is stronger, because it had more important dreams to believe in. His grandfather took part in the Resistance, and as a boy went to work in America in search of adventure. He is a kind of disillusioned peasant, with a history of brilliant writer thrown away, a sort of monument to the ideas that were and will not be, saddened by the arrival of the death and by the degeneration of worlds, landscapes and people.

Francis said Franz Zazzi, on the other hand, is loud, aggressive, openly fascist, uncontrollable in the outbursts that punctuate their days and always deeply free. One vital, irresistible character, of those who leave their mark. This bomb exploding in every chapter of the novel, Francis Zazzi, it's the bad boy that intrigues the whole school through his pornographic language,

³¹ Valeria Merola, *Giuseppe Culicchia ci parla del suo ultimo romanzo: la violenta maturazione di un adolescente sullo sfondo dell'Italia del 1977*, in RaiLibro, Anno IV, numero 92, p. 2

³² Maurice Horn, *The World Encyclopedia of Comics*, Rr Bowker Llc, 1976. p. 362

with the T-shirts with messages of war written with his pen, with his battle shoutings, with nationalist views. All these are part of his daily show.³³ He is disarmingly naive, is a visionary who tries to share the ideas of the extreme left. Beyond this threatening show, Zazzi is as sentimental, insecure and shy as any teenager. He is an irreverent character, one of the most authentic, more comic and free of the entire novel. Culicchia gives shape to this character, inserting subtle moments of weakness among his heroic – hooliganistic acts and comic scenes as it is that one in which Zazzi rewrites, in front of his class, the Latin history. It seems to be a novel in black and white, but beyond the funny scenes, we can see a strange, inverted, unjust world, which is the real world in which the characters of the novel live.³⁴

To merge the two boys there is a deep and indissoluble friendship, of those that can be born only at that age. In the background, a world suspended between the ridiculous and the tragic, populated by strange characters or strange classmates. Some of Culicchia's teenagers never grow up, never overpass the initial crisis and remain trapped into the labyrinth of violence and hatred.

Each of them in his own way, tries to escape from the mediocrity that expects in adult life and from the resignation in the eyes of all the grown ups: a life lived in a miserable, gray factory or in a family in which arguing for a color TV is a World War, and finally, in a city where the most important events are the funerals. Atilla does not overlook the ugliness around him - the lies, the hypocrisy, the injustice, the incompetence, the media manipulation, the humiliation and the dreams of playing the battery. He is a mixture of rebellion, lucidity and authentic sensitivity, a person easy to be loved and to be followed across his story. Atilla does not become mature, does not surpass the initial crisis, remaining trapped in the labyrinth, in the dead end of violence and hatred. There is a sort of maturing in the final pages of the book, but not that one which allows the protagonist to enter the world.

Significant is the constant - at fixed intervals during the course of the narrative - that Attila gives to his two different versions of the story: one which is objectively narrated and the glimpsed one which is, in some sense, cherished, yearned and in which one can see how the two plans are connected, in continuous interaction. We encounter a philosophy that, in essence, is a positive thinking: the characters are still able to be surprised, to get angry or to feel melancholic.

Alice, Attila's sister, the only very positive presence - but this perhaps only because of the distance and of her brother's idealization - is an Alice in Wonderland, so a fairy tale character, a reference point for the protagonist. But she may also be the alter ego of Attila. Her presence concludes with her death, when she throws herself from the window of the police who had

³³ Ferrari, Gabriele, *Intervista con Giuseppe Culicchia* in <<La Stampa>>, 7 luglio 1999, p.4

³⁴ Mihaela Butnaru, *Tara Minunilor*, 31 iulie 2009, bookblog.ro

accused her of terrorism. The relationship between the two is constituted, in large part, by the letters they write each other and by Attila's memories, who recalls what they did as children and during their holidays at the seaside in Liguria and Sicily.

Between rock and punk, one can hear a single scream against the power that, in some cases, is the terrorism whose victim will end up to be Alice, as a necessary way to rebel, but always with an eye to what is happening around. In a world in confusion, the heroes of the novel feel trapped in a place where nothing happens. They face a chaotic atmosphere, contrary to the laws of order and good manners that should be in the highschool where they study. For a totally confused teenager, in this town there is no reference. This "beautiful world full of wonders" is nothing but a nightmare.

Wonderland is the book of a generation without future. A raw style, offering moments of fun and irony, opposed to the others, of bitter disillusionment and despair. A tough reflection on a period that has been one of the worst pages of modern Italy.

The succession of Attila's adventures seems to refer to the narrative scheme of the novel by Lewis Carroll, in the many episodes proposed, connected to many different meetings between the characters. The wonders from the title, however, come in contrast with the violence and the crisis represented in the novel. It is precisely Alice that pays the consequences of the journey in Wonderland.³⁵ Wonderland this time is dislocated, this time is Italy, with its problems and crises of the Seventies. Alice and her brother are meeting many persons, but this thing does not bring them anywhere, and this certainly has to do with Carroll's novel. The hatred that leads to the end of the novel is not gratuitous violence. The author tried to see where the violence comes from: as a matter of fact, Alice's generation was a generation that took up arms in the hands at the age of eighteen.³⁶

The book captures the moments when everything changes around the hero and he himself is about to become a man in an environment destroyed by modernization and industrialization. The surprising ending explains his anger and his future nihilism. ("I hate everyone. I hate everyone. I hate everyone.")³⁷

The reader has in front of his eyes these young riots, their ideals, the impetuous rebellion, the surprising realism that does not quench the desire to change the world. The teenagers from the novel are fierce social critics, hard to be fooled, visibly smarter than their parents, who appear - in the world of their children - like some sad stereotypes.

From this place, where high and altruistic ideals do not exist, Attila and Zazzi - thrown by the destiny in the midst of a quiet society, locked in a prison area in part imposed by rules, terms, words, but also by their

³⁵ Valeria Merola, *op. cit.*, p.3

³⁶ *ibidem*

³⁷ Giuseppe Culicchia, *Il paese delle meraviglie*, Garzanti, Milano, 2004, p. 89

characters – can not come out but only by forcing the social boundaries, by giving up to their dreams, or dying, like Alice. There are no half measures for them. There is no schematic vision, the events are shown as they happen, without a filter, through the protagonists' school life. The characters of Culicchia observe the world, they would like to change, but they are unsuccessful in doing it.

The references to the music of the Bee Gees, to the punk, to Guccini, Battisti, to the strip cartoons, to the movies, all these respond to the attempt to reconstruct a time. Attila sees on television the clashes between police and protesters and through it, he almost sees the battles described by Homer in his epic. Most of the fantasies of Attila derive from the books that his grandfather read for him, from Homer to Giacomo Leopardi, to Elsa Morante.

There are different narrative levels, markedly different by the stylistic register. The Mimesis that resembles to that of Boccaccio is built on an unvarnished orality, which reproduces the dialogue of the three protagonists, the reflective pages where the narrator (Attilio), near an old tree, tries to listen to himself and to challenge the world without being hurt.³⁸

An autoreferential and biographical review of a revolution experienced by an unaware witness and protagonist, with acts of precisely and detailed denunciation, with a strong claim to the freedom of experience, to knowledge and free expression of the innate passions and ambitions of the young protagonist.³⁹

There is very little of wonderful in this novel about the *Years of Lead*. There is much melancholy, however, that wraps the events and the atmosphere up to precipitate to the tragedy of the last pages. And there is, indeed, that authentic wonder that is the ability of Culicchia to adapt the language to the extent of each character, from the protagonist and narrative voice, the shy Attila, to the neo-fascist, explosive Zazzi, to the former Professor of Italian, ex-representative of the '68 Italian movement (Cavalla), to his sister Alice, and to his grandfather, the only lucid and positive adult, up to the opaque parental figures, exemplary absences of each youth⁴⁰. The irony does not disdain the taste of the paradox, but without excesses, and the lecturer watches with sympathy and compassion the utopias, the dreams, the tears, the rebellions of the youth and not only. It is marked by the overwhelming and contagious laughter, in a wild kaleidoscope of absurdity.

Culicchia's language is exuberant, overwhelming, vitalistic. In his *Wonderland* (once you read, you feel that the irony is already indicated by the title) his writing – between mimesis and dissimulation crossed by a fresh and

³⁸ Paolo Pappatà, *Culicchia Giuseppe. Il paese delle meraviglie*, Associazione culturale Lankelot, 29/03/2009, p. 11

<http://www.lankelot.eu/letteratura/culicchia-giuseppe-il-paese-delle-meraviglie.html>, consulted on 15 May 2011

³⁹ Paolo Pappatà, *op. cit.*, p.12

⁴⁰ Cristina Bolzani, *Giuseppe Culicchia: Il paese delle meraviglie*, RaiNews24, Roma, 4 maggio 2004

sincere vein - captures the soul of an entire generation.⁴¹ The author loves to write "by ear", as if the words should be uttered aloud. The attempt to reproduce always the spoken, with its emphasis and with its distortions, responds to the idea of the musicality of the prose. For Culicchia, working with words is as if working with the notes.⁴² The language, beyond its sonorous character, is also very expressive. The word wants to imitate the violence of the adolescence and to reproduce the discomfort, the sense of suffocation. Zazzi's language is particularly strong, he himself is an orality transformed into a character, in the name of an own linguistic autonomy that succeeds to capture the lecturer.

The emotional magma of those years is presented by the writer in a large variety of language, moving from goliardic and grotesque tones to tender moments, to those funny and finally, to despair. Each character is trapped in the compulsion to repeat the same phrases as if they were incantations evoking elusive identities.

The humor and the verve make from this novel something more than another book about teenagers: *Wonderland* shows the touching and emotional ridiculous from both of the categories, young and old ones, their exaggerations and their sufferings.⁴³ It is a story of disenchantment but also tender, full of emotions.⁴⁴ The writer - a former punk himself - renders through the eyes of Attila, an ugly, sad and commercial reality of that year and yet very bashful despite the challenging and aggressive language. By his admirable and surprising book, written in a light style - we can imagine a slice of the Italian society in 1977⁴⁵ within which there are so many truths not to be forgotten by that generation.

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⁴¹ Luciana Cianfanelli, *Dal punk a Berlusconi*, in "Circoli di letteratura", Circolo Rispoli, 1 dec. 2005, p. 2

⁴² Valeria Merola, *Giuseppe Culicchia ci parla del suo ultimo romanzo: la violenta maturazione di un adolescente sullo sfondo dell'Italia del 1977*, in RaiLibro, Anno IV, numero 92

⁴³ Stelian Turlea, *Prin "Țara Minunilor" cu Șerban Stati*, ZF- Ziarul de duminică, 29 august 2009, p. 1

⁴⁴ Cristina Bolzani, *Giuseppe Culicchia: Il paese delle meraviglie*, RaiNews24, Roma, 4 maggio 2004

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Exile, Migration, Diaspora

Exil, migration, diaspora

Егзил, миграција, дијаспора

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Refugee's Wanderings*

Abstract: The refugees are away from home, they are dislocated. They may have found a new place, a place they can call home, but the feeling of being out of place is always in the background. The article surveys how exile writers experience foreign countries, how places function in the text by analysing Estonian exile writer Karl Ristikivi's (1912–1977) travelogue "Italian Capriccio" (1958). In the travelogue Italy is not just a scene, it has other literary functions beside its primary function as a container for the plot. Italy functions as a reflecting surface, which enables the writer to look deep into him, by looking at others he also looks into himself. There is a shift in author's identity, an example of a more complex self-identification could be brought forward – Ristikivi, having lived in Sweden, mostly identifies himself as a person of Swedish origin, while contacting with Italians. The constant feeling of being out of place also characterises the author. At the same time the author says it is important to turn into a local for truly to see the foreign country. One of the most significant terms in his travelogue is the real-seeing, which refers to proper entering and travelling. That is to get the full lot of everything, by concentrating not only on getting acquainted with well-known objects, but to have adventures on side-streets, travelling with the locals side by side, etc. The travelogue is at the same time a trip to a foreign country (one can read about the country, the people and the buildings, etc.), the thoughts of the writer (the course of thoughts which arise from everything seen, the character) as well as into the reader itself (developments of thought, wanderings which emerge in the reader while reading the text).

Key Words: travelogues, Karl Ristikivi, Italy, exile, image studies

Estonia lost its independence in the turmoil of World War II: Estonia was occupied by the Soviet Union from 1940 to 1941 and from 1944 to 1991 and by the Nazi Germany from 1941 to 1944. About 70 000-75 000 Estonians escaped to the West in the autumn of 1944 (Olesk 352). The Second Soviet occupation from 1944 disrupted the natural development of Estonian literature and split it into two for almost half a century as a number of prominent writers who had spent the war years in their homeland, fled to Finland or Sweden. Among them was Karl Ristikivi (1912–1977)⁴⁶ who had already gained prominence with his children's books and novels. Ristikivi found his new home in Sweden, where in 1958 his travelogue "Itaalia capriccio" ("Italian Capriccio") was published. This article surveys how the exile writer Karl Ristikivi

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⁴⁶ About Karl Ristikivi and his works, see e.g. Annus 261-262.

experiences a foreign country in his travelogue, how the places function in the text, how he identifies himself, how he wanders in Italy and within his mind.

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The refugees are away from home, they are dislocated. They may have found a new place, a place they can call home, but the feeling of being out of place is always in the background. In Estonian the word 'kohatu' has a twofold meaning: it means 'out of place' and 'inappropriate'. The latter meaning brings forward the moral assessment from the native's perspective: being a refugee is inappropriate, unworthy, unsightly etc. That moral assessment accompanies the refugees everywhere at least at the beginning of their exile. Both, the natives and the refugees sense it, despite the rational arguments, which say, that the refugee is not a so-called voluntary resettler, but someone who has been forced to escape by violence. Someone who has lost all his/her places – his/her working place and home – can be seen as dangerous, as a loose screw in a well-organised society. In general, s/he does not have a place and his/her coordinates in the society are not defined. The more organised is the system, the harder it is for the refugees to blend in (Undusk 4).

Susan L. Roberson has written, ““Who I am” is related to “where I am”. When one moves through space, travels, relocates, then the “who I am” undergoes some kind of transformation: the “ecology of the self” is restructured with a change in the environment. So strong are some people’s ties to their home or homeland that forced relocation can have deleterious effects on self-identity” (Roberson xvii). Therefore, refugees may have found a new place, a place they can call home, but the feeling of being out of place and being dislocated is always in the background. There can be seen shifts in refugee’s identity: s/he may identify herself/himself with her/his native land and/or with her/his new homeland, as can be seen in Ristikivi’s case.

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Estonian exile writers have not written very many travelogues. Although Karl Ristikivi travelled a lot,⁴⁷ he wrote only a few travelogues, the most notable is his “Italian Capriccio”. It depicts Italy at the end of the 1950s. The preference in the description mainly lies on the well-known cities and objects, such cities as Venice, Rome (including the Vatican), Florence, Capri, Naples, Milan, and Sicily. The writer, however, does not reach the smaller and less well-known places. Ristikivi mainly moves in the public city-space: museums, churches, hotels, etc. The rural and more faraway and private places, like the homes of the Italians, he does not reach.

The way one gets acquainted with a country (e.g. alone or in a group) affects the picture one receives and the image formed. The means of transportation either favours or hinders the social touch with the country – i.e.

⁴⁷ For example between 1952 and 1975 his travels included Norway, Copenhagen, Amsterdam, Majorca, Spain, Athens, Rhodes, Corfu, Egypt, Italy (incl. Sicily, Rome), Crete, Lebanon, Syria, Israel, Ibiza, Turkey, Germany, London, Canada, the USA, France, Malta, Cyprus, Tenerife, Tunisia, Scotland (Nirk 192).

whether only central places or also some remote corners are also visited (Pfister 7). In the earlier centuries it was common for travellers to spend months and years in Italy. In the 20th and 21st centuries the possibilities of travelling have improved a lot but the travelling itself at the same time has become more superficial – now people only spend some weeks in one country, and mostly with a tourist group. Therefore the view of the country has been changed and turned into a more metropolitan-centred one.

Ristikivi moves in Italy as a member of a tourist group, but he is not a typical tourist. There is a difference between a tourist and a traveller. “Tourism as not self-directed but externally directed. You go not where you want to go but where the industry has decreed that you shall go. Tourism soothes you by comfort and familiarity and shields you from the shocks of novelty and oddity. It confirms your prior view of the world instead of shaking it up” (Basnett xii). In Ristikivi’s case we can use the term ‘dynamic traveller’, they “undergo a transformation and metamorphosis during their journeys, and gain a new insight and reach a *self-understanding*. Their epistemology, identity and horizon of understanding will be transformed in the course of travel by means of experiencing and encountering the travelleses” (Zarrinjooee 23).

In Ristikivi’s travelogue Italy is not just a scene, it has other literary functions beside its primary function as a container for the plot. Italy functions as a reflecting surface, which enables the writer to look deep into him, by looking the other he also looks himself. There is a shift in author’s identity, an example of a more complex self-identification could be brought forward - Ristikivi, having lived in Sweden, mostly identifies himself as a person of Swedish origin, while contacting with Italians.

The constant feeling of being out of place, being a stranger also characterises the author. In Ristikivi’s case an important role is played by the existential outsidership: self-conscious and reflective uninvolvedness – alienation from people and places (Tüür 118). Ristikivi has stated in his short story “Novell” (“A Short Story”) (1949), “Once I thought that this is a foreign land and these are foreign people. I am not comforted by the idea I’ve reached – this wouldn’t be different in the country over there, in the country, what I can theoretically call my own” (Ristikivi, „Novell“ 150). The motives and moods are developed more deeply in his novel “Hingede öö” (“All Souls Night”) (1953), a remarkable modernist novel. In his works (including his diary), we can see a delicate character who does not seem to belong, who feels alienated. He is an existential outsider, who feels at home nowhere.

However, at the same time the author says in his travelogue that it is important to turn into local to truly see the foreign country. One of the most significant terms in his travelogue is the real-seeing, which refers to proper entering and travelling. It means to get the full lot of everything, by concentrating not only on getting acquainted with the well-known objects, but to have adventures on side-streets, travelling with the locals side by side, etc.

Here the writer's urge to dig into the essence of things becomes apparent, more important than quantity is quality. The best and the deepest experiences has Ristikivi got from travelling on foot and alone. He finds the deeper experiences from the less-known objects.

In the travelogue the most impressive place for Ristikivi becomes Monte Pincio in Rome. In the process of Monte Pincio becoming the peak-event of the Italian trip has a lot of Ristikivi-like: from one side this is not a sight in the tourist meaning, at a glance it is quite an ordinary place, which becomes something special through his personality and the way of thinking. Ristikivi writes that it is hard to describe the place, because "it is nothing else than paths and trees, benches and fountains" (Ristikivi, "Itaalia capriccio" 218). Monte Pincio plays an important role in Ristikivi's last novel "Rooma päevik" ("A Roman Diary") (1976), where he (through his character Kaspar von Schmerzburg) has found the words to describe Monte Pincio: "The view that always seems to me as magical as the first time. I have not found a place in the world where the evening light was as golden as in Rome, not even in Tuscany. It is like a transparent golden rain which at the same time hides nothing, but lets you see far away, much farther than the white as milk iridescence of the midday" (Ristikivi, "Rooma päevik" 15). Ristikivi ends his travelogue with a wish to sit in Monte Pincio once more, when the sun sets (Ristikivi, "Itaalia capriccio" 265). A lyrical ambiguous meaning is formed: it can be understood as a wish to enjoy sunset in that magical place but at the same time it can be seen as a wish to spend the evening of his days in that place.

For Ristikivi Italy on the whole is a special space, into which one has to enter in the proper way to grasp the specific nature of it. „One has to travel to Italy like in the old times, either on horseback or by stagecoach, when the first mode doesn't seem appropriate because of age or position. Even better it would be travelling on foot, like pilgrims (but also most of the soldiers, travelling apprentices and troubadours), stick on hand and bag on back. Only then one can understand the special attraction of this country throughout centuries" (Ristikivi, "Itaalia capriccio" 191-192).

In Ristikivi's travelogue one can also find several stereotypes and stereotypical constructions concerning Italy. Ristikivi observes Italy with a glance of a Nordic person, whereas the basic motive is the contrast between the cold and the warm (both the temperature and the temperament), the North and the South. As a stereotype, a northern person is depicted as a sad, serious, orderly and melancholic person (here we can also notice the auto-image of the author) whereas the southern person is free and joyful (the relation between the hetero-image and the auto-image is brought out).⁴⁸ The geographical contradictions closely accompany the contrasts in history, social and cultural spheres.

⁴⁸ About the concept of image, see Leerssen 342-344.

Ristikivi continues the Tuglas-like tradition of the travelogue. Estonian writer Friedebert Tuglas (1886-1971) is considered one of the pioneers behind the Estonian artistic travelogue with his works „Teekond Hispaania“ („A Journey to Spain“ 1918) and „Teekond Põhja-Aafrika“ („A Journey to North Africa“ I-III, 1928–1930). In Tuglas-like travelogue there are entwined the history- and the art-books the writer has read as well as the works of fiction and personal impressions.⁴⁹ This type of travelogue is both educative and enjoyable to read. What makes these travelogues outstanding from others is just the characteristic view on seeing the world and the connections of mind. The topic, what is written about remains the same, but what is written is always changing and depends on the writer, his personality and the way he sees the world.

Although the problem of an exile is not in the foreground, the feeling of being out of place, being an (existential) outsider is always in the background. Ristikivi's „Italian Capriccio“ is at the same time a triple trip. Firstly, it is a trip to a foreign country (one can read about the country, the people and the buildings, etc.). Secondly, the excursion into the thoughts of the writer (the course of thoughts which arise from everything seen, the individuality) and thirdly, into the reader itself (developments of thought, wanderings which emerge in the reader while reading the text) (see also Fussell 106).

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The Balkans beyond the Balkans: Diasporic Escape as a Nightmarish Homecoming

Abstract: Diasporas in the globalised world bring about a momentous reconsideration of the notions of nation and authenticity. Balkan diasporas provide some vivid examples. This paper examines how pretence to cosmopolitan emancipation and modernity clashes with inherited national imagining within a diasporic community. The analysis of the representations in the play *Tattooed souls* by the Macedonian dramatist Goran Stefanovski reveals a paradoxical situation in which the diasporic subject over time seems to move away from his mother culture by the very insistence on preserving or imitating its imagined properties. On the other hand, by joining a diasporic community, a new émigré initially finds this 'preservation' or 'imitation' by other fellow countrymen of earlier arrival to be an exaggerated, grotesque form of enacted traits which he, in fact, sought to abandon by emigrating. The fissure, then, is a result of the changes that take place within his mother culture, and the attitude towards the culture of his arrival. As the dramatic images demonstrate, it often happens that those who decide to leave because of economic or political reasons find their diasporic escape a nightmarish homecoming. In this refracted and ominous vision of Stefanovski, the dislocated subjects once deeply rooted in the tenacity for the national cause become incapable of grasping the new global reality.

Key Words: Balkans, diasporas, diasporic subject, Goran Stefanovski

Balkanism, as Maria Todorova defined it, is a western condescending discourse on the Balkans as an "imputed ambiguity" and "incomplete self" of Europe (15-18). I combine her concept with that of "nesting orientalisms" proposed by Milica Bakić Hayden (918) which denotes a pattern of othering of the neighbouring countries, cultures or groups as essentially different due to their supposed proximity to or influence by the Orient. My aim in this paper is to reflect on internalised balkanism not only in the case of rifts between adjacent cultures but also within supposedly integrated cultures which in reality, like in the case of diasporas, often disclose some sort of schism. I examine diaspora as a locus of expansion of internalised balkanism beyond the Balkan region itself. Looking at a play from the 1980s – *Tattooed Souls* by the Macedonian playwright Goran Stefanovski, I describe how émigré experience produces ambivalent perceptions of one's own culture.

Usually, the homeland is esteemed as an authentic place of belonging and a geographical, cultural and political centre of gravity for the national self. Diaspora, on the other hand, is viewed as a dislocated and peripheral though often fervently and nostalgically claimed part of the nation. However, nowadays

diaspora brings about a momentous reconsideration of the notions of nation and authenticity. In the globalising world, earlier definitions of 'blood and belonging' seem to dwindle, whereas diaspora becomes a synecdoche for the world at large. Diaspora can be seen – to use the term of Arjun Appadurai – as an exemplary “ethnoscape” (dislocation of people) which is interrelated to other “dimensions of global cultural flow” such as technology, global capital, media, and ideologies to an extent which incalculably surpasses that of the preceding epochs (31).

Paradoxically, the diasporic subject over time seems to move away from his mother culture by the very insistence on preserving or imitating its imagined properties. On the other hand, by joining a diasporic community, a new émigré initially finds this 'preservation' or 'imitation' by other fellow countrymen of earlier arrival to be an exaggerated, grotesque form of enacted traits which he, in fact, sought to abandon by emigrating. The fissure, then, is a result of the changes that take place within his mother culture, and the attitude towards the culture of his arrival. As the dramatic representations that I analyse demonstrate, it often happens that those who decide to leave because of economic or political reasons find their diasporic escape a nightmarish homecoming.

Individualist Who Defies Traditional Values: “I am Lost” in New York

The topic of migration, especially economic migration known as *pechalbarstvo* (from *pechalba* meaning 'earnings' in Macedonian), is a long-standing leitmotif of the Macedonian literary canon. The latter includes plays like *Migrant Workers* (*Pechalbari*, 1936) by Anton Panov and *Money is Death* (*Parite se otepuvachka*, 1938) by Risto Krle, who are nowadays considered 'classics' of the inter-war period. From the 1960s onwards, the topic of Macedonian émigrés who – rather than having a rich homecoming – suffer the misfortunes of diasporic life was taken on by other writers. The most celebrated example is the play *A Twig in the Wind* (*Vejka na vetrot*, 1957) by Kole Chashule, considered to be the first modern Macedonian drama; it is an early example of psychological representation of abused Macedonian woman in the diaspora. Recent revisit can be found in the play *Eleshnik* (1997) by Jugoslav Petrovski; by juxtaposing harsh émigré reality in America to lyrical image of purity at home, Petrovski defies traditional conventions on fidelity of solitary women who endlessly wait for the return of their husbands.

One of the plays of the celebrated Macedonian dramatist Goran Stefanovski – *Tattooed Souls* (*Tetovirani dushi*, 1985) – resorts to this tradition. However, in this play he subverts the usual pattern of representing a longed-for homeland, as a source of essential stability, vis-à-vis sinister foreign land, as a place where one loses his identity. This binary opposition is replaced with a

similar one which nonetheless occurs within the diasporic culture itself: emancipating promises of modernity clash with traditional national imaginings at the backdrop of an emerging global change which makes all identities utterly unstable.

The play *Tattooed Souls* was premiered in October 1985 at the Drama Theatre in Skopje. It was the Play of the Year for 1987 in Macedonia. Later it had fifteen different productions both in the country and abroad including Teatar Malaya Brona in Moscow, Russia; Rhode Island Playwrights Theatre in Providence, USA; Divadelni Subor in Brezno, Slovakia; and in several Serbian and Bulgarian theatres. A new version staged in 1996 at the National Theatre in Bitola went on tour to Australia and was performed before members of the Macedonian diaspora there.

The dramatic story relates the arrival of Vojdan Ivanovski, a Macedonian postgraduate student of ethnology, to New York. "I'm lost", he says in the opening scene, while trying to find his way in the metropolis (305).¹ He heads for a hamburger bar run by Altana, a Macedonian woman who is fifty five years old. He is half-heartedly accepted to stay at her place as he mentions the name of Strezo Ivanovski, his father. This is how Vojdan explains his enterprise:

I am writing my Master's thesis on "The influence of migration processes on the mental and physical constitution of Macedonian immigrants in the United States of America". To put it simply, it's about how emigration affects your health. I've got a whole methodology worked out, questionnaires, graphs, statistics. I came over here more to get away from home than to do any real research. I've got a clear picture already. (316)

However, besides using his academic scholarship, Vojdan has a deeper, personal motive for the visit. Following his mother's death, he comes to America in order to unveil the mystery about his father, who left home many years ago and never returned. The address of the hamburger bar discovered in an old letter seems to be the only promising clue. The play, thus, dramatises Vojdan's quest for the truth of his émigré father which eventually cancels out his premeditated 'clear picture' of diaspora and identity. As Jovan Ćirilov suggests, Stefanovski here is interested in "the encounter between science and reality, and the clash between youthful fanatical rationality and the enigma of existence" (174).

In the opening scene, while finding his way in the American metropolis, Vojdan introduces himself as somebody arriving from Yugoslavia. He is thirty, self-importantly claims a metropolitan background, believes in progress, and flatters himself of knowing the global political and cultural trends. He is the image of a young and educated Yugoslav citizen in the early 1980s. This generation, as Stefanovski explains with a touch of autobiographical irony in a programme note to his later play *Bacchanalia*, believed that collective Balkan tragedies are over and utopia accomplished. By the same token, Vojdan comes

to New York as an enlightened representative who seems to be capable of comprehending the world from his Yugoslav perspective brewed on Marxist ideas and liberal values. Hence, he perceives the members of the Macedonian diaspora as a kind of remnants of the national past. For example, he mocks the nostalgia of Koljo, a sixty-year-old man who tells the same story of various air travel itineraries to Macedonia every time he calls at Altana's bar, though never actually buying a ticket: "If you are pining away so much for the old country," says Vojdan, "why don't you go back there, for God's sake!?! Anybody else with such a tortured soul would have swum the Atlantic Ocean by now." (339) In the fifth scene, he meets Ruzha, the twenty six year old niece of Altana, and asks her for a date. When Ruzha says that she might not be allowed by her aunt, Vojdan superiorly gives a 'diagnosis' of the community he visits: "The patriarchal model *par excellence!*" (312)

This image of arrogant individualist who defies traditional values is contrasted by the image of a Macedonian diasporic 'hero'. Ruzha's brother Cibra is only three years older than Vojdan, but he has been raised in America. He and Ruzha grew up with their aunt Altana: we are told that their mother died when Ruzha was only six, and their father, an alcoholic, when she was sixteen. Cibra is rough and cynical and assumes the image of "a hoodlum, a pimp and a drunk" (338). While hiding his wife Mare and two little daughters in some house "in the middle of nowhere", he is both praised patriot and dubious philanderer hated by many (325). On his chest he has tattooed a map of united Macedonia in its wide geographical, historical and ethnic borders.² He is a personification of Macedonian diasporic nationalism: although he left as a little boy and has no memory of his homeland, Cibra displays strong patriotic feelings and believes that assimilation in the new world should be resisted. Moreover, he champions national liberation, dreaming to "put Macedonia on the map of the world" (330). At the same time, he offers this vision to hopeless old émigrés and profits on their endless nostalgia. For instance, we learn in the twelfth scene that he convinced some old Macedonian businessmen Mr Rogoff to state in his will that his body should be put in deep freeze after his death so that Cibra, for several thousand dollars, can arrange to bury him in the old country once it was liberated from the grip of communist Yugoslavia.

In a preface to the Serbian translation of the play, Stefanovski defines Vojdan and Cibra as antipodes attracted by mutual magnetic, dialectic power: "Vojdan is bare, ineffective thought. Cibra is bare, imprudent action" ("O 'Tetoviranim dušama'"). In this sense, Vojdan transpires as an image of alienated intelligentsia going West, whereas Cibra as an image of frustrated working-class Macedonians of the diaspora. They both fail to execute the national project. This is symbolically supplemented by the fact that both lack a father. In the ninth scene, Cibra says to Vojdan: "Your father was my teacher. About life and death. I wanted your father to be my father, but he couldn't be - because he was already your father, which I didn't know." (322) Thus, behind all confused efforts, both

Cibra and Vojdan seem to hide both literal and symbolical quest for a father in order to console themselves with their origin and root their identity amidst the unstable world. But what Vojdan discovers at the end, like Cibra before, is absolutely dubious. In the seventeenth scene, Vojdan meets Strezo who seems to talk nonsense. Later Vojdan is told that this lunatic is his father. But Vojdan can never be sure of this. Altana tells him that Strezo died ten years ago, and adds: "An angel. God-fearing, modest, hard-working, frugal, quiet. Everybody loved him. He was a strong man, but he never hurt a fly. He hadn't a stain on his conscience. As pure as the driven snow. He didn't drink, he didn't smoke, he didn't gamble and he didn't chase after women. Perfect in every way. The kind God takes before the others." (350) Then again, Cibra paints a different portrait of Strezo: "A devil. Irresponsible, lazy, always fooling around. He was never sober. An ace at gambling. The women in New York, San Francisco and Los Angeles went crazy for him. He left a trail of havoc behind him." (352) Despite spending the entire scholarship on expensive clothes and presents for Strezo in hope of convincing him to reveal the truth of his life, Vojdan is eventually left with no definite clue: Strezo keeps talking nonsense which sometimes seems as riddles. "Did you have a son called Vojdan?" asks Vojdan. "Yes," replies Strezo. "But he'll never come to see me. Never. Never." In the end, Vojdan insists: "What about me? Who am I?" Strezo answers: "You'll grow up and it'll come to you of its own accord. Who will ever be able to get to the bottom of us people?" (363)

"You Run Right into What You're Trying to Get Away from"

This inability to grasp the truth and master the meaning of belonging lies at the core of Stefanovski's dramatic world. For instance, besides the impossibility to find out whether Strezo is his father and whether he is a lunatic or a wise man, Vojdan gradually discovers that many details about Cibra, as well as about everyone in the diaspora, seem elusive. In the seventh scene, Altana says that Cibra owns a grocery store, and Vojdan dashes to make a condescending comment: "Typical of immigrants from our country. Not rich, not poor. Not one thing or the other." (316) But in the fifteenth scene, Cibra says that he works as a truck driver criss-crossing the continent and keeping alive the Macedonian cause among the scattered fellowmen. Likewise, Ruzha tells Vojdan that she ran from her father's funeral, hitchhiked America, married some farmer and borne him an idiot baby, then had many men, was forced to work as a prostitute, then practised yoga and transcendental meditation. Still, Ruzha insists that she is a virgin. Altana, on the other hand, tells a completely different story: "Ruzha was a nun. In a convent in Montana." (350) These contradictions and ambiguities madden Vojdan. He wants to have clear answers, yet Altana replies: "You can't clear up that kind of thing." (350) Cibra too mocks Vojdan's ambition: "The gentleman would like to know the truth?" Vojdan insists: "How can I live if I don't know it?" And Cibra sardonically suggests: "Make it up!" (352)

The impossibility of fixing a meaning to the contrasting and ambivalent phenomena drives the characters of this play into inner frustration and social alienation. Both Cibra and Vojdan find themselves estranged from their ethnic community, although for opposing reasons. For example, Cibra's ideal has little resonance within the immigrant circles. His compatriots seem to live petty lives. "They've gone underground somewhere," gripes Cibra: "Making money to save for rainy days. Eating dog-food. I try to drag them into getting up on their feet. They try to drag me down on my knees." (341) The arrival of Vojdan finally disbands Cibra's dreams and throws him in despair: "I'm tired. Lost my strength. I thought Strezo's son would come on a white horse with cartridge belts crossed on his chest, a flag in his hand and a knife in his teeth. I was expecting a captain and I got a mouse escaping from the boat. There was an imitation hiding behind the label advertising the genuine product. (...) I'm in exile among my own people." (341-342) In contrast, Vojdan has been raised in Yugoslavia under Tito and does not share the same vision of an independent Macedonia. He even admits that he was instructed to distance himself from the extremist emigration that propagates such ideas. "Do you know I could lose my job if they get to know I've been hanging round with you?" Vojdan says to Cibra: "I could end up in jail." (332) There is a swingeing difference between these two Macedonians: each of them seems to despise the cultural and moral qualities of the other. In the thirteenth scene, Vojdan says that talking to Cibra is like talking to a stranger:

We're different. ... You're a man who's just repeating well-known formulas, well-worn myths, hiding in them like in a glove - where it's nice and warm. I'm free of your complexes and frustrations. I've finished with origins, nations, all that shit. History's junk-shop. It's all poison. 'Nationide'. Local anaesthetics! We sit here after Freud and Einstein playing hide-and-seek and saying who's going to be on whose side. You say my father was better than me? I don't deserve him? Who gives a fuck about him? We don't belong to anyone. All causes are dead! All theories wrong! (334-335)

For Vojdan, Cibra seems an epitome of balkanness as we know it from western balkanist imagination. Conversely, Vojdan perceives himself as an intellectual of cosmopolitan beliefs and therefore denigrates Cibra's bad education, kitsch taste, alienation from normal society, and frustrating "dream of being a national tribune" (335). In general, Vojdan finds the Macedonian diaspora, of which Cibra transpires as a prime embodiment, an alien, "cruel world" (339). But there is a paradox to this feeling. In Vojdan's eyes, the diasporic community has not abandoned the cultural qualities pertaining to the homeland, but – in fact – it has enacted them to the extreme. Hence, what Vojdan finds in New York is what he hoped to escape from. Like Cibra, but for opposite reasons, Vojdan finds himself in exile among the very Macedonian émigrés. In the seventh scene, he says to Altana:

I spent my whole childhood dreaming about America. I pictured my father as a big, well-built man, his black hair sleeked down with brilliantine, a detective's hat on his head, a suit with padded shoulders and cuffs on the trousers, black and white shoes, a carnation in his button-hole, a Colt under his arm, driving a Chevrolet, holding Marilyn Monroe's hand, them listening to jazz on the radio, drinking Coca Cola, and smiling, smiling. (316)

Altana tells him that his father had a "hard, stinking job" in a skinning factory (317). In return, disillusioned Vojdan mocks the dream of Altana and Koljo for the 'old country'. He tells them that all newspaper reports are false and that the country is plunged in economic decline and moral hypocrisy. When Koljo thinks that this talk of an imminent collapse is just an eccentric malice, Vojdan speaks his aversion:

KOLJO: You really don't like us, do you?

VOJDAN: Like you? You're such likeable people! You don't like me, either, but who cares. I want to feel good. I want to feel great. I want colours, smells. I want everything clean around me. A self-confident smile, nice white teeth. I want things to look nice. Toilets that smell of fresh herbs. Public clocks that work and show the right time. I don't like inane faces. I don't like greyness, or lousy food. Crumbs in my bed. Sweaty armpits, smelly breath. I don't like them changing my address three times a year. I don't like life as a natural disaster. (PAUSE) I was trying to get away from people like you. I didn't know you'd be lying in wait for me here.

ALTANA: You run right into what you're trying to get away from. (338)

It is precisely this last comment by Altana that becomes a haunting thought which throws Vojdan in despair. He is terrified by the suggestion that origin and cultural belonging shape the self beyond the measure of individual desire, effort or resistance. In the end, he has to admit to himself that the despised qualities of balkanness that allegedly pertain to his hosts are, in fact, those that he inherits and wished to relinquish when making for New York. But other characters too seem incapable of escaping their own cultural precincts. Moreover, in a constant reversing fashion, the latter become an object of despise and desire as the self struggles to be emancipated from them, on the one hand, and to evoke, on the other hand, the nostalgia of safety which belonging to a community entrusts. Claudia, the daughter of Mr Rogoff, questions with a touch of derision: how can Cibra become a Macedonian *par excellence* when he has no memory of the homeland? However, Cibra ricochets the question: how did she, who grew up in the old country as Kostadinka, become an American *par excellence*? Although at first she appears as an emancipated, self-confident woman of a penetrating character, in the fifteenth scene she falls after the image of a national hero and sleeps with Cibra, admitting to him a secret fixation to the folk tradition: "I lied about being modern. I have to do with old things just like you. I buy clothes from expensive boutiques, but I feel as if I'm wearing rags and clogs. You can't dress up your soul. You can only be superior if you're not aware of it. All the rest are inferior." (340) In the said preface, Stefanovski notes that all

the characters in this play substitute their escape from freedom and emancipation with all sorts of symbolical tattoos of the 1980s: "nationalism, vulgar interpretation of Marxism, sex, drugs, and rock and roll" (29).

In view of this, Vojdan's fate seems the most illustrious one. In the twenty second scene, Claudia and her bodyguard arrange that he is tattooed by force. The tattooer indicatively says: "we are all tattooed one way or another," and adds: "Those who think they're not, they're tattooed under the skin. They have it worst of all!" (360) In a shock, Vojdan tries to protest his beliefs: "This is coercion! I don't need my country tattooed on my chest! I have a different life. You can't do this." (360) The irony comes later when he confesses to Strezo that, like with Cibra, the tattoo becomes the quest and frustration of the tattooed: "They've tattooed a bottle of Coca-Cola with a straw in it on me. Serves me right. I can't cry 'Death or freedom'. Only 'Death or fun'." (363) The ultimate vision that Stefanovski conveys evolves around these ideas of desire and power: in search of an identity his characters live the constant frustration with change, which they try to overcome – as Cibra suggests – by inventing ideals such as homeland, freedom, and happiness. This is a desire to be inscribed ('tattooed') with an identity and find a shelter of cultural belonging in a world that suffers an unbounded momentum of change. But this uncontrolled desire also leads to inner schisms and social convulsions creating an unstable constellation of power on a global scale. As Strezo suggests in his final riddle: "Thousands of tattooers lie in wait around the world with their styluses and needles and inks. They're looking for healthy, smooth, young skin to defile." (363)

The concluding scene in the play arrests this total vision. While his wife complains the worries of a lonely life with two little daughters, Cibra hurls into drinking and resignation, the map on his chest being skinned "along the borders of his homeland" by some criminals paid by an émigré adversary. (365) Vojdan throws away his research questionnaires and asks Ruzha to be his wife, which suggests that he anxiously grapples with accommodating himself in the new reality. And while Koljo ironically indicates that they are all "unidentified flying people" ready to be "hired by a circus" and keeps talking about swimming homebound, Altana paints a picture of a world which is utterly displaced and unhappy:

We think we're the only ones who've been moved out and resettled. The whole world's been resettled. Everybody thinks there's something missing in their lives. They all feel surrounded by enemies. They all think they're at the end of the world. The Earth's round. Wherever you start from, you're always on the edge. The South doesn't like the North, or the East the West; (...) two areas of the same city hate each other, and two buildings in the same area; (...) two different families in the same apartment can't stand each other, or two people in one family - and those two people hate themselves in turn. The Indians try to be Cowboys at any price, while the Cowboys are sorry they're not Indians anymore. Where does it all lead to? If that's the way things are, there's no

deliverance. And without deliverance, no life. And without life...nothing. Only death. (365)

To conclude, in *Tattooed Souls* diaspora transpires as an extended homeland; in this ethnoscape, however, the pretence to cosmopolitan emancipation and modernity clashes with inherited national imagining, thus often producing the effect of internalised balkanism. Ultimately, the play dramatises diaspora as a metaphor for the world at large. Stefanovski's rendering of the identity paroxysms within a present-day ethnoscape takes in the uncertainties of the world of global capitalism in which traditional footholds of stability – like family and religious, national and cultural belonging – are perpetually questioned. In the context of globalisation, the subject is displaced even without leaving a particular place: the precincts of traditional cultural belonging fade away, and the established concepts for defining and representing an identity are destabilised. Hence, in this refracted and ominous vision of Stefanovski, the subjects once deeply rooted in the tenacity for the national cause become incapable of grasping the new global reality.

Notes:

1. English translation by Patricia Marsh-Stefanovska is according to a manuscript made available by the courtesy of the author. However, all quotations are referenced according to the original published in *Sobrani drami* (2002).
2. 'United Macedonia' usually refers to the historical Macedonian territory which was under Ottoman rule prior to the Balkan Wars (1912-1913) and Macedonia's partition by the neighbouring Balkan states imposed with the Treaty of Bucharest in August 1913.

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Beyond Exile and into Writing: A Page Out of Aleksandar Hemon

Abstract: Whether or not we agree with the claim that the past century, due to its geopolitical stance, afforded a shift in the mythic understanding of exile as 'man's fall from God's Grace', and thus reduced the punishment of banishment to a mere East to West dislocation, the notion that writing and exile are almost inextricably linked seems to persist, and with that continue to question the very nature of creation. Namely, as David Albahari aptly puts it in his 'The Exiled Fragments' (2003), 'an exile, a wanderer, a writer' all appear to coexist, as synonymous 'borderers on the same path'. Yet, I wonder, and with that open the question to the larger audience – which one of the two necessitates the other: does exile (in its widest form, therefore including all forms of expatriation and displacement) condition the act of writing, as a needed contemporary attempt to move oneself towards freedom, or is writing such as state of creation, primarily a singular solitary experience (both in motion and execution) which compels each writer's voluntary exile, at least through the linguistic event of 'putting his words down on paper'? In that respect, I propose we take a closer look at the Post-Yugoslav texts of Aleksandar Hemon, a Bosnian writer living and writing in the American vernacular, particularly focusing on his multi-layered photo-novel *The Lazarus Project* (2008), and question further their status as primer stories of individual (authorial) displacement, which, at the same time etch out humorous labyrinthine recollections of multi-cultural 'othering' (Eastern, European, Eastern European). Consequently, to represent an 'objective historical record' may not necessarily inform the aim of Hemon's auto/ethno/biographical fiction, whose spatially and temporarily displaced selves (that of the son, writer, husband, father, friend, 'exile', 'globetrotter') conjure a kaleidoscopic view of memory and forgetting, of love and loneliness, mirrored through the 'trans-national' consciousness of a past and present Eastern European bo(a)rderer in the New World.

Key Words: exile, auto/ethno/graphy, bo(a)rdering, Aleksandar Hemon's *The Lazarus Project*

In lieu of an introduction: WHY EXILE? WHY WRITING?

Exile is mostly a linguistic event.
(Joseph Brodsky)

Some of my favorite writers, if not all, had come to writing through a particular exilic relationship: either with their birth place or their citizenship status or their own choice of residence. Or Even with their choice of writerly language. Albahari, Hemon, Joyce, Nabokov, Kundera, Soyinka, Ugrešić, Milosz, Stein, Pound, Rushdi, Brecht, Harwood, Skvoretcky, Todorov, Auden, to name but a few.

Whether we agree or not, with the claim that the past century, due to its geopolitical stance, afforded a shift in the mythic understanding of exile as 'man's fall from God's Grace', and thus reduced the punishment of banishment to a mere East to West dislocation, the notion that writing and exile are almost inextricably linked seems to persist and with that continue to question the very nature of writing and creation. Namely, as Albahari aptly put it in his 'The Exiled Fragments' (2003), 'an exile, a wanderer, a writer' all appear to coexist, as synonymous 'borderers on the same path'.

Yet, I wonder, and with that open the question to the larger audience – **which one of the two necessitates the other: does exile** (in its widest form, therefore including all forms of expatriation and displacement) **condition the act of writing**, as a needed attempt to move oneself towards freedom or **is writing such a state of creation**, primarily a singular solitary experience (both in motion and execution) **which compels each writer's voluntary exile, at least through the linguistic event of 'putting his or her words down on paper'**?

In that respect, I propose we take a closer look at the Post-Yugoslav⁵⁰ texts of Aleksandar Hemon, a Bosnian writer living and writing in the American vernacular, particularly focusing on his multi-layered photo-novel *The Lazarus Project* (2008), his second novel, after *Nowhere Man* (2002), and question further their status as primer stories of individual (authorial) displacement, which, at the same time etch out humorously sad labyrinthine recollections of multi-cultural 'othering'. Consequently, to represent an 'objective historical record' may not necessarily inform the aim of Hemon's exile fiction, whose spatially and temporarily displaced selves (that of the son, writer, husband, father, friend, 'exile', or, as he puts it 'being in two places at the same time, yet not metaphysically displaced to feel as if nowhere', or 'typical of the multiple identity situation') conjure a kaleidoscopic view of memory and forgetting, of love and loneliness, mirrored through the 'trans-national' consciousness of a past and present Eastern European **bo(a)rderer**⁵¹ in the New World.

⁵⁰ I use the term here primarily as a designation of original origins (i.e., Hemon's birthplace and early life's physical location) rather than as a political term of more or less post-hegemonic referential value.

⁵¹ Mary Louise Pratt's work on 'contact zones' and 'autoethnographic expression' that comes as a direct result of the contact cultures' 'meeting, clashing and grappling with each other's existence' has allowed me to reconsider the focalization of Hemon's 'trans-national self', and that of his writer-narrator, while offering a liminal paradigm to work with/against: the concept of bo(a)rdering. **I term this paradigm – the bo(a)rderer – as the practice of negotiating with oneself the tacit impossibility of living without one's native culture and yet within one's native/formative language** (a practice Hemon, but also David Albahari – another Post-Yugoslav writer – finds the only one possible when negotiating, with his displaced self, the reality of his work and its production). See Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London and New York: Routledge, 1992).

EXILE as Writerly DISPLACEMENT: Aleksandar Hemon's *The Lazarus Project*

Etymologically speaking, exile, from its Latin roots, implies a state of flux, a paradoxically dangerous motion of 'being on the outside of things', forever looming, wandering, jumping ahead. However, most writers-in-exile and exiled authors, describe their own 'exiled state' as a rather passive form, a passive attempt to return to the active presence of 'living'. Perhaps, indeed, it is this rather impassive life which necessitates the process of writing, as the 'exile's' attempt to 'live', to be active and living again. On the other hand, it seems as if, at least to the 'naked eye' (and the voracious reader of texts produced through exile) that there is more to this want to change states: if in fact an exiled life is forcefully nothing but a passive form of being, then what are we to make of bilingualism, i.e., exiled writers, who like Nabokov and Beckett, started multiple 'linguistic events', thus creating in more than one language simultaneously, and with great success, 'words on paper' which propelled other forms of looming, wandering, jumping ahead, from each and all of us, their readers?

One recent addition to this esteemed group is certainly the Bosnian-American contemporary prose author, Aleksandar Hemon. Living and working in the US since 1992 (Hemon was visiting the US when Sarajevo came under siege, propelling him to stay indefinitely), Hemon's work in fiction exists almost exclusively in the medium of the English language, even though his columns and reflections on various Bosnian as well as American situations, events, people, published by *Peschanik* or *Osobodjenje* or other Bosnian and Post-Yugoslav e-zine dailies, publications, are written in a Bosnian Serbo-Croatian vernacular, something he deems politically as well as socially relevant. This particular and rather purposeful divide allows Hemon to travel, perhaps for now only on paper, not so much in a back and forth kind of a way, rather through the multiple and multiplying experiences of migration, immigration, diaspora, and attempt to engage with the overlapping space they produce. Thus, it should not come as a surprise that his second novel to date, the aptly titled *The Lazarus Project* is at the center of this overlapping space. (Projects imply collaboration; a communal rather than a solitary experience, which is what this novel comes to us as; less of a neatly structured one-voice driven narrative, and more of a dialogue-based communion, between Chicago-based immigrants, real and seemingly fictional, at the turn of the 19th and the 20th centuries, respectively.)

A Finalist for the 2008 National Book Award and National Book Critics Circle Award, TLP is often read through the paradigm of a post-9/11 novel; what comes immediately to mind is the connection (made possible, to an extent, by the historical subject matter of Hemon's treatment of the Lazarus Averbuch's – a Jewish immigrant who survived the 1903 Kishinev pogrom in Moldova (then Russia) by fleeing to the States (Chicago) and his sister there – mysterious death circumstances and the subsequent picture taken by the Chicago police

documenting that ‘the suspected perpetrator of the 1908 Haymarket anarchist-charged riots’ had been caught and punished) between torture and documentation (the Abu Ghraib pictures). Indeed, the parallelism between the post-Haymarket violent surges and the aftermath of 9/11 is at the center of Hemon’s second novel, as one of its larger ethically-inclined narrative enquires. However, Hemon’s project in TLP focuses on the life and writerly choices of Vladimir Brik, a Bosnian immigrant in early 21st century Chicago, who like Hemon himself, was a budding writer with a fledgling knowledge of English when he landed in Chicago for a short visit which the Bosnian war extended into an indefinite stay. Like Hemon himself, Brik is self-taught when it comes to America’s unofficial official language; like Hemon, Brik alternates between dead-end and meaningless jobs which allow him the freedom to dream and write; like Hemon, Brik has a native wife, a successful surgeon who indulges his slacker Bosnian ways and supports his half-witted pursuits of the next big story, while he struggles with a state of enduring confusion, somewhere between permanent sadness and confused stupor. For example, each night he tries to recall the day’s events, a ritual he has created from himself, a kind of “contemplation of [his] presence in the world”. However, we find out that oftentimes this ritualization practice is interrupted by “a violently involuntary memory of a dream (...) like a corpse released from the bottom of the lake.”

In *Altogether Elsewhere: Writers on Exile* (Robinson, ed., 1994), a collection of essays on the expansive topic we come to name ‘exile and literature’, the Polish émigré writer Czeslaw Milosz evaluates the state of exile and its relationship to life writing through four separate stages of being. Similar to his Russian friend and fellow immigrant, Joseph Brodsky, who saw exile, both in life and in narration, as a rather static set of circumstances, finally supplanted when the ‘exile’ accepted the role of a free man, who when he failed blamed no one, Milosz views the ‘exilic condition’ through a process of accorded steps leading the ‘exile writer’ towards self-acceptance if not self-satisfaction.⁵²

The first stage, according to Milosz, is marked by despair: the writer has lost his name, which makes him fear failure and mortal torment in the new surroundings. His personality is as good as gone, he enters society anew: an anonymous member of a disinterested mass. **This stage of ‘lonesome’ existence may end, Milosz claims, when the exiled writer learns to stand on his own, when he accepts the irretrievable loss. Once surpassing the suffocating feeling of looming failure in the new world, the exile enters the second stage of his progress – acculturation.** Having spent years in exile, the writer tries to imagine what it may be like not to live out ‘displaced circumstances’. **Ever since the displacement has taken hold, the writer’s imaginative center has also been under attack, or rather one additional center has been created. During this stage, Milosz sees the exiled writer’s**

⁵² See Joseph Brodsky, ‘Definitions’ in *Altogether Elsewhere: Writers on Exile*, ed. by Marc Robinson (London: Faber and Faber, 1994), pp. 9-10.

imagination, which is always spatial, 'tending toward the distant region of one's childhood,' quite typical for the literature of nostalgia. (Robinson, ed., 38) However, 'the new point [the second center] which orients space in respect to [the self] cannot be eliminated, i.e., one cannot Abstract from one's physical presence in a definite spot on the Earth.' (40)

While the exiled self grows acclimated to the now coalesced environment, writing of places and people 'over there', the writer in exile further undergoes a course of rigorous self-examination through the use of his exile in language, which in turn marks the third stage in the condition of exile as conceived by Milosz. Once the exiled self surpasses the need for purely nostalgic writing, he may engage in more meaningful writing practices. Living among people who speak a language different from his own begs him to investigate new aspects, tonalities within his native tongue. Although a rivalry between two or even three languages is not necessarily emblematic of exile literature, since a great number of writers in exile were and/or are bilingual, the sharpening of the exiled writer's use of language, according to Milosz, compliments the writer's self searching as he begins to use his exile to be a starting point for his narrative self's transformation.

The acute realization on behalf of the author that he must 'condemn' himself to a total transformation, for better or for the worse, signals the coming of the last stage of his writing life in exile. In this final, fourth stage, Milosz accords the exiled self the ability to embrace the status of exile for good, leading the exiled writer's journey towards a despondent finish, since the critic understands the re-fashioned writer's narrative self to be similar in its properties to that of a Don Quixote, one that has overcome his own delusions, but will never be able to 'convince newspaper readers and television viewers that they are in error' as he simultaneously 'arrives at the conclusion that he neither could nor should.' (39)

Milosz's notes on exile, in their structuralist format, provide us with an opportunity to see the 'exilic condition' within a broader, narrative context; needless to say Milosz's own émigré self played a crucial role in this paradigm of the exiled self's actualization. But then again, this concept for/of the exiled writer is one of a broken man's liberation, rather than of a hopeful (even though always painful) discovery of a re-membered trans-national self, which is the case with Hemon's Brik. Once he secures the necessary grant money to pursue the Lazarus Averbuch story, Brik has the financial means but also an additional impetus to go back, to Europe, to Averbuch's origins, but also to go back, to Europe, to his own origins. Accompanied by his old friend, another Sarajevan, called Rora, a jack of all trades, this time around the book's photographer, Brik informs us that by tracing Averbuch's steps and completing the physical aspect of his immigrant's journey, he too can come out on the other side of his own "moral waddling" and commit for a change. For this reverse journey to come full circle, Brik needs Rora, the same way Hemon's project of cultural and exilic

displacement needs photographs (provided by Hemon's own old Sarajevan friend Velibor Božović), needs the stamp of authenticity between the alternating chapters (those of Brik's journey and those of Averbuch's journey), proof to us, proof to Brik that his commitment to the project is as genuine as it is formative. Hence, the HOW SO and the WHY NOT of Hemon's (i.e., Brik's) storytelling technique when faced with his own 'exilic condition'.

Unlike Rora: his stories – be they anecdotes or jokes or mere falsifications – are quintessentially Bosnian, freed from the blight/absurdity of the overlapping multiple identity flux Brik has come to embody, for himself, thus funny in any one language, in any one cultural reality, but also complete, unchanging, somewhat frighteningly stoic. For instance, and those of us who share Brik's/Hemon's Post-Yugoslav sense of self can truly grasp the meaning of/behind this consummate telling, in one such Mujo trademark joke Rora shares with Brik and Brik shares with us, Suljo visits Mujo in the States. So, Mujo goes to pick him up at the airport, in his expensive American car. He then drives Suljo to his expensive American house, "See that house?" he tells Suljo. "That's my house". "See that swimming pool and the sexy American woman sunbathing beside it? That's my wife." "Very nice," Suljo answers. "But who is that brawny, suntanned young man massaging your wife?" "Well," Mujo retorts, "that's me."

As most journeys in reverse, theirs is of the nightmare variety: pimps and their captives, bordello hotels, rooms 'smelling of death' ("malodorous concoction of urine, vermin, and mental decomposition), drunken couples shouting, abandoned strays thrown inside trash containers filled with broken bottles; in other words, "your nightmares follow you like a shadow, forever." When they finally reach Sarajevo, it becomes apparent to all – primary and secondary audiences – that Rora's story has already been told; it's Sarajevo's pre-War story and as such it has already played it violent end. Left alone, sans friend, sans city, perhaps even sans marriage, perhaps now a resurrected immigrant Lazarus himself, free but not quite freed, Hemon's Brik begins to write himself in, into his life and his narrative, one of a diasporically displaced Eastern-European **bo(a)rderer** in the New World.

In lieu of a conclusion: WHY BO(A)RDERING?

The exilic process which I have tried to formulate under the turn of phrase 'bo(a)rdering' presents a novel, if not that original, mode of approaching the study of self-invention, hence self-preservation in auto/biographically hued exile prose. Let us for a moment borrow from the critical study by Paul John Eakin titled *Fictions in Autobiography: Studies in the Art of Self-Invention* (1985).⁵³

⁵³ Eakin looks at a number of autobiographical texts which relate a rather fictionalized self, namely, Mary McCarthy's *Memories of a Catholic Childhood*, Henry James's *A Small Boy and Others* and *Notes of a Son and a*

Eakin begins his conceptualization of the relationship between self-invention in auto/biography and the moment of language (as an impetus for memory) by asking questions rather than providing comforting answers. He inquires about the self in an auto/biographical text, seen to be hiding behind the personalized 'I'. Who do we attribute this 'I' to? The originator or the constructor of speech as it was originally produced in time? Can we freely talk about an *original self* versus a *plagiarized self*, as recreated in the auto/biographical act? Should we even be looking at the concept of the auto/biographical self in an *either/or* relationship? Instead of coming forward with a definite affirmative or negative response to these queries, Eakin chooses to see these auto/biographical acts as acts of revelation, presenting "the part of fiction in the self and its story in language which they set before the world." (Eakin, 182) For Eakin, these auto/biographical acts are "deliberately presented...[the] latest instance[s] of an inveterate practice of self-invention which is traced to a determining set of biographical circumstances...the fictive nature of selfhood, in other words, is held to be a biographical fact." (182)

Consequently, when Hemon's Brik closes the chapter on two of the three narrative TLP weaves out, carefully but not too cautiously, formally but never finitely, the members of his culture overseas – contemporary Balkan men and women, whom census forms struggle to make any sense of – are allowed to move forward, embracing their status of trans-nationals, while aware, continuously, of themselves, and their lot in the world.

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Creative Hermeneutics of Exile – Mahmoud Darwish

Abstract: Exile means much more than just an academic or discussional term, for those people, whose original or living place happens to be exactly the diasporic cultures, such as Balkans or Middle East - according to them, exile implements primarily a personally experienced, existential tattoo (stigma) with permanent, as well as valuable, significance.

Exile undoubtedly is a term with polysemic and wide ranged interpretative potential, which also refers to one of the most powerful, archetypal and associatively burdened poetic metaphors.

For an instance, the theological aspect or semantic level of the term "exile"- should not to be uncovered or reduced to the more frequently used political aspect of the term "exile" in nowadays. The exile might be considered as an anthropological, existential paradigm (pre-determination) of a human Being. Today, we can even speak about an universal predestination of the exile, conditional belonging, feeling of excludedness, as a mutual experience of our epoche.

Exile is of a primarily ontological character: according to the religious texts, exile actually represents the loss of immortality for the human beings and their dis-location from the primordial Home, i.e. heaven. Exile therefore reveals the immanent tragic of our existence as a time-limited or condemned to Time (temporary) creatures.

As a subsequent to this primal exilary drama, we also witness the historically determined, "secondary" drama of a compulsory dislocation, exile - which is provoked by a merciless struggle and conquering of place, territory, goods and wealth.

The poetry of Mahmoud Darwish accepts the exile as an unique permanent signature of the identity, as *conditio sine qua non*, as an ultimative ontological and poetological self-determination, even a specific apology of a non-placedness! That's why the poetic subject claims: "Without an exile, who I would be?" We constantly live in non-visible diaspora! People are non-addressed creatures, or, at least, their true addresses are not the ones, included or written on their personal identification cards! Exile is recognized, even blessed, as an outdoor (exit) from the curse of History and suffering, as a higher principle of dynamic belonging and loyalty toward the Road.

Unlike the traditional apology of a deeply enrouted, territorially fixed subject - the poetry of Darwish offers a creative alternative of a newly established, ex-static, dis-located, multiplied, enriched Identity. The exile is a mode of incurable spiritual unrest, permanent (self) inquiry, a restore of an interrogativity as a world view.

According to Mahmoud Darwish, exile is undoubtedly a creatively potent mode, deeply coincided with love, eroticism and libidinal exploration - since Love (and not our possessional lust) is the essential Home on this restless planet, ever since and forever.

Key Words: exile, home, identity, Mahmoud Darwish, migration, dislocation

For people who originate from and/or live in these, by definition, diasporic cultures, such as the Balkans or the Near East, the Key Words of our academic gathering – exile, migration, dislocation – for a long time have meant something more complex and more profound than merely the casual academic

play or dispute. They denote, mainly, an experiential and existential tattoo which has a permanent and, effectively, invaluable meaning.

Hence, the poems and, no less, the essays of Mahmoud Darwish, the Golden Wreath poet-laureate of the Struga Evenings of Poetry in 2007, even at first reading, be it by laymen or strictly by lovers (amateurs) – arouse an ontological thrill. They are experienced as a creative challenge for the enhancement/multiplication of our own – Macedonian – cultural identity, permanently subjected to a historical trauma, exiled, denied, silenced as an identity of a people and its ‘location drama’, in the proverbially problematic Balkan space.

Exile is not just a term with a rich and varied interpretative potential; it is also one of the most powerful, archetypically marked and associatively weighed poetic metaphors.

If one starts from the **theological notion of exodus** which, of course, is neither terminologically nor semantically identical to the political figure of the exile, which is being debated more and more these days – then, exile (as a superimposed, more generic category), if we are not personally overly religious in our convictions – can be considered an **anthropologically existential norm of human existence**. Nowadays, and not only in religious texts, there is a justified assumption for the universal determination of exile, living in a foreign country, problematic belonging, the feeling of excommunication – which the people (although not exclusively) of our epoch are experiencing!

The following excerpt from a theatrical catalogue of a play performed in Belgrade in May, 2007, convincingly testifies to the prevalence of this theme/topos:

“We are all foreigners in our own world. To choose to live in a foreign country – it may mean the clarification of one’s starting position: to lose oneself in order to find oneself again.”

On the one hand, the exile has its own, undoubtedly, **ontological character**: according to religious stories, the exile is, in essence, a loss of immortality for human beings and their dislocation/ex-territoriality, from their original Home, the heavenly home. This reveals the entire tragedy of our existence as time limited and Time – sentenced subjects! On the other hand, as consecutive or successive to the primordial exile drama – the historically determined and internationally present tragedy of the Earthly exile continues: the forced migrations of individuals and peoples, as a result of the blood-thirsty struggle for a place, the greedy occupation of new territories, for material fortunes.

Along those lines, considering its contemporaneity, I would like to present an intuitive, yet profoundly accurate/justified typology which deals with the globally present and widespread phenomenon of dislocations, migrations, removals.

Subjected to the East/West asymmetry himself, even when it comes to Europe, the Macedonian writer Goran Stefanovski, in one of his essays, will say that the Englishman remains an Englishman everywhere in the world, unlike the Macedonians, who are perceived only as immigrants abroad.

The origin of the migratory subject, in other words, determines his further, post-exile status, i.e. it affects the experience of exile as a pathological state of being de-rooted, of non-belonging, loss, critical identity etc. Along those lines, and starting from the dominantly affective position of the migratory subject, i.e. the Dislocated – Rosi Braidotti created a significant division, especially for literature, between the seemingly similar categories of attributes of exile and nomadism. Whereas exile produces a marked sense of nostalgia, reminiscence, orientation towards the past, nomadism supposes an active time, with no clear beginning or end.

“Not every homeless or emigrant writer is a nomad – says Zoran Gjerikj – a nomad is one who takes a step out of line, who creates a route ‘between’, on no-man’s land”.

We can accept the interesting attribute, the ‘**polytropos**’ which Paul Virilio assigns to Odysseus – “to be means not to be in any one place, not to identify with anything”. Taking this into consideration, incorporating exile into the poetic articulation can result in such a poetic rhetoric of the exile which transcends the primary dominants of loss, dislocation, melancholy- to pave the way for a different literature of the overwhelming, integrative, vital or counter-exile, in the terms of Claudio Guillen – when the exile is perceived as a life performative, as the regularity of existence itself, as a challenge with a future (instead of historical) direction.

2. The poetry of Mahmoud Darwish accepts exile as the only permanent signature of the identity, as the essential condition, as the ultimate ontological and poetical self-determination, even as an apology of place-lessness.

We all live our day to day lives in an invisible diaspora. People are address-less creatures or, in the least, their real addresses are not those written in their identity cards.

Exile, judging from his two program poems, for Darwish, is as much a personal, as it is an active category:

*Without exile, who am I
A stranger on the riverbank, like the river ... water
Binds me to your name
Nothing remains in me but for you
What will we do without exile?*

The lyrical subject recognizes the equation between territory and identity, just so much as to solve it 'beyond the reach of the Land of Identity'. Exile, in this case, does not mean homelessness but, on the contrary, he is domesticated in his dislocation, all-belongingness to a greater Whole.

Exile is recognized, even blessed, as a way out of history, as a higher form of belonging: unlike the common, rooted, soil-bound, fixed belonging – we face a different, dynamic belonging to the Road.

*Leave our tomorrow for later
On the long road
In the space, which does not contain
To get out of our history together.*

The ontological outcast remains a life-long subject and follower, of the road, of migrations – to oneself, from oneself (and not only from the self of the homeland, the fatherland). Those are ecstatic moments, migration and replication of one's own identity and creating a richer, 'multiple belonging' (Amin Maalouf).

Exile is the inbreeding of defeat and triumph; of the present and the past, of roots as place and roads as non-place; of space with time as beyond-space, an ontological migration: from the land of the living to the no-land of the dead.

Taking into consideration this fundamental dimension of the ultimate migration of man towards death, the lyrical subject supports, for our vulgarly materialistic time, an impressive apology of beyond-possessiveness as a preventive dialectics, as an alternative Modus Vivendi:

*I have the wisdom of one condemned to death
I possess nothing so nothing can possess me.*

In this context, those in exile can take with themselves/keep, only 'the objects of poverty: identity card and the love letter'.

However, this is not a matter of a pathetic, loser – but superior 'poverty' – which has the world at its disposal in a potent way. Exile is a modus of the incurable spiritual restlessness, the condition of eternal questioning and quandary, a renewal of interrogativity as an attitude towards the world, an imperative or a vocation from a deeply intimate character. Exile is a challenge, a productive privilege – which does not stem from or can be reduced to only the language of compulsion. Exile, in itself, is already a significant question and permanently radiates its, undoubtedly heuristic, auspice. It is a significant test of personal and collective capacity.

For Darwish, exile is a creatively potent modus, and its libidinal rhetoric is, by no means, left immune to the essential eroticism of exile.

*The stranger says
Which man am I after your exile in me?
Which woman am I after your exile in my body?*

Exile is a noble energy contained in the romantically-explorative restlessness of the lovers, the fearless dialectic mutuality with the other, a category of personal choice and voluntary risk.

Exile is not that which, by force of habit, we understand and interpret as such. Faced with death, the lyrical subject addresses it as a ontological outcast, excluded from the experience of Love, which is the only true Home on this planet, now and since the beginning of time.

*Only you know what exile is, you poor girl
Not knowing what it's like to be in the arms of a man
Who shares with you
The nostalgia of the night interrupted by lewd words
When the sky and the earth are united in us.*

Exile is not reduced to its historical form and usual kind – but it penetrates from beyond, in the realms of love as its highest Domicile.

Exile is a kind of a labyrinth – which leaves permanently open the, only seemingly rhetorical, question: is there, can there be a permanent exit/Exile from the exile?

If we are to follow Darwish's poetic itinerary, then the answer is to be found in the recognition of the bird component of our identity, i.e. in the metaphorical transcendence of exile.

*One day I shall become a bird,
and wrest my being from my non-being.*

Or, perhaps, we can find the answer in the migratory habitability of the poet.

*Be who you are, wherever you are.
Carry with you only the burden of your heart and return
When all the countries become your new homeland.*

How many and which countries does the Poet experience and live in? Especially the poet who, in 1997, published the book *Palestine as Metaphor* – with essays which contain an abundance of, for us, here, very significant comparative traits? Reading about destiny and particularly, the hermeneutics of Palestine, in these lucid statements, we will also often find the allegorical story of Macedonia, as a diasporic culture, with still fresh and acute wounds, produced by the fatal harness of geography and history. When, 'on the account

of lost geography – one reaches towards the compensatory consolation of history’.

Even when, or if, the lyrical subject in the poetry of Darwish, is in exile, he acts no differently than as a Rebel. He does not equate himself with the territorial and possessive components of his identity, but he searches for different outcomes,

‘I want to live these cultures. It is my right to identify with all of these voices which ring on this land..for I am not merely a trespasser or a passer-by’.

Even though he is in exile, Darwish does not act as an outcast or, even less so, as a prisoner of any form of fanaticism or mono-culturalism. On the contrary.

Even in the world rooted in the imprisonment of possession, profit, materialism, territoriality – the lyrical subject in the poetry of Darwish gathers his vital energy and conquers his right to existence in the spiritual sense and the essence of exile – as a mutual fertilization of cultures. Cultures, in whose equal citizenship and fertile creative participation, with such dignity and with complete justification, he as a creative subject is a part of.

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The concept of home in voluntary exile represented through the latest work of the homeless author Bora Ćosić

Abstract: In the shadow of “involuntary” resettlements, the “voluntary” dislocation loses its tragic connotation. On the crossroads of history and life, it becomes a free choice, born from the need for exceeding the limits imposed by cultural inhibitions and ethnic, class or birth stereotypes. Therefore, the “outer territory” can provide a strong, even enriching motif of modern culture, and the distance may have a therapeutic effect and be a source of inspiration and pleasure. However, in circumstances where leaving the homeland is unavoidable and the comeback is hardly an imperative, the term “home” becomes a difficult concept, especially for a writer in exile. His choice is always followed by strong criticism from the people in the milieu he leaves, and it is as much as difficult to receive acknowledgment from the people in the country of immigration. In this paper, I will try to analyze the impact of the exiled author’s old and new environment on his perception of the concept of home expressed in his work, using various theories surrounding the homeland discourse and examples from the exile work of the Serbian “homeless” author Bora Ćosić. Furthermore, I will attempt to prove the crucial importance of literary recognition an author requires, so that he can represent a significant voice in the society, but also the personal recognition that everyone needs to feel as a member of a community.

Key Words: home, homeless author, voluntary exile, literary recognition

Introduction

“Exile is a voluntary job of deconstructing the established values of human life.”
Dubravka Ugrešić

Just as they create history, people (some arbitrary, other performative) create their own identities, constructed in coordination with the official (state, borders, customs) and the personal, not less “devised” narratives. The creator is a political being, whose identity should be understood as a reflexive relation and dynamic category, caused by his personal habits on one side, and the general circumstances on the other. The traditional pillars of identity are already called into question with the act of “deterritorialisation”, with the practice of transition in the “diaspora” and the resistance to sedentarism and taking roots. Is there then something more natural than the review and possible rejection of the recent (not just literary) authorities, after the author left his homeland? By avoiding the landscape, history, genes, he also avoids the recent models of life and creation.

Bora Ćosić was sixty years old when the Balkan war forced him to leave his country, especially his once beloved city where he lived since the age of five, where he attended school, studied and worked as an editor, where he wrote nearly 30 books, among them "My Family's Role in the World Revolution". Yugoslavia, his country, Belgrade, his town - here he lived more than half a century, here he was a witness to the Second World War, the bombing of the Germans, the rise and fall of Tito's socialism and the end of the Yugoslav idea.

He was sixty years old when he shortly after the outbreak of the war went into exile - in a "voluntary" exile, like many other Yugoslavian intellectuals. Not because he had been directly threatened or persecuted, he went out in protest and disgust; he went out "for reasons of nervousness." "I was," he declared, "I was too nervous to be able to continue living in this country under such a regime."

In 1995 a DAAD scholarship allowed him to go to Berlin. But what at first should have been only a temporary departure was a final farewell. For Ćosić remained in Berlin - and he remains there, even though his books may appear in Belgrade again, and he remains there despite Serbian democracy movement, despite a new president, despite Milošević's arrest and death. Ćosić opted for permanent exile and declared himself "a homeless author".

Home of the homeless

"That a person is born here or there is a matter of chance. Seen this way, a certain quality seeps out of the words "fatherland" and "homeland". Everything is reduced to geographical coordinates, profane dots on the map of our destiny."

Bora Ćosić

What do we need to understand as "home"? A poet would say that home is where one gets away from, and a lawyer would say that home is the place to return to when you are far from it. Home is both - a starting point as well as an endpoint. It is the origin of the coordinate system, which we overlay the world with, so that we can find our place in it (Schütz 71). Geographically, "home" means a specific spot on the earth's surface. Where I happen to be, there is my "habitat"; where I want to stay is my "residence", where I came from and where I want to return, there's my "home." But home is not only a place where my house, my room, my garden, my city is - but everything it stands for. The symbolic nature of the term "home" evokes certain feelings and is difficult to describe. Home means different things to different people. It means of course the house of the father and the mother tongue, family, loved ones, friends, and it also means a beloved landscape, "the songs that my mother taught me" - food prepared in a special way, familiar things of everyday use, and personal habits -

in short, small but important elements of a particular lifestyle. All these things that are missing so much if you do not have them, would probably be not so much appreciated, as long as they are always available. They have their modest place in the collective value of "home stuff". Therefore, home means something different to the person who has never left his homeland, but something else for the one who lives far away and for the one who returns.

To create (and so also to discover) always means breaking a rule; following a rule is a mere routine, more of the same - not an act of creation. For the exile, breaking rules is not a matter of free choice, but an eventuality that cannot be avoided. Exiles do not know enough of the rules reigning in their country of arrival, nor do they treat them unctuously enough for their efforts to observe them and conform to be perceived as genuine and approved. As to their country of origin, going into exile has been recorded there as their original sin, in the light of which all that the sinners later may be taken down and used against them as evidence of their rule-breaking. By commission or by omission, rule-breaking becomes a trademark of the exiles. This is unlikely to endear them to the natives of any of the countries between which their life itineraries are plotted. But, paradoxically, it also allows them to bring to all the countries involved gifts they need badly even without knowing it, such gifts as they could hardly expect to receive from any other source (Bauman 208).

Vilém Flusser saw his exile as freedom. For him, he was thrown into his first home because of his birth, without having been asked whether he liked it. The chains, that have bound him to his fellow human beings, have been for the most part forced upon him. In his newly achieved freedom, he becomes the person, who weaves his ties to his fellow men, and in collaboration with them. The responsibility that he bears for his fellow men has not been imposed upon him, but he himself has taken over it. He has felt that he is not, like the ones that stayed behind, in a mysterious concatenation with other people, but in a freely chosen relation. And this connection is not less emotionally charged and sentimental as the concatenation, but just as strong, only much freer (Flusser 20). The same can be said about the homeless author Bora Ćosić.

The homeless author

"It is rare that people leaving their familiar surroundings do so with the clear idea that they are leaving forever. Forever or not, for the exile the surroundings he has left (and not an Abstract "homeland") remain a traumatic zone."

Dubravka Ugrešić

According to Zygmunt Bauman, it is not true that great art has no homeland - on the contrary, art, like the artists, may have many homelands, and

most certainly has more than one. Rather than homelessness, the trick is to be at home in many homes, but to be in each inside and outside at the same time, to combine intimacy with the critical look of an outsider, involvement with detachment - a trick which sedentary people are unlikely to learn (207). However, the surroundings that the exiled writers have abandoned rarely forgive them. Those who stay will never lose interest in those who leave. Those who stay stick stubbornly to their point of view, convinced that the writer is not only *a traitor of the homeland*, but that he is now living well from selling that same *homeland* all over the world. He is even making money out of it, in other words, on top of everything else (Ugrešić 9).

Bora Ćosić made a clear statement of alienation from the ideologies of his former homeland - the ideologies according to his perception - and as a result built his own humanitarian ideology as a protest and exclusion. The intellectual alienation, whether as a universal experience or experience of losing a place and home, is hard to endure as much as all the others. Although the exclusion offers the opportunity of free and clear vision and although the author really finds his role and honour only in exclusion, he is tempted to turn his yearnings into (counter) ideologies.

According to Ćosić, one must live in resistance. He often refers to the American writer William Faulkner, who said that one has to be in constant aggressive tension against everything, especially in these turbulent times, because this creative convulsion drives him to express himself. And Ćosić also lives like that, in constant opposition to all those who demand justice for his former homeland (he wrote his "Journey to Alaska" as an answer to Peter Handke's "A Journey to the Rivers: Justice for Serbia"). Thus he was acknowledged in his new homeland and freed himself from the demons of not-belonging.

Back to the past

"The Migrant becomes free not when he denies his lost heimat but rather when he holds it in memory."

Vilém Flusser

"Everything [...] seemed quite different to him - the long straight tracks, the harbours, the precipices, and the goodly trees, appeared all changed as he started up and looked upon his native land. So he smote his thighs with the flat of his hands and cried aloud despairingly. 'Alas,' he exclaimed, 'among what manner of people am I fallen?' (Homer 273)

The Phaeacians brought the sleeping Odysseus on the shores of Ithaca, his homeland, which he reached after 20 years of unspeakable suffering and struggles. He awoke in the land of his fathers, but he did not know where he was. Ithaca gave him an unusual sight, and he failed to recognize the paths,

which led into the distance, the quiet bays, cliffs and waterfalls. But that he was absent for so long, was not the only reason why he no longer recognized his own country; it was partly because the goddess Pallas Athena wrapped him with a dense fog so that he would remain undetected, until everything was revealed to him.

That is how Homer tells the story of the most famous expatriate in the world literature. The homeland offers to the returnee - at least initially - an unusual sight. He himself believes to be in a foreign country, a stranger among strangers, until the goddess scatters the mist that surrounds him. But the attitude of the expatriate is different from that of a stranger. The latter is on the point of being a member of a group that has never been his. He knows that he himself is in an unfamiliar world that is organized differently than the one from which he comes, full of pitfalls and hard to master. The returnee but expects to return to an environment of which he always and again now - he thinks - possesses and possessed intimate knowledge, that he only has to accept once again without question, so that he can find himself there again. The approaching stranger must anticipate in a more or less preliminary way what he will find, and the returnee has to recall only the memories of his past. And so he thinks and hopes, and because he thinks and hopes, he will suffer the typical shock described by Homer.

Since the beginning of the war in Yugoslavia, for Bora Ćosić, his home town was only "the city which the war was ruled from." In the fall of 2005 he set out with his wife, to explore his past. For the author without a home, a free thinker and cosmopolitan, who called the surrealists his spiritual ancestors, such a journey cannot be a nostalgic task: "So we go to the Alaska of our former lives, freed of everything, clean tourists on the paths of our own being, pilgrims to the land of what we experienced long ago" ("Put na Aljasku" 7).

Alaska is a metaphor, which moves the seemingly familiar terrain so far away, so that it cannot be rediscovered. The former world lies in ruins and the inhabitants of the country have disintegrated their own home, and the visitor moves around in it like at a flea market, where he collects the pieces of his memory and tries to reassemble them. One border after the other, first from Austria to Slovenia, then to Croatia, where "everything becomes poor, dry, forsaken and neglected, as if most of the buildings and all of the people inside them were orphans, [...] foundlings with no way to prove their origins or fight for their rights and heritage" ("Put na Aljasku" 19), it goes further into the rural cruel war-torn Bosnia, to which Ćosić devotes the most poetic passages. He recalls the people of this region and the rural landscapes, their simplicity, their modesty, and above all their beauty. The missing minarets remind him of the trees in Chekhov's *Cherry Orchard*, awaiting the axe at the end. Ćosić compares Serbia, his abandoned homeland, in his unique style with a property in the vicinity of Belgrade, a small square of about a thousand meters, which he still owns, and he has already forgotten. This piece of

land at the Danube looks overgrown and neglected in his loneliness and abandonment.

More and more the question arises whether and where there is such thing as home for the author. For Ćosić, nearest to the concept of home is the no longer existing Yugoslav language. His important and original home is the Serbo-Croatian. Not Serbian, not Croatian and not Bosnian, it is its common language, and he is perhaps the only author with this idea, "a relic" as he calls himself often.

On the way back, Ćosić collects impressions of his former home. He sees it as a whole, where now five or six obscure countries are lying around. These countries do so indeed: lie around, "like a wrestler, whose battle is lost, lies on the shoulders. In this position, these small states are waiting to be received from Europe, as one waits in the waiting room at the dentist or the doctor for eye diseases. Because each of these separate peoples has to recover its sight first, and then to look around, but for such a change, without medical aid, there is no chance." ("Put na Aljasku" 133) With this metaphor, Ćosić also emphasizes that, in contrast to his old home, the system in his new German, European home works perfectly. And he is fine there.

It is no wonder that he feels at home in Berlin. In such a multicultural city, one could rediscover the values that one once had in Yugoslavia: people from many different ethnic groups living peacefully under one roof, a diversity of cultures and religions. In his Berlin post-modern autobiographies he writes about a Polish previous tenant, a Dutch colleague, a Roman woman... The ideal setting for a cosmopolitan spirit. He sees himself, above all in the tradition of a Central European writer: someone whose spiritual home is not bound by the confines of a nation. Ćosić now leaves his own homeland even more radical with his book "Customs Declaration". He wants - as he explained - one thing: to carry out the topic exile until the end. Because "Customs Declaration" is a book about the total exile. In "My Family's Role" wrote little Bora the memories in his homework book down in order to survive, but the role of memory in his late work is as good as struck out. The subject in the 20th Century, according to Ćosić, is a man on the platform with suitcase in his hand. But the baggage is empty. What remains is only a memory, which is nothing more than pure fiction.

In 15 years he was only three times in Belgrade - in 1998 for the publication of his six books, in 2005 as he embarks on his "Journey to Alaska" and in September 2006 for the 50th anniversary of the Belgrade Theatre Atelje 212, where in 1971 the piece after his novel "My Family's Role in the World Revolution" was staged.

Ćosić admits that he travels to Belgrade with some apprehension, because he does not get proper recognition there. On his book promotion in the Belgrade cinema "Rex" were only 250 people, which he, in a two-million

metropolis where books were always the spiritual food, felt as offensive. In the 17th edition of the Belgrade magazine of the Association of Serbian dramatists "Drama" was released an article from Živorad Ajdačić, Serbian director and playwright, titled "Serbs breaking out from history?", in which was reported the presence of Ćosić on the anniversary celebration. In the article it became clear that the fear of Ćosić was not unfounded: according to Ajdačić, the author, transfixed by his own contempt for Serbia and the feeling of tasteless superiority, tries to make clear how Serbia and Belgrade are below his level.

The intolerance is therefore mutual: the Serbian writers deal hardly with the (recent) work by Bora Ćosić, blinded by his political position towards Serbia, and Ćosić himself can not or will not see any progress in Serbia as a modern democratic country. His work, which for an author means his identity, is not recognized in his former homeland. As a result of this loss, homelessness occurs.

The need for recognition

"That the home begins with the recognition and the belonging to a community, becomes apparent with the lack of recognition."

Bernhard Schlink

Since he lives in Germany, Ćosić has changed his habits significantly. When he lived in Serbia, he rarely accepted invitations to literary evenings; he was quite "autistic". He was only writing, piled all these books, and nothing else interested him, he even ignored everything else. He was, as he says himself "a victim of our provincial mentality." In Berlin, he changed his behaviour - he was travelling through Germany and telling his truth about the war in Yugoslavia. And that brought him recognition and awakened his lust for life.

In March 2002, Bora Ćosić received the Leipzig Book Prize for European Understanding. However, since this distinction is not purely literary but mostly political, that he has earned primarily for his political views on issues of the Balkan crisis, it is perhaps not the recognition he will appreciate as an author, like for example the critics prize of the renowned Belgrade weekly magazine NIN (Nedelje Informativne Novine), a prize received by writers such as the Nobel Prize winner Ivo Andrić, he was awarded with for his novel "My Family's Role in the World Revolution".

Is this the right recognition for an author who claims that he is in no way entrusted with any political or ideological mission? Maybe not, his literary work deserves much more. However, is he satisfied with his status in his new home? Indeed.

The feeling of homelessness is a subjective thing that everyone has a right to, and everyone paints according to his favourite colours. Ćosić has opted

for a permanent voluntary exile and degraded the concept of home to mere geographical coordinates. But the fact remains that such a simplification of a notion that is as deep and complex is impossible and can occur only as a result of an internal conflict because of the loss of the national and therewith the personal identity. But everyone also has a right to the feeling of having a home, the right to a place where one lives and works, has family and friends. And Bora Ćosić has acquired this right in his new homeland.

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The Roma: a Dislocated People? Constructing and Performing the 'Gypsy' Figure

Abstract: There are Romani populations all over the world, and the Roma are the largest minority in Europe, but despite their global prevalence, they remain dislocated from any particular location. It is now generally agreed that their origins are in India, and that they began migrating westwards as far back as a thousand years ago. They continued to move through Asia, the Middle East and Europe and until fairly recently, many Roma remained nomadic. Attempts at settling Roma in Europe have been made on several occasions. Maria Theresa, ruler of the Habsburg Empire from 1740-1780, attempted to sedentarise them, and later they were encouraged to give up their nomadic lifestyle during the communist era. Although the majority of Roma are now sedentary, they continue to be perceived as a wandering race, and this contributes to their dislocation. In this paper, I argue that the dislocation of the Romani people is something that has been constructed over time by non-Roma, and that the Roma in fact have stronger connections to places than they are generally credited with. The dislocation of the Roma is therefore not an actual phenomenon but a cultural construction. However, musicians such as the Serbian Roma group Kal and Gypsy Punk band Gogol Bordello have provided a voice for the Roma that debunks that myths established in the texts of non-Roma. As a result, their perceived dislocation is now becoming less universal.

Key Words: Roma, migration, dislocation, nomadism, Kal, Gogol Bordello

INTRODUCTION

The belief that the Roma are a dislocated people is widely held. There are groups of Roma living all over the world, but they have no designated homeland or nation state, and in the past most of them lived nomadic lives, so they are generally thought to be dissociated from any particular places. However, this is not necessarily so. Today, most Roma are settled rather than nomadic and, contrary to popular belief, they do have connections to places. The Roma are often thought to be dislocated not only from places, but also from time. Alaina Lemon has noted that 'Gypsies are usually depicted not only as people "without history" but as indifferent to recollection, living in an "eternal present."' But, she writes, 'Roma nevertheless are and speak of themselves as connected to local places and pasts.' (Lemon 3). In this paper I will discuss the reasons why common perceptions do not reflect what is actually the case. I will consider the way in which the dislocation of the Roma has been constructed by non-Roma and then go on to consider the emergent genre of Gypsy Punk music,

which, I contend, contributes towards debunking the myths that surround the 'gypsy' figure. In order to do this, I first need to distinguish between the Roma and 'gypsies'. These are two words that are often conflated, but in fact they stand for very different things. Put simply, by Roma, I mean an actual people, whereas by 'gypsy' I mean an imagined construct.

THE ROMANI PEOPLE VS THE FIGURE OF THE 'GYPSY'

Despite the inaccurate stereotypes, it is not untrue to say that the Roma are dislocated from their point of origin. Most scholars accept that the Roma have their origins in North-Western India: the motive for their initial migration westwards from India is uncertain, but numerous suggestions have been made. Ian Hancock has argued that the Roma were a warrior caste, who were engaged in fighting the Muslim Ghaznavid Empire, which repeatedly invaded India during the eleventh century (Hancock). He believes that they began as an assembly of non-Aryans, who were considered by the Aryan castes to be expendable in battle, and accordingly were sent to the front line. As this army fought the invaders, they gradually took a westerly trajectory, and commenced their migration in this way. Ronald Lee dates the beginning of the diaspora to the same period, but goes a step further. His theory is that some of the Indian troops defeated by the Muslims were incorporated into the Ghaznavid army, and then became involved in raids in regions further east, such as Armenia. Displaced from India, this group of captive refugees eventually began to take on an identity that differentiated them from both their conquerors and their ancestors (Lee).

However their diaspora began, it is indisputable that having moved gradually west through Persia and the Middle East, many Roma found a new homeland in Eastern Europe, where the world's most substantial Romani populations continue to live. Having arrived in Europe they became the victims of persecution almost immediately, and were regarded as separate from the rest of society. But while they were socially displaced, they were not physically dislocated. In many cases, they were not permitted to lead nomadic lifestyles, in order to facilitate taxation and enslavement. Maria Theresa, ruler of the Habsburg Empire from 1740-1780, passed a number of decrees aimed at removing the ethnic identity of the Roma so that they might be incorporated into the Hungarian race. (Fraser 157). Although these were not fully enforced they will certainly have contributed towards bringing the roaming of the Roma to a halt.

This drive towards forced settlement was finalised under communism; attempts were made throughout the communist controlled countries of Eastern Europe to assimilate the Roma as far as possible. This was often an aggressive process: Angus Bancroft describes how in Poland the 'measures carried out

included the removal of wheels from trailers and shooting of horses.' (Bancroft 29). Active initiatives towards assimilation began soon after the end of World War II: in Romania 'by the early 1950s the majority of nomadic Roma were settled' (Barany 120), and most other countries were not far behind. The techniques used to produce this situation varied from offers of accommodation and employment to outright bans on movement. With the traditionally wandering 'gypsies' settled, they could be controlled more easily. In addition, animosity towards them meant that there was a desire to present them as being fewer in number than they actually were. Since there is a popular conflation of 'gypsy' culture and nomadic lifestyles, it was their nomadism as much as anything else that marked the Roma out as 'gypsies', so rescinding this was seen as a way of revoking their identity.

Deleuze and Guattari introduce the idea of nomadology as a method of resisting the territorialisation that they regard as a means for the application of power and control. In this context, they have described attempts at sedentarisation as they might be applied to any nomadic group:

We know of the problems States have always had with journeyman's associations, or *compagnonnages*, the nomadic or itinerant bodies of the type formed by masons, carpenters, smiths etc. Settling, sedentarizing labor power, regulating the movements of the flow of labor, assigning it channels and conduits [...] – this has always been one of the principal affairs of the State, which undertook to conquer both a *band vagabondage* and a *body nomadism*. (Deleuze & Guattari 406).

This is a passage that seems ripe for application to discussion of the Roma. However, Lemon, who stresses the historical and spatial connections of Romani people, argues that "The image of wandering leads to faulty Abstractions about diaspora: all humans travel and shift. The challenge may be less to construct a "nomadology" for Gypsies [...] than to see that Roma, too, belong to places.' (Lemon 4). While this is perhaps a more constructive way of engaging with contemporary Roma, nomadology and sedentarisation are nonetheless useful concepts to apply when considering the figure of the 'gypsy', as well as the history of the Romani people and the oppression that has been prominent throughout their history.

The word 'gypsy' is in itself a means of dislocating the Roma. It derives from 'Egyptian', as it was presumed that this was where the Romani people originated. The use of this word and its equivalents in other languages attaches a certain classification to the Roma. It marks them out as outsiders, but fails to acknowledge their actual history. The 'gypsy' is a non-Roma construction and a paradoxical figure. Certain cultural aspects associated with the Roma, particularly music, dress and folklore, have long been attractive to the nationals of every country that has a Romani population. However, other aspects, such as

notions of hygiene and cleanliness, and attitudes to work and money, are typically regarded with disdain. The Roma have thus been simultaneously romanticised and vilified. This is firmly entrenched perception, as can be observed from literary sources. Comparable 'gypsy' figures appear in literary texts ranging from Cervantes through to contemporary portrayals, and have been portrayed in a similar way throughout Europe.

Amongst the earliest examples is Cervantes' novel *La Gitanilla* (1613). This text begins with the following description, which proves how enduring the association between 'gypsies' and theft has been: 'It should seem that the race of Gypsies, male and female, are only born into the world to be thieves; their parents are thieves, they are bred up thieves, they study thieving' (Cervantes 1). It is also significant that the central character, who is distinguished from the other 'gypsies' on account of her beauty, musical talent and ability to read and write, is in fact a non-Roma who was stolen by 'gypsies' as an infant. One particularly well-known example of a 'gypsy' figure is the character of Heathcliff in Emily Brontë's *Wuthering Heights* (1847), who is thought of as an archetypal romantic hero. Although his origins are unknown, since he was found as an infant on the streets of Liverpool, the first impression of him that is shared with readers is that, 'He is a dark skinned gypsy, in aspect, in dress, and manners a gentleman, that is as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure, and rather morose' (Brontë 47). Whether or not Heathcliff is supposed to be a Rom, he is portrayed as a 'gypsy' not only in his physical appearance – dark, attractive but somewhat unkempt – but also in his characterisation, as passionate yet savage and ultimately unknowable.

Popular texts like *Wuthering Heights* and *Carmen* continue to be consumed today, and the image of the 'gypsy' that they present barely differs from the contemporary 'gypsy' figure that still persists. The way that the Romani people are portrayed in the media and in textual representations generally retains characteristics such as the desire for freedom, exotic beauty, dishonesty and savagery. References to 'gypsy' fashion are more common than reports of the issues facing Romani people; the consensus seems to be that the reality of being Romani is far less interesting and attractive than the mythology of the 'gypsy'. A full reaction to these stereotypes has yet to occur. While some Roma Rights activists have attempted to de-mythologise the Roma and reclaim their culture, setting out the elements that are correct and placing them within their proper context, there remains much work to be done. Accurate textual portrayals that might serve to rectify earlier misrepresentations are few in number, but are starting to appear more frequently.

GYPSY PUNK MUSIC: PERFORMING 'GYPSY' IDENTITY

Although the Roma have very comparatively literary culture of their own, they have begun to assert their identity and relationship with space more strongly through other forms, notably music. Musicians such as the Serbian Roma group Kal and Gypsy Punk band Gogol Bordello have provided a voice for the Roma that debunks that myths established in the texts of non-Roma. Although Gogol Bordello display what seems to be a genuine interest in the issues facing Romani people, and are supportive of Roma Rights, they have designated themselves a Gypsy Punk band, perhaps indicating a desire to conform to audiences' expectations of the term 'gypsy' rather than an attempt to provide an alternative perspective on the Roma and their music. In order to understand Gogol Bordello's involvement with the Roma and their engagement with the 'gypsy' figure I will now consider their relationship to each.

None of Gogol Bordello are Roma themselves, though Hütz has a Romani grandparent and can thus legitimately claim some Romani identity. He has described how he has been able to further his migratory movements as a result of his ancestry; for example, he has said, 'I do utilise the Global Network of Gypsy Sofas to stay places.' (A Round with Gogol Bordello's Eugene Hütz). He has also remarked in numerous interviews that when he moved to Rio de Janeiro in 2008, he was able to quickly associate himself with the Romani community in Brazil, implying that it was easier for him to settle there due to his connections. Discussing his move from Eastern Europe to America and then to Brazil, he has said, 'It just amazes me [that] everywhere I go I wind up hanging with family. We all know the same songs, different dialect but essentially the same language.' (Garisto). This statement suggests a diasporic community that can transcend borders, and which does not require a national identity, and indeed, this is one way of considering Romani identity.

Gogol Bordello have not attempted to 'become' Roma: when Hütz identifies as Roma he evidently regards this as an inherent state rather than an adopted identity, and his non-Roma colleagues have never described themselves as Roma or 'gypsy'. However, they have not escaped criticism with regards to their handling of Roma and 'gypsy' identities. Although they maintain an active engagement with Romani issues, for example, for example, visiting and playing in the Turkish Roma settlement Sulukule, which is threatened with re-development, they have been accused entering into the exoticising discourse that misrepresents Romani culture. Garth Cartwright, who has championed Balkan and 'gypsy' music extensively, makes this point as part of his criticism:

None of Gogol Bordello is Roma – although the band leader Eugene Hütz occasionally likes to claim he is – and their music remains more akin to a fiddle-driven Sham 69 than an Eastern Bloc Clash.

But they have great energy and project a colourful chaos not unlike that in [Emir] Kusturica's films, one that skims the surface of Balkan Roma culture without touching on its artistry or struggle, so that it may revive several stale Gypsy clichés (wild, freewheeling, violent etc) (Cartwright).

Cartwright has admitted his dislike for Gogol Bordello and is not writing from an academic standpoint, but even allowing for his personal bias, there are some problems in this statement. Firstly, Cartwright's point that Hütz sometimes claims that he is Roma suggests that Hütz attempts to 'become' Roma, when this is not the case. Additionally, it is incorrect to describe the stereotypical view that 'gypsies' are wild or violent as 'stale Gypsy clichés'; contemporary portrayals in the media and elsewhere perpetuate such attitudes. However, the suggestion that Gogol Bordello might also perpetuate these stereotypes is certainly valid. Cartwright contrasts Gogol Bordello with the Serbian band Kal, whose blending of traditional melodies and a rock framework means that they can also be described as Gypsy Punk. 'Unlike Gogol Bordello, Kal [...] are more than pure spectacle, and they spit indignation at being called "Gypsy". "I'm a Roma," says the band's leader and vocalist Dragan Ristić. "Gypsy is pejorative, a misnomer. We've always called ourselves Roms, so I find it distasteful to be called a Gypsy.'" (Cartwright).

For a Gypsy Punk musician, however, being Roma is perhaps less important than being 'gypsy'. A Gypsy Punk band like Kal, who draw closely on the culture and music of the Roma based on their own experiences as Romani people, and who use exclusively the term 'Roma' will receive less popular attention than a band like Gogol Bordello, who present more familiar images and ideas, even though these idea may not necessarily be accurate. This explains Hütz's performance of 'gypsy' identity. In order to ensure that they will be embraced by a broad audience, Gogol Bordello perform qualities associated with the stereotypical 'gypsy' figure. Their flamboyant sense of style and their dramatic performances, during which there is a sense that all control might be lost, act as signifiers of 'gypsiness'; combined with their self-appellation as a Gypsy Punk band this renders them 'gypsy' and causes them to seem exotic and appealing. Writing about the idea of the stranger, Sara Ahmed has noted that 'The alien stranger is [...] not beyond human, but a mechanism *for allowing us to face that which we have already designated as the beyond.*' (Ahmed 3). This observation can be applied to the distinction between Roma and 'gypsy': the Roma have been regarded as 'beyond' by many non-Roma, and the figure of the 'gypsy' acts as a conduit through which the 'beyond' is filtered. In performing the 'gypsy' in Gogol Bordello's music and performance, Hütz appears as a stranger, through whom it is possible to face the Roma.

Hütz is an interesting figure in that he has both Romani ethnicity and the performed identity of the 'gypsy'. He has described how 'My parents didn't

want to be part of the Gypsy thing because of the baggage that it implies. They fully internalised the shame associated with being a Gypsy.’ (A Round with Gogol Bordello’s Eugene Hütz). However, Hütz has been able to escape this shame, in part through his performance of ‘gypsy’ identity. When he appears with Gogol Bordello, the negative connotations associated with the ‘gypsy’ figure – stereotypes of dirt and criminality – are offset by persistent associations with the exotic and the exciting. Ahmed has written that ‘Consumer culture provides consumers with the fantasy that they can become the stranger, however temporarily, or that they can be like the stranger, by using certain products or by eating their food.’ (Ahmed 119). To this we might add: or by listening to their music. Hütz offers consumers of Gypsy Punk the opportunity to become ‘gypsy’ through his performance. But this is not without its problems. According to Ahmed:

What is clear in the narratives offered of consuming, passing and becoming is the reduction of the stranger to the level of being, and the association of being with the body: hence to consume, become or pass as the stranger is always to pass through, or move through, the stranger’s body. The very techniques of consuming, becoming and passing are informed by access to cultural capital and knowledges embedded in colonial and class privilege which give the dominant subject the ability to move and in which ‘the stranger’ is assumed to be *knowable, seeable and be-able*. (Ahmed 133).

When non-Roma seek to become or pass as ‘gypsy’, they presume that they have come to understand the condition of being Roma. In most cases, however, they have not understood the Roma but the ‘gypsy’ stereotype. In the nineteenth century George Borrow felt that by taking on a nomadic existence and learning to speak Romani he could become ‘gypsy’; Gypsy Punk reaches out to a contemporary audience who hope to become ‘gypsy’ by dressing in flamboyant clothing and listening to a particular kind of music. Gogol Bordello inarguably utilise the exotic connotations of the ‘gypsy’. Hütz has said in one interview, ‘When you talk to gypsyologists they will always try to downplay the romantic side of the stereotype [...]. But even if you downplay it, it will still be a hundred times more romantic than being a regular motherf_____ [sic].’ (Porter). However, it should be remembered the Romani people do not have the ability to choose to be ‘gypsy’; instead they are branded as ‘gypsies’ by many non-Roma, and have to bear all of the associations carried by that term.

As musicians who draw on ‘gypsy’ music influences and support Roma Rights, Gogol Bordello have in their music a vessel for presenting an accurate representation of the Roma. Yet, as we have seen, their performance of the ‘gypsy’ figure risks propagating stereotypes. Gogol Bordello’s songs distance them from these stereotypes, but for a band that define themselves as Gypsy

Punk, they have included far fewer references to the Roma in their work than we might expect. It was not until the 2010 album *Trans-Continental Hustle* that Romani issues were foregrounded; this album includes 'Pala Tute', which is based on a traditional Romani song, and two tracks, 'Break the Spell' and 'Trans-Continental Hustle', which directly engage with the Roma.

'Break the Spell', which was originally recorded by J.U.F., the dub-inflected side project of some of Gogol Bordello's members, is their most outspoken statement about Roma Rights. This song references such issues as the practice of sending Romani children to schools for the disabled, widespread in parts of Eastern Europe, and the fact that the Roma are accepted as musicians and entertainers but otherwise resented. The objective here seems to be to debunk exoticised versions of Romani culture and to provide detail about the harsher realities of being Roma. This means that Gogol Bordello cannot be described as entirely guilty of perpetuating false perceptions about the Roma. Hütz's genuine interest in his Romani ethnicity and the issues facing Romani people today clearly comes across here. However, this does not continue into *Trans-Continental Hustle's* title track, which follows immediately after 'Break the Spell' on the record. In this song, we find a mythologised version of Romani history, which uses to its advantage the lack of information that most listeners have about the subject matter. The fact that there is no definite consensus about the origins of the Roma, despite strong evidence that points towards an Indian origin, means that in 'Trans-Continental Hustle' the potential for mythologising is great. Here, Hütz sings:

Old schools they were just nomadic forces
Kill all the men, steal all the women and the horses
Then later on moved on to the pursuit of spices
And finally the rest of all the vices.
But in the wake of the trans-continental hustle
Governing clock it went up in flames
And by the time we build up the muscle
There was no time or space left to claim.

Although Hütz may not intend to adopt any particular school of thought regarding the origins of the Roma with these lyrics, they adhere roughly to the arguments propounded by the likes of Hancock and Lee, describing the Roma as a nomadic warrior caste. The suggestion that they were unable to acquire any territory of their own, which is presumably intended to explain their continuing nomadism and lack of national territory, seems plausible, and is certainly an appealing story. Although there is a risk of propagating false perceptions here, there is enough truth (or at least, enough of what most scholars regard as the truth) in the myth that any untrue impressions are relegated to the background. What is interesting about this song is that while the Roma are brought much closer to the fore than they have been in most of Gogol Bordello's previous

lyrics, the music that accompanies this is moving increasingly away from the styles that are most associated with 'gypsies' and towards Latin American styles. This is important for two reasons. Firstly, it reminds us that 'gypsy music' need not be confined to the sounds that might initially come to mind when the term is invoked – typically violins, accordions and minor chord progressions. Secondly, and following on from this, it encourages listeners to seek out other styles of music, which are not necessarily connected directly with 'gypsies', and to investigate other areas of Romani music and culture.

The idea of the Romani people as 'nomadic forces' is also interesting, particularly if we return to Deleuze and Guattari, and their notion of nomadology. They point out that the State seeks to oppress nomadic groups (Deleuze & Guattari 425); it is as a result of such oppression that the Roma of 'Trans-Continental Hustle' are left with neither time nor space. But these Roma are not only 'nomadic' but also 'forces', which might imply that they have the means to overcome oppression. Deleuze and Guattari empower nomadology with the idea of the war machine, saying, 'The nomads invented a war machine in opposition to the State apparatus. [...] It is an assemblage that makes thought itself nomadic.' (Deleuze & Guattari 27). However, they point out that 'war is neither the condition nor the object of the war machine, but necessarily accompanies or completes it'. (Deleuze & Guattari 460). They go on to say that the war machine takes war as its object once it has been appropriated by the State. Similarly, when Romani identity is appropriated by non-Roma, aspects of it are given different connotations, and it is in this way that false perceptions about the Roma come about.

We have considered how Hütz as Romani ethnicity but also performs a 'gypsy' identity. The 'nomadic forces' of 'Trans-Continental Hustle' also have elements of both Roma and 'gypsy: they have the associations of vice and the travelling lifestyle of the much maligned 'gypsy' figure, but also the empowerment and sense of origin that is absent from representations of 'gypsies' yet part of the culture of the Roma. One frequent misrepresentation is that the Roma do not have a sense of history. (Barany 205; Fonseca 243). This has surely contributed to the exoticism that continues to be a feature of representations of the Roma: without a history of their own, they are susceptible to having myths created on their behalf. In performing the 'gypsy' figure within the Gypsy Punk genre, Gogol Bordello might seem to be engaged in this kind of vicarious myth-making, and it is certainly the case that they interact with pre-existing myths to create a new mythology for Gypsy Punk. The crucial question is whether this mythology is created at the expense of the Roma. The band's forays into activism might suggest that this is not the case, but the fact that their outward focus is on music and colourful presentation means that it is difficult for them to completely avoid exoticising the Roma. However, the myth that Gogol Bordello construct maintains enough distance between Roma and 'gypsy' and thus does not reduce the Romani people to a romantic stereotype.

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The Narrative Asylums of Exile

Abstract: Starting from the premise about the exile as a paradigmatic phenomenon of 20th century, this paper is focused on narrative representations of the exile within the Balkan literary context. The theoretical background of this elaboration is double: on one side - the reflections on exile offered by Edward Said and Sophia A. McClennen; on the other side - the theses by Martin Wallace about the novel „as oppositional discourse“. In accordance to this, the concrete subject of interest are narrative representations of the exile, founded on personal exile experience. The interpretative focus based on texts written from the position of the subject in exile follows several levels: thematization of exile as a writing in/about exile; tensions between the experience of the exile and its representation/narrativization/fictionalization; counterpoint aspects in representations of exile through the complex of dialectical tensions.

Key Words: exile, Balkan literary context, Edward Said, Sophia A. McClennen, Martin Wallace, Milosh Crnjanski, Dubravka Ugrešić

By banishing me into isolation the banished me into literature, into my work, my true reality, from a false reality in which I would merely be wasting my time and, perhaps, drown forever.

Borislav Pekić

Authors settle into their texts like home-dwellers. Just as one creates disorder by lugging papers, books, pencils and documents from one room to another, so too does one comport oneself with thoughts. They become pieces of furniture, on which one sits down, feeling at ease or annoyed. One strokes them tenderly, scuffs them up, jumbles them up, moves them around, trashes them. To those who no longer have a homeland, writing becomes home. And therein one unavoidably generates, just like the family, all manner of household litter and junk. But one no longer has a shed, and it is not at all easy to separate oneself from cast-offs. So one pushes them to and fro, and in the end runs the risk of filling up the page with them. The necessity to harden oneself against pity for oneself includes the technical necessity, to counter the diminution of intellectual tension with the most extreme watchfulness, and to eliminate anything which forms on the work like a crust or runs on mechanically, which perhaps at an earlier stage produced, like gossip, the warm atmosphere which enabled it to grow, but which now remains fusty and stale. In the end, authors are not even allowed to be home in their writing.

Theodor Adorno

I

The paratextual relation between the motto quotes and the title of the paper explains the aim of the research: interpretatively elaborate the possibility of writing, in a wider sense, and creating a fictional world, in a narrower, to secure the illusion of finding a safe haven, a temporary refuge, a home. It deals with the construction of a (fictional) world that is to act as a substitute both of the world that is abandoned/taken away and of the world forcibly chosen as a (new) home. This aspect of exile, as a comparativist subject, is to comparatively be analyzed in the novels *A Novel about London* (1971) by Miloš Crnjanski and *The Ministry of Pain* (2004) by Dubravka Ugrešić. This selection is (doubly) logical on account of:

1. The personal experiences of exile of Crnjanski and Ugrešić: authors who in different historical periods, for political reasons (disagreement with the current regimes) have decided on voluntary exile (in England and The Netherlands respectively). Considering the fact that the same fate has befallen two authors in a time span of fifty years, exile might be labelled as a Balkan syndrome.

2. The biographical aspect of authors related to exile as their existence, but also their inspiration, is complemented on a creative level by the decision to fictionally represent (their own) exile experiences in a novel. The experiences of exile are usually articulated in non-fictional forms (journals, autobiographies, memoirs, essays, or interviews). Furthermore, the choice of the novel as genre is no accident: its conventions coincide in a sense with the exile awareness/state. Certain theories of the novel go in favour of this claim:

a. Martin Wallace underlines the place of an opposition/outsider the novel occupies versus the canonized norms important for the other genres. „In relation to other literary works, the novel is an outsider, opposing itself to the rules that are characteristic of other genres and 'poetics' (traditional literary theory). When novel develops its own conventions, and critics begin to codify its rules, novelists set themselves in opposition to 'the novel' by parody, by invention of new forms, or by incorporating and mixing together the 'pure' genres of time“ (Wallace 44).

b. Mikhail Bakhtin calls attention to the genre eccentricity of the novel, contained in its capacity of novelization, that is, „liberation of all that is dead, unnatural, outdated, lifeless, conditional, from all that serves as a brake on its development and makes it some sort of stylization of forms that have outlived themselves“ (473). This eccentricity of the novel is decentring to the genre canon in general, as well as to separate genres.

c. Georg Lukács identifies the novel as a form of „transcendental homelessness“ (33). Placing it as distinctive from the epic,⁵⁴ Lukács points to the

⁵⁴Classical epics come from organized cultures in which values are clear, identities stable, and life unchangeable, whereas the novel is based on the opposite experience: on changing society in which the

ability of the novel to secure the existence of other worlds as alternatives for the civil philosophers, the vagabonds, or the banished.

In respect to these genre specifics, it is indicative that it is authors condemned to the outsiderism of exile who prefer the novel as the appropriate form of fictional representation of the exile experience.

II

The interpretation of Crnjanski's and Ugrešić' novel through the prism of their treatment of exile is contextualized in the theories of Sophia A. McClennen and Edward Said, who have promoted the approach to exile through a dialectical/contrapuntal complex of opposition. McClennen proposes a (new) view in considering exile, or exilic literature: as a series of dialectic tensions. If the condition of exile creates a string of opposition, antinomies and contradictions, then the analysis of exile literature should also take into consideration the system of oppositions. Hence, the dialectic interpretation is to search for all perspectives represented in the text, that is, the manners in which the „oppositions, binarisms and contradictions could coexist simultaneously“(McClennen 33-34) and even complementarily, within the same text. In literature, the tension between exile and its representation is the key: exile offers creative freedom to the author, but also restricts them, so the dialectic interplay between the oppositions allows for such interpretations that follow the degree to which the author draws from their experience, rather than the fictional representations of that experience.

Edward Said gives a contrapuntal description of exile. Similar to the dialectic relation to opposite concepts in a tense goal, the counterpoint also advocates a dynamics of seemingly contradictory states: „Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that - to borrow a phrase from music - is *contrapuntal*. For an exile, the habits of life, expression, or activity in the new environment inevitably occur against the memory of these things in another environment. Thus both the new and the old environments are vivid, actual, occurring together contrapuntally. There is a unique pleasure in this sort of apprehension, especially if the exile is conscious of other contrapuntal juxtapositions that diminish orthodox judgement and elevate appreciative sympathy. There is also a particular sense of achievement in acting as if one were at home wherever one happens to be“(Said 10).

In *A Novel about London* and *The Ministry of Pain* the complex of dialectically/ contrapuntally coordinated opposition is present on several levels.

banished middle-class hero, with no permanent residence, attempts to construct a world that is to resemble the one left behind. In the epic, on the other hand, there is no other world, only the finality of this one (Lukács 50-62).

In both novels the characters experience and describe their exilic state through spatial and temporal oppositions/contradictions, placing themselves on the boundary between. This dimension is summarized in the statement of the protagonist in Ugrešić' novel: „Place as well as time had divided into *before* and *after*, their lives into *here* and *there*“ (Ugrešić 118). In general, dialectic/contrapuntal relations are based on the tensional oscillations between past and present, between home and not-home, which in the novels acquire a broad spectrum of variations that could be comparatively considered. But the complex of opposition does not refer to strictly temporal and spatial categories: through them, associatively/reminiscently a whole new world is revealed that, even though possessing spatial and temporal property, is nevertheless focussed through a prism of what it offered as social, professional, family, national, emotional and spiritual stability. The oppositions in Ugrešić are suggested through a greater degree of generalization: through plural pronouns and deictic adverbials that are signalized graphically on a regular basis as well.

And when we refused, we refused to belong to either *our people down there* or *our people up here*. [...] Confronting the recent past was pure torture, looking into an unknown future—discomforting. (What future anyway? The future *there*? The future *here*? Or a future awaiting you *somewhere else*?) [...] „[W]e“ being the ones who had left the country, „they“ being the ones who had stayed behind (Ugrešić 27, 32, 107).

Crnjanski's novel focuses on the dominant spatial opposition, specified in the toponymic relation between London/England and Russia. Situating the action in this segment, Crnjanski presents the difficulties the protagonist faces in his attempts to adapt and integrate into his new surroundings and, at the same time, tracks the process of creating a compensatory image of Russia, which is more of a projection on his part rather than an image corresponding to reality. The variations of this opposition are included into the polyphonic structure of the novel.

He is not lonely because he is a foreigner - a foreigner, provided he has money, is nowhere as welcome as in London... If he were in Russia now, he would find some sense in his movements, feelings, thoughts, but he doesn't find it here ... He is an insect in a bad dream of some sort (Crnjanski I, 185).

The dyad established with the dialectic/contrapuntal interplay between the spatial opposition is enhanced by another member: the binarism of here and there, home and not-home, is expanded by adding the space of parallel reality - of dreams. Spatial parallelism is considered by Jasmina Lukić as well: „The cities in which the exiles live could, from the point of view of the characters, be simultaneously seen as real and fictional places“ (476). In Ugrešić, the dream takes part in doubling the abandoned world: alongside the real place that they

leave and that is not available for direct perception, the exile, through dreams, projects their own visions of the abandoned world:

I was plagued by nightmares at the beginning of the war and again when Goran and I left Zagreb. They had the same structure and were connected with a house. The house always had two sides to it: a front and a back. [...] The house in that dream was something of a labyrinth. It had several levels and was made of a number of incongruous materials (Ugrešić 263-264).

The parallel reality in Crnjanski is leaning toward the opposite end in the spatial oppositions: the nightmare of the Duke is synonymous to his perceptions of the world he inhabits as a „royal émigré.”

He was crushed by the fact that after they had left Russia, their lives turned into constant loneliness, wretchedness, unemployment, like a terrible dream he couldn't wake up from ... As if it were a dream he didn't actually have, but only inadvertently noted and watched (Crnjanski I, 51).

As regards the dialectic/contrapuntal complex composed of temporal oppositions, in both novels they include the relations between present and past. Furthermore, analogously to the doubling of space, one might note a double past as well: on the one hand, the distant past of childhood/youth spent in the motherland and, on the other, the recent war/revolutionary past that was the cause of their exile. Thus it is possible to avoid the black-and-white projection in the relation between past and present (a common proceeding in nostalgic lamentations), making room for broader symbolic connotations.

I wondered whether by evoking endearing images of a common past I wouldn't obscure the bloody images of the recent war [...] Most of them returned to their childhoods [...] Time for them was divided into *before* and *after*, and while they could reconstruct the *before-the-war* period with no difficulty, the *after-the-war* period, which included the war itself, was pure chaos (Ugrešić 65,117).

The only happy moments of his life in London were those in which his Naberezhnaya would come to mind. They both solely exist in that past. They live in London as if in somebody else's life. The fact that they couldn't live in their past anymore was the only single thing that was strange; even stranger for them was that they wouldn't live in their present either (Crnjanski II, 54).

The intersection of the spatial/temporal horizontals generates the ethical vertical, founded on the dilemma torturing the characters: between the decision to leave the homeland and the decision to stay. Even Edward Said takes this dilemma into consideration: „Exile is sometimes better than staying behind or getting out: but only sometimes“(4). In *The Ministry of Pain* the ethical dilemma expressed through the binarism of leaving and staying is enhanced

with the possibility of the exile to return home. The protagonist⁵⁵ tests the decision for exile by returning to the homeland (on a temporary visit) and disappointedly concludes:

Yes, I'd come „home.“ [...] „Home“ was no longer „home.“ [...] The fact that I'd managed to get lost in an area I knew like the back of my hand filled me with horror (Ugrešić 115, 134).

The triad of leaving, staying and going back treated by Ugrešić remains on the dyadic level in Crnjanski's novel: his protagonist lives caught in the tension created by retroactively re-examining the decision to leave the homeland. Deprived of a real possibility to return, the Duke compensates the longing for home (home in his case is mainly related to the social status he used to have) by projecting images of Russia as he wants it to be, that is, the way it is in his mind.

III

The dialectic/contrapuntal relation between the abovementioned oppositions is indisputable. Both members in the opposition anticipate one another, one comes to light only as compared to the other: stressing one extreme always acts as affirmation of its opposite; the contradiction does not result into excluding one member, but into a dialectic reconciliation of both. Moreover, the exiled subject, who lives on the line between the opposing times/spaces, contributes to the intensification of the play between them. In this sense, they are the holder of the exterritorial perspective and the eccentric awareness both in regards of the world they abandon (the war/revolutionary reality they escaped) and of the world they inhabit (not just the foreign land, but the community of exiles in it). According to Said: „No matter how well they may do, exiles are always eccentrics who *feel* their difference (even as they frequently exploit it) as a kind of orphanhood“ (7). This state of double distance and alienation is observed by Lukić as well: „The exile, deprived of the legitimizing institutional context, is in a position of otherness regarding the world they abandon since they no longer recognize it as their own and regarding the world they come into and to which, as the world of Sameness, they must adapt“ (463). In *The Ministry of Pain*, the exile's in-between position is

⁵⁵This aspect has been treated in the novel as well: one of the students writes a paper on the subject of return elaborated through an unusual example - a fairy tale. He, in fact, expresses his own interpretive vision created in the exilic contextualization of the fairy tale. „The message is clear: 'exile' equals defeat [...] and the return home equals the return of memory. But it equals death as well [...] So the only triumph of human freedom resides in the ironic split second of our departure in this, that, or some third direction.“ The professor seems to share his feelings: „What if return is in fact death - symbolic or real - and exile defeat, and the moment of departure the only true moment of freedom we are granted?“ (Ugrešić 224).

described with the phrase „neither here nor there,”⁵⁶ denoting „the perilous territory of not-belonging“ lying just „beyond the frontier between ‘us’ and the ‘outsiders’” (Said 3). Caught in this situation, the exile is trying to compromise: through the mechanisms of memory (of the past) to also secure the framework for interpreting the present - the condition of exile as a state of trauma and/or nostalgia. The double exilic awareness of the narrating subjects asserts itself through the duality of participants/victims, spectators and commentators who take an active, reflexive/commentatorial approach to their own exilic state, as well as the phenomenon of exile in general, so that their lines possess a recognizable gnomic sublimity.

The exterritorial perspective of the exile is presented through the spatial relation between the centre (the homeland) and its periphery (the foreign land and the émigré milieu), expanding with the relation between Eastern and Western Europe. „Exile displaces that centre or rather creates two centres. Imagination relates everything in one's surroundings to ‘over there’ [...] That is why a curious phenomenon appears: the two centres and the two spaces arranged around themselves interfere with each other or - and this is a happy solution - coalesce“ (Miłosz 187). Hence, the geographical eccentricity profiles the exile's eccentric awareness as one of a typical East-European observer/commentator caught in a typically West-centric world (which is particularly obvious in *A Novel about London* since the Duke associates that world with the capitalist order, in which the key criterion for social integration is „being useful”). In *The Ministry of Pain* the exiles' ex-centred perspective is presented in the „discursive communities”,⁵⁷ created by the group of Slavistics students. They are, in fact, refugees from the countries of former Yugoslavia who, in order to get asylum, decide to enrol into university, just as the protagonist, for existential reasons, decides to put herself in a position in which:

I was naturally well aware of the absurdity of my situation: I was to teach a subject that officially no longer existed. [...] I was hired to teach the literature of a country (or literatures of countries) from which my students had fled or been expelled (Ugrešić 44).

She herself defines her lectures as amounting to „a strenuous jog through a field full of facts, names and dates“ that was to offer „a brief comparative survey of the histories of Slovenian, Croatian, Bosnian, Serbian, Macedonian literature“ (Ugrešić 187), that would ultimately allow their discursive community attain the status of an interpretive community as well.

⁵⁶The idiomatic phrase „Čardak ni na nebo, ni na zemja“ (Ugrešić 190).

⁵⁷„Discursive communities are the complex configuration of shared knowledge, beliefs, values and communicative strategies ... At any given time, as well as over the course of anyone's life history, each of us is a member of many, shifting communities, each of which establishes, for each of its members, multiple social identities, multiple principles of identification with other people ... These different communities might offer conflicting decisions“ (Hutcheon 91, 101).

Thus the members of this discursive/exilic community find their asylum in literature, that is, in reading and interpreting literature. In that sense, to the professor's question as to what they had expected to get out of the course, that is, of literature in general, one of the students replied:

TO COME TO, which, given the way he used it, seemed to mean not only *recover from a shock, regain consciousness, come back to life*, but also *come back to oneself*, as if it presupposed a space and an individual floundering in that space and searching for the road „home“ (Ugrešić 33).

Thus, the texts that were once read as part of the school curricula are now being re-read, in a new exilic context, which has an important impact on the interpretive prism: the result is an interpretation that detects the reader's exilic experiences and dilemmas in the literary texts as well, verifying them as general places in life/reality and in literature. In *A Novel about London* the exile's ex-centred perspective is treated in a more complex manner, in accordance with the polyphonic structure of the novel. On the one hand, the Duke in exile has a rigidly ex-centred attitude towards London, as well as the exilic community in London, deduced from his explanations of the reasons for his unsuccessful integration into the Western world and in his comments on his state of loneliness and solitude. On the other, his wife has greater aspirations to distance herself from her past as a result of which she advocates a more tolerant attitude towards the exile community and the Western world, as evidenced in her incessant efforts to integrate at any cost.

IV

The fundamental dialectic link between exile and its representation enables the interpretation of the manners in which the exilic experience determines the creative perspective of the artist and shapes the narrative depiction of exile. The appeal of the fictionally mediated representations of exilic experience is due to the distance they provide: not only temporal distance (in the sense of the time period required for writing a novel, even though the retroactive/retrospective aspect of distance is also present in autobiographies and memoirs), but also the distance created by narrative procedures - the variations of narrators/characters, as well as the play of viewpoints and the play with the different levels of the fictional world/text. Jasmina Lukić speaks of the inevitable process of „fictionalization of reality,“ which she explains with the exile's double distance: „Since the previous experience becomes invalid as well, it is being fictionalized as a memory, and the new world in its otherness is presented as a sort of fiction“ (Lukić 463). Said considers this dimension as well: „The exile's new world, logically enough, is unnatural and its unreality resembles fiction“, which serves as an argument to the thesis that „so many

exiles seem to be novelists ... since the reality they encounter seems so strange to them that they experience it as fiction“ (7). The fictional mediation of exilic experiences and the distance resulting from this proceeding are announced at the very beginning: the novels begin with self-referential mentions acting as metalinguistic reference to its own code - the code of fiction. (The very title of *A Novel about London* contains a metalinguistic reference).

The narrator, her story, the characters and their situation in the novel you are about to read are all fictional. Not even the city of Amsterdam is wholly real (Ugrešić 4).

The reader will get to know the one who yells in the following chapter. He is a man in a threadbare army greatcoat of which in London, at the time this story begins, there were plenty... In the following chapter, however, the story begins with this man (Crnjanski I, 7-8).

The warnings on the part of the authors/narrators that it is a (fictional) story and that the reader will witness the process of its narration suggest the inevitable role of narrativity in the representations of exile in novels: not just the natural impulse to tell stories, but also the narrative as a mode of verbal representation offering a solution to the problem of expressing human experience into understandable/readable semantic structures (White 1). The processes of narrativization of exilic reality presuppose that it „impose upon it the form of a story,“ that is, organize events, imposing a structure of meaning that they do not have on their own (White 4). On the other hand, the story in the process of the coherently connecting pieces of reality and organizing experience also carries out a parallel transformation of the experienced/represented events through the formal requirements of the narrative. However, the story is not merely a way to conceptualize the exilic experience/reality (personally lived through by the authors), but it is also a manner of producing them, which, in the context of the narrative thematizations of exile, has an additional connotation: the conceptualization of a type of empiricism through the story implies the faith in the capacity of narration as the quintessence of exilic existence.

Moreover, the operations of fictional representation of exilic reality also rely on certain rhetorical figures, which take part in the processes of distanced/narrative conceptualization of exilic reality. In that sense, Česlav Miłosz states that writing in/about exile, which imposes several perspectives on the author, favours those genres and styles related to the symbolic transposition of reality (186). Claudio Guillén explains the use of metaphors by the writer in exile as a way of transcending the painful separation. The characters prefer the ironic perception of the world, using the advantage of critical distance offered by irony. That, in turn, goes in favour of the reflexive/commentatorial depiction of exile in both novels. „The irony with which he observes everything around him,“ the author says of Repnin (Crnjanski 53). The metonymic relation of

contiguity and the metonymic principle of *pars pro toto* are used in the descriptions of exilic space: it is metonymically presented through images the characters capture travelling by train/subway and, what is more, through their own descriptions of the rented flat,⁵⁸ with „a nightmarish feel to it“ and was „like a quotation from an old black-and-white movie,“ „covered with black linoleum, which gave the flat the aura of a hospital or a penitentiary“(Ugrešić 36).

In his new flat, Repnin felt like in a prison in Odessa. [...] He had that senseless impression that London consisted of cells and prisons inhabited by singles (Crnjanski II, 7).

The metaphorical descriptions are used in the perceptions of one's own exilic state (even though the exile oftentimes also explains the others' perception of their status of a „foreigner“ in a metaphorical manner). In *The Ministry of Pain*, the exile's unsuccessful attempts to adapt to and integrate into the new surroundings are metaphorically depicted through the description of the so-called human fish (*Proteus anguinus*) as a „unique case of unsuccessful metamorphosis“ (Ugrešić 165).

I felt the *Proteus anguinus*, the human fish that had got stuck in the process of metamorphosis, somewhere inside me: gills breathing, blood flowing through the thinnest of veins, a minuscule heart beating all but inaudibly (Ugrešić 225).

As opposed to the professor's unsuccessful metamorphosis, the Duke experiences an unusual and unexpected transformation resulting in a new emotional dislocation. In *A Novel about London* the phrase „необыкновенная метаморфоза“(„unusual metamorphosis“ in Russian) repeats chorus-like, describing the transformations the Duke experiences in exile. (In the context of the polyphony in the novel, Repnin's evolution is presented through the perspective of his late friend Barlov, that is, the Duke's subconscious.)

In brief, the interpretation of the fictional representations of exile in a novel has confirmed several assertions:

1.Exile undoubtedly falls into the repertory of comparativist subject and, in a narrower sense, in the subjects of dislocation (in the case of exile one could speak of physical, social, emotional dislocation).

2.As a literary topos, exile allows for comparative associations (on a level of typological relations) between texts belonging to different historical and poetical contexts (in the case of this paper, modernism and postmodernism). Establishing the interpretive transversal line between *A Novel about London* and *The Ministry of Pain*, one arrives at Claudio Guillén's demand that comparative study of exile must strike careful balance between historical specificity and repetitive structures found in narratives of the exile experience.

⁵⁸ It is indicative that the characters in both novels change flats twice.

Hopefully this interpretation has contributed towards the establishment of one such balance.

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**La déconstruction de l'esthétique
(Un discours pragmatique: le roman
*Le sacrifice des Balkans** de Luan Starova)**

Abstract: Joyce, Hemingway, Rilke, so to say contemporary world literature, in great part is a literature of migration, extraordinary gain for interpersonal and intercultural communication and interpretation. As a demonstration of literature in migration we start from the statement of Armando Nighshi "literature in migration, new literature in the world". Literature in migration connects the destinies of population from different parts of the world (from Europe especially), making available a dialog between them. The idea of communication, the presence of the other, represents relationship. That kind of literature are the works of Luan Starova that inspire this paper. In the analyses of his works we are going to use two theoretical paradigms: the paradigm of Michel Foucault for other spaces/heterotopias and the paradigm of Mike Baal for aesthetics of interrelations/migrational aesthetics.

Key Words: migrational aesthetics, literature of migration, heterotopias, intercultural communication, Luan Starova

Aujourd'hui, à une époque des tentations interdisciplinaires ce qui intrigue est la position de comprendre esthétiquement le monde, la position de la déconstruction esthétique. La logique de la déconstruction prépositionne les choses. La déconstruction de l'esthétique justifie l'objectif et l'art s'explique à travers l'art. La pratique de la déconstruction est fonctionnelle: l'art devrait déconstruire et mettre en cause la réalité objectif.

Il est prouvé que l'art est plus ancien que la pensée, historiquement il la précède. Analogie, c'est une définition du Michel Duffrenne.

'Avant de créer la notion, l'homme a créé les mythes et il a dessiné les images' (Duffrenne, 1981.)

Selon la théorie de Lakan, 'nous somme là où nous ne sommes pas' et cela implique le phénomène du miroirle regard de l'effet retourné: je me vois la, je ne suis pas vraiment / la présence absente ou la reconstruction de la où je suis. Foucault détermine l'espace qui se trouve de l'autre coté du vitre, Foucault détermine comme heterotopic. Le cratère de l'hétérotopic est un miroir de la présence absente, un espace réel qui s'ouvre virtuellement derrière la surface. Une sorte d'ombre qui nous offre sa propre visibilité - un rappel de son absence, un contact avec l'anxiété et l'essentiel. Notre rapport avec les images est avant le

* Luan Starova, *Kurbani ballkanik*, Shkup, 2005

cognitif et nous trouvons le sens à travers le geste ou dans le contact avec les perceptions physiques dans l'espace. Le contact de Mario Dougagini avec le cratère / l'autre espace - heterotopic est en effet une destruction ontologique de la structure. Le cratère / l'espace - miroir est la non codification de la réalité propre (l'essentiel) 'la source de toute information possible', qui en tant que théorie de probabilité et de jeux (les combinaisons possibles) ne peut être définie sans le besoin et le contact. Dans le cas de cratère - un espace miroir, nous n'avons pas de contrôle sur la matière puisque nous nous trouvons dans l'espace où les choses ne se passent pas mais elles sont en tant que telles. L'analogie du miroir est l'absence présente. La perception esthétique de l'image artistique se relie avec deux tendances: - L'esthétique expérimentée de Fechner - la loi basique ou de la préférence esthétique et de l'observation expérimentée des stimulations: les formes géométriques - le rectangulaire, le cercle etc.- et la pragmatique analytique - l'analyse de la perception de l'œuvre artistique de valeur pour la compréhension de la vie esthétique et phénoménologique.

La tendance de Berlyne est compréhensible et fonctionnelle dans le sens ou la perception esthétique 'sous-entend un mélange de l'excitation optimale agréable et désagréable du système nerveux'. (Berlyne, 1974).

En effet, l'objet esthétique se réalise à travers sa fonction propre et la fonction définit son statut ontologique. Il existe l'objet l'espace - miroir, non seulement pour lui même mais comme Desoires aurait déterminé pour nous et en nous. Le cratère, l'espace - miroir est déterminé à travers: - la régularité (précisément, correctement, proprement etc.), - l'excitation (inhabituelle, rêveuse, remarquable etc;) - une attraction (jolie, agréable etc.) est calme (doux, sein, propre etc).

La synthèse de la perception est l'unique mesure de la perception esthétique, cratère / l'heterotopic est déterminée à travers l'univers de la musique - harmonica mundi. Comme Heidegger explique:

'Le panthéon grec possède un espace ouvert et imminent. Quelqu'un peut se positionner sur la lumière de la beauté et de la grandeur'. (Heidegger, 1959)

Pour découvrir en lui-même l'essentiel et le sens, parce que l'homme est un être de déconstruction (da-sein), il erre pour son existence puisqu'il est vide et incomplet. Nous sommes une différence notre raison et notre pensée sont différents. Ce qui intrigue quant à la perception du cratère / l'hétérotopi est dans le roman qui est la puissance de l'élocution de l'ironie, de l'ironie de la situation qui prend position comme un contraire entre la norme et l'attente ou l'ambition d'une part et la réalité d'une autre part.

'Intéressé par la possibilité suivante: mis à disposition de la manière réactionnel de la situation qui paraît ironique'. (Currie, 2011)

L'image / la déconstruction de l'image c'est-à-dire de l'ironie se reflète sur la conscience de déconstruction du récepteur, l'ironie de déconstruction qui

relie les deux images: Europe -Balkans. L'objet esthétique et hipno - génique (le roman) exprimé à travers la parabole et l'ironie démontre que la réalité objective possède profondément en soi une idée de la perception esthétique et reconstructive des contradictions: la lumière/ le noir, la beauté/ la laideur et que les petites choses changent les grandes choses, le micro univers change la macro univers. En se basant sur la dégradation ontologique de la structure / de l'ethos de la déconstruction et plus concrètement sur la déconstruction de l'esthétique en tant que perception / le gout, l'aventure, la beauté ne sont plus uniques, mais ils font un effet pluriel et relatif en redéfinissant la pragmatique de perception et de reconstruction dans le déterminant: une déconstruction de l'esthétique comme un résultat de l'interprétation. Et c'est ainsi, puisque dans le domaine de l'esthétique tout représente une interprétation dans le sens de l'acceptation du gout - un objet hypno génique et esthétique, et non pas de la vérité ce qui est une tâche de la théorie. En effet nous nous connectons avec les images de l'intérieur, nous participons aux images et ainsi nous créons une empathie avec eux, c'est une démonstration esthétique qui démontre que l'interaction avec les images est pré cognitive. C'est pour cela qu'à travers la phénoménologie du théâtre d'Artaud,

'qui parle d'un récepteur qui reçoit la perception de l'événement théâtral de la même manière que le serpent reçoit la musique - se définit le caractère présymbolique et pré culturel d'art'. (Hollier, 1997)

En fonction, la redéfinition du statut ontologique de la déconstruction de l'image (le cratère -l'eterotopic - la présence absente) dans la culture contemporaine et visuelle se réalise à travers l'interaction communicative. L'image n'est plus platonique et simple contremarque, mais une projection visuelle (dans le roman Le Sacrifice balkanique, l'ironie de deux images) qui fonctionnent à travers un interprète reconstructif - un prédécesseur signifiant de l'image / une image dessinée. Et alors, l'image est définie en tant que objet esthétique et hypno génique, puisque comme Paul Clé remarque, les objets m'entrevoient. Nous trouvons la réponse chez Baudrillard,

'Les objet nous déconstruisent'. (Baldvin, 2010)

Après les notions fondamentales de Heidegger qui définissent la théorie de l'esthétique - une paire de notions : matière - forme / technique nature/ sujet -cogito de Descartes et l'intention de Wagner à réaliser un ensemble d'un œuvre artistique dans un temps où l'art a perdu sa puissance absolue et la beauté a été réduite uniquement à ce qui provoque un sentiment personnel et non pas à ce qui est une pragmatique esthétique comme Nietzsche considérait l'esthétique en tant que une physiologie appliquée et aujourd'hui comme somaesthetics qui fait un succès de réalisation pour la stimulation de l'art de vivre et de la tendance fondamentale de la déconstruction esthétique aujourd'hui.

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Running out from Location (to *The Satanic Verses* from Salman Rushdie)

Abstract: As we speak about opposite categories phenomena dislocation of the narration inside the text ingeniously shown by not only with *Satanic Verses*, but with other Rushdie's books narratively prove specific attitude towards magical realism. That notice Orhan Pamuk, too and talk about *verses* and two characters Dzibaril and Chamcha who live together like twins, motive present in other Rushdie's books like *The Ground Beneath her*, two heroes find each other again and again after every separation, for better or for worse. Their progress is unsure: Now they side with angels and now with devils. For Pamuk this is not what he like in magical realism, not supernatural adventures that kept his reading, but texture emerges from a weaving together of flashback, reminiscence, digression, and subplot, so it is the narrator we heed first: He offers the reader long orations here and there (as for example a long critique in e of Thatcherism politics). What impress most is the myth-laden language that he and his heroes use to describe their early years in Bombay. (Like Nabokov, Rushdie loves word games, internal rhymes, seldom-used words, and neologisms) Comparable to Rushdie, Macedonain writer Slavko Janevski speak about imaginary hronotop Kukulino, as Rushdie speaks about Bombay, and most for London, Chamchas's (Ellowen Deeowen).

Key Words: location, belonging, opposite categories, identity, narration, home, exile, film language

This is what he has heard in his listening, that he has been tricked, that the Devil came to him in the guise of the archangel, so that the verses he memorized, the ones he recited in the poetry tent, were not the real thing but its diabolic opposite, not godly, but satanic. –
The Satanic Verses, 130

Starting from opposite categories, which are pillars of Salman Rushdie book as distinction between location and dislocation, light and dark, Al-Lah and Al-Lat palimpsest present in the novel is most connected with postcolonial critic, psychoanalysis, deconstruction as well as dislocation of the narration inside the text.

As Rushdie said in his book *East, West* that home become such a scattered, damaged, various concept in our present travails, we can talk about connection of home and identity that how Vijay Mishra pointed that idea of „home“ has indeed become a „damaged“ concept. The word „damaged“ forces the rider to face up with the concept of scars and fractures,

to the blisters and sores, to the psychic traumas of bodies on the move. Indeed, „home” is the new epistemological logic of (post) modernity as the condition of „living here and belonging elsewhere” begins to affect people in an unprecedented fashion. In that travel from Rushdie Bombay, Wonderland, Peristan, NeverNever, Oz.” (58), the answer of question *Who am I? Who else is there?* is *mingling with the remnants of the plane, equally fragmented, equally absurd, there floated the debris of the soul, broken memories, sloughed-off selves, severed mother tongues, violated privacies, untranslatable jokes, extinguished futures, lost loves, the forgotten meaning of hollow, booming words, land, belonging, home.*

Muhammd Mashuq ibn Ally wrote that "*The Satanic Verses* is about identity, alienation, rootlessness, brutality, compromise, and conformity. These concepts confront all migrants, disillusioned with both cultures: the one they are in and the one they join. Yet knowing they cannot live a life of anonymity, they mediate between them both. *The Satanic Verses* is a reflection of the author's dilemmas." The work is an "albeit surreal, record of its own author's continuing identity crisis." Ally said that the book reveals the author ultimately as "the victim of nineteenth-century British colonialism." Rushdie himself spoke confirming this interpretation of his book, saying that it was not about Islam, "but about migration, metamorphosis, divided selves, love, death, London and Bombay." He has also in comic manner add "It's a novel which happened to contain a castigation of Western materialism." Rushdie says that novels do not lay down rules, but ask questions. In fact he claims that by asking questions, good fiction can help to create a changed world. Novels like *The Satanic Verses* don't settle debates: they articulate the terms of debate and ask hard questions of the opposing sides, thereby helping to usher "newness" into the world. One of the unifying themes of *The Satanic Verses* is newness, or change. It attacks rigid, self-righteous orthodoxies and celebrates doubt, questioning, disruption, innovation.

In the works of Salman Rushdie, the Indian-Pakistan diaspora in Britain is seen as a powerful source for the hermeneutics of the luminal, the borders of culture, margins...Gabriel sang translating old song into English: *O, my shoes are Japanese, These trousers English, if you please. On my head, red Russian hat; my heart's Indian for all that.*(3) The critique of the centre through the kind of hybrid, hyphenated identities occupied by the diaspora has been one of the more exciting and original theorizations of the project of modernity itself. Metaphorical Rushdie compare England with a *peculiar-tasting smoked fish full of spikes and bones, and nobody would ever tell him (Saladin Chamcha) how to eat it. He discovered that he was a bloody-minded person. "I'll show them all," he swore. "You see if I don't." The eaten kipper was his first victory, the first step in his conquest of England.*

William the Conqueror, it is said, began by eating a mouthful of English sand. (46-47)

Connected with one other narrative, Saladin and Gabriel story allegorical tell about Indian Islam is seen as a hybrid, contradictory phenomena that conjures strange dreams about the founding text and prophet of that religion. Indian Islam thus has a polytheistic splinter in the side of its monotheism in which the intercession of female gods in any act of worship is not excluded outright. This kind of syncretism is truer still of Bombay, Rushdie's magical metropolis, the postcolonial city, that challenges the erstwhile metropolis of London and Paris. So Indian Islam is part of Indian narrative forms and cultural generally allusively talking about narratives interferes with culture. *The Satanic Verses* settled in heterogeneous discourse, speaks with voices which are hybrid, multiply as well as person identities that represent the voices.

Rushdie's own claims for the importance of the novel are only slightly less exalted in his essay, *Is Nothing Sacred*. Although he rejects the claims of the novel to be able to replace religion, he makes some strong claims for it: Between religion and literature, as between politics and literature, there is a linguistically based dispute. But it is not a dispute of simple opposites. Because whereas religion seeks to privilege one language above all others, the novel has always been about the way in which different languages, different languages, values and narratives quarrel, and about the shifting relations between them, which are relations of power. The novel does not seek to establish a privileged language, but it insists upon the freedom to portray and analyze the struggle between the different contestants for such privileges.

As we said at the beginning, Rushdie offer opposite categories like continuous and the discontinuous, between tradition and modernity, good and evil integrated them in his hybridly written book. As Mishra said construction of the self indicates, in the context of the diaspora and margins, is that subjectivity is found through models of translations because distinctions „cannot, must not suffice.“ So distinction made through established cultural epistemologies will fall, even as hybridity is celebrated. Mishra said, too that *The Satanic Verses* itself failed to convince diaspora, that there is not such thing as an „un-translated man“. While cassette culture reconstructs the past as a synchronic moment (old Indian films can be viewed endlessly), it also contaminates the diasporic idea of culture as belonging to the homeland alone. So Mishra give example: as Paul Gilroy has argued so persuasively in *The Black Atlantic:Modernity and Double Consciousness*, the newer technologies of cultural transmission accentuate the fact that cultural commodities travel swiftly, criss-crossing geographical boundaries, creating new and vibrant forms. The Bhojpuri-Hindi songs of the Indian singers Babla and Kanchan, for instance combine Hindi film music

with calypso/hip hop, while in Britain, Asian Bhangra and Indian groups such as Loop Guru (post-Ravi Shankar music crossed with cyber-religion) show obvious influences of reggae and soul music of Black Africa. In this respect, *The Satanic Verses* affirms the impossibility of millenarian diasporic narratives while at the same time stressing that these narratives invariably will be the starting point of any radical re-theorizing of the diasporic imaginary, which for Rushdie, is identical with modernism itself and may be read as „metaphor for all humanity”. According to this is not strange universal sensibility of Rushdie book, readable for ones who go beyond literal meaning.

That’s why Rushdie explain that *verses* celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. It rejoices in mongrelization and fears the absolutism of the pure. *Me’lange*, hotchpotch a bit of this and a bit of that is *how newness enters the world*. It is the great possibility that mass migration gives the world, and I have tried to embrace it. *The Satanic Verses* is for change-by-fusion, change-by-conjoining. It is a love-song to our mongrel selves, he intelligently point.

As we speak about opposite categories phenomena dislocation of the narration inside the text ingeniously shown by not only with *Satanic Verses*, but with other Rushdie’s books narratively prove specific attitude towards magical realism. That notice Orhan Pamuk, too and talk about *verses* and two characters Dzibaril and Chamcha who live together like twins, motive present in other Rushdie’s books like *The Ground Beneath her* , two heroes find each other again and again after every separation, for better or for worse. Their progress is unsure: Now they side with angels and now with devils. For Pamuk this is not what he like in magical realism, not supernatural adventures that kept his reading, but texture emerges from a weaving together of flashback, reminiscence, digression, and subplot, so it is the narrator we heed first: He offers the reader long orations here and there (as for example a long critique in e of Thatcherism politics). What impress most is the myth-laden language that he and his heroes use to describe their early years in Bombay. (Like Nabokov, Rushdie loves word games, internal rhymes, seldom-used words, and neologisms) Comparable to Rushdie, Macedonian writer Slavko Janevski speak about imaginary hronotop Kukulino, as Rushdie speaks about Bombay, and most for London, Chamchas’s (Elloven Deeowen).

In context of that dislocation of narration is Nicolas D. Rombes, JR. speaks about *Satanic Verses* as a cinematic narrative. He pointed that near the end of *The Satanic Verses*, the narrator suggests that there are „places which camera cannot see”. This statement embodies one of the novel’s focal concerns with the differences between how an engaged, omniscient narrator apprehends the novel’s events and how the camera eye apprehends them.

Rushdie establishes these opposing constructions in order to highlight this dichotomy of perception as well as to expose the potential danger of relying on the camera as a source of truth. Rushdie juxtaposes a questioning, engaged narrator who is preoccupied with the nature of good and evil, justice and mercy, and revenge and compassion, with a camera whose quest for truth is severely restricted by economic and physical constraints. Not only does the camera flatten events and reduce them to mere facts, but it also invites potential manipulations of those events since the camera's vision is limited by restrictions beyond its control. These two opposing way of seeing Rushdie include with use of film language within the novel, as well as ways in which he incorporates cinematic techniques into the narratological framework. The novel resonates not only with the „language“ of film with the narratological strategies borrowed from the cinema. Rushdie acknowledged the influence of cinematic technique in his fiction: *The whole experience of montage technique, split screens, dissolves, and so on, has become a film language which translates quite easily into fiction and gives an extra vocabulary that traditionally has not been part of the vocabulary of literature.* Rushdie employs various cinematic strategies ont only to create „visual“ images (frequent aerial of high shots, for instance) but also to shape the narrative, as well (focus-through of racking, dissolves, and crosscutting, for instance). Rushdie's prevalent use of „film language“ describe various scenes works to continually reinforce this link between fiction and film.

That movie discourse present in Rushdie poetic, prove his ability to write in palimpsest way and make known layers of mythology, history, theory of literature and culture: *Otto had called Alleluia his "pearl without price", and dreamed for her a great future, as maybe a concert pianist or, failing that, a Muse. "Your sister, frankly, is a disappointment to me," he said three weeks before his death in that study of Great Books and Picabian bric-a-brac -- a stuffed monkey which he claimed was a "first draft" of the notorious _Portrait of Cezanne, Portrait of Rembrandt, Portrait of Renoir_, numerous mechanical contraptions including sexual stimulators that delivered small electric shocks, and a first edition of Jarry's _Ubu Roi_. "Elena has wants where she should have thoughts. 312*

So that running from location, literal and metaphorical Rushdie's storytelling strategies prove that he elegantly move from location to dislocation, belonging and longing, narration and metanarration. That's way is not strange to give camera authority to Gibreel, complex character with privilege to be some kind of narrative authority, authority who is problematize because his psychological state: *Gibreel: the dreamer, whose point of view is sometimes that of the camera and at other moments, spectator. When he's a camera the pee oh vee is always on the move, he hates static shots, so he's floating up on a high crane looking down at the foreshortened figures of the actors, or he's swooping down to stand invisibly between them, turning*

slowly on his heel to achieve a threehundred-and-sixty-degree pan, or maybe he'll try a dolly shot (112). With that, truths is dislocated, too, and term of location is Abstract connected with belonging, not connected with concrete place and time, concrete hronotop, but specific type of awareness to belong or not to belong. So Rushdie running from location to some another location going cycling in literature and like mag arrive exactly in literature, like original phenomena of innovation and creativity.

In that manner we can add motto of Rushide book, as conclusion for writing in position of (not) belonging:

Satan, being thus confined to a vagabond, wandering, unsettled condition, is without any certain abode; for though he has, in consequence of his angelic nature, a kind of empire in the liquid waste or air, yet this is certainly part of his punishment, that he is . . . without any fixed place, or space, allowed him to rest the sole of his foot upon.

*Daniel Defoe, The History of the Devil
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Europe / non-Europe

Europe vs non-Europe

Европа наспрема не-Европа

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“L’Empire des signes” : l’expérience japonaise de Marguerite Yourcenar

Abstract: Cette étude apporte la comparaison, ou plutôt la confrontation, des deux expériences de voyage au Japon réalisés par deux grands auteurs français de la deuxième moitié du XXe siècle : Marguerite Yourcenar et Roland Barthes. Ces deux auteurs ont manifesté presque en même temps de l’intérêt pour les emblèmes culturels japonais : l’organisation spatiale des villes, le théâtre (kabuki, bunraku et nô), le haïku, le jardin Zen... ce qui les a incité à réaliser des séjours au Japon. Mais, dans l’étude de ses phénomènes ils procèdent par des voies différentes. Marguerite Yourcenar réagit en romancière et en grande érudite, les faits culturels lui servant de prétexte pour le saut dans le temps. Détestant l’hyper-industrialisation de ce pays, elle retrouve, derrière cette façade urbaine, l’image mythique de l’ancien Édo et de ses shôguns. Elle retrouve le signifié derrière le signifiant, un signifié correspondant à ses goûts esthétiques et à ses vues idéologiques.

Roland Barthes, négligeant profondément l’aspect industriel du Japon, ne s’occupe que des sujets déterminant la vie quotidienne des japonais : leur nourriture, leurs loisirs, leur système des adresses ... C’est presque une étude phénoménologique au cours de laquelle Barthes constate la plus grande différence de la culture japonaise par rapport à la culture occidentale – leur signe est vide, il ne se déploie que dans le signifiant, se réalisant en absence de ce dernier signifié que les Occidentaux cherchent dans toute chose : Dieu, Homme, Raison. C’est un Japon autant imaginaire que celui de Marguerite Yourcenar mais de toute autre facture – le Japon de Yourcenar est poétique, le Japon de Barthes est romanesque (selon la définition qu’il donne lui-même de la notion du romanesque).

Mot-clés : Japon, signe, l’imaginaire, romanesque, sens

Que le voyage puisse représenter une véritable aventure sémiologique, cela nous a été bien démontré par Roland Barthes. En nous dévoilant le Japon comme une véritable *Empire des signes*, Barthes donne le prolongement à son projet déjà entamé dans les *Mythologies*(1957) – il se trouve à la recherche du système sémiologique second que possèdent les mythes culturels d’une nation. L’étude *L’Empire des signes*, ce remarquable aboutissement de plusieurs séjours que Roland Barthes avait effectué au Japon, est publié en 1970.

Une dizaine d’années plus tard, en automne 1982, Marguerite Yourcenar effectue, elle aussi, un voyage révélateur au pays nippon. Étant déjà pendant de longues années adepte de la doctrine bouddhiste, elle y retrouve une confirmation merveilleuse de ses convictions universalistes. Les récits de voyage de son expérience japonaise ont été publiés en 1991, en tant qu’édition posthume, intitulée *Le Tour de la prison*. Certains de ces récits ont été laissés par

l'auteur en état brut, sans avoir subi une dernière rédaction, témoignant ainsi de l'immédiateté et de la spontanéité des impressions que Marguerite Yourcenar avait traduit dans ces essais.

Dans *Le Tour de la prison*, sa curiosité de grande voyageuse est attirée par les mêmes emblèmes culturels et nationaux japonais qui avaient autrefois tentés le goût d'analyse de Barthes – la nourriture traditionnelle, l'organisation spatiale des villes, le théâtre (kabuki, bunraku et nô), le haïku, les loisirs des Japonais, le jardin Zen... Dans leurs récits, Roland Barthes et Marguerite Yourcenar se dévoilent, tous les deux, en grands voyageurs impressionnistes, selon la distinction faite par Tzvetan Todorov (*Nous et les autres*, 1989) : tout en restant des individualistes, ils nous rapportent des impressions de voyage s'encadrant ainsi dans leurs propres projets de quête, ce qui est la découverte de l'Extrême Orient. Mais, dans cette démarche, ils procèdent par voies différentes : Roland Barthes, le grand quêteur du sens dans toute chose, reste obsédé par « l'idée d'un système symbolique inouï, entièrement dépris du nôtre » (*L'Empire des signes* 747) tandis que Marguerite Yourcenar analyse la spécificité japonaise en passant par la comparaison et par l'idée de l'existence des analogies universelles et d'un fond commun propre à toute humanité (ce qui est, en effet, la grande leçon donnée par le bouddhisme).

La différence la plus évidente entre Barthes et Yourcenar se situe dans la façon dont ils traitent la contemporanéité japonaise : Yourcenar manifeste de répulsion pour tout symptôme du progrès technologique du Japon, de mépris pour les préoccupations modernes des japonais, de dégoût pour l'urbanisation occidentale des villes. C'est avec une sorte de dédain qu'elle parle des gratte-ciel, des usines, de l'énergie nucléaire, comparant le grouillement des rues de Tokyo aux activités effectuées dans une termitière. Elle n'a d'émerveillement que pour l'ancien Édo des empires majestueux et des shōguns. Dans l'essai *Quarante sept rônin*, la première moitié du récit est consacrée aux itinéraires que les touristes prennent ordinairement : par les restaurants et les hôtels de plus en plus occidentalisés jusqu'au Pavillon du Prince qui n'est accessible qu'au public réduit et cela pour des occasions spéciales. Mais, Yourcenar déteste le tourisme plat, non instructif, celui qui n'invite pas à un voyage à la fois dans l'espace et dans le temps. C'est d'ailleurs dans l'essai du même titre *Voyages dans l'espace et voyages dans le temps*, que Yourcenar rejette le tourisme en masse qui interpose « ses parkings et ses barbelés entre les monuments et nous empêchent de rêver librement dans les ruines ». Elle y dit : « Le mince cordon qui, depuis quelques années, encercle les ruines de Stonehenge pourrait s'enjamber sans difficulté, mais nous empêche efficacement de faire un saut de trente siècle. Pour suivre le pèlerinage de Bâcho dans la campagne japonaise, il faut éliminer en esprit l'autoroute moderne qui coupe en deux paysages d'autrefois, supprimer les grandes villes industrielles sur l'emplacement des rustiques barrières que peignit Hiroshige, et décupler et centupler le temps pris par son pèlerinage » (173). Ce que cherche Yourcenar en tant que voyageuse, ce sont des lieux

vierges où l'on ne ressent pas la prise de l'homme moderne, des vues qui, par leur beauté suggestive, permettent le transport dans le temps. Le véritable saut dans le temps est permis à Yourcenar dans *Les quarante-sept rônin* par un petit temple bouddhique, coïncé entre les grands édifices en béton armé et beaucoup moins fréquenté par les touristes. C'est un temple qui contient l'histoire et les tombeaux des quarante sept rônin qui avaient effectués le seppuku collectif en signe de fidélité à leur maître. Cette histoire de fond historique est d'ailleurs racontée dans la deuxième partie du récit, avec beaucoup plus d'enthousiasme dans l'expression et la présentation. En effet, ce que nous raconte Yourcenar, c'est la façon dont cette histoire était présentée dans une pièce du théâtre kabuki qu'elle avait eue l'occasion de voir. L'écrivaine nous livre plutôt les impressions que cette pièce a provoquées chez elle. Yourcenar ne comprend pas la langue, mais elle visualise l'histoire, ce qui lui donne la liberté dans l'interprétation et lui sert d'alibi littéraire pour les réflexions sur la noblesse du geste suicidaire dans la tradition japonaise.

Barthes observe plutôt l'aspect contemporain de la vie au Japon, il se met à l'ouïe de la pulsation moderne de la ville de Tokyo. Chez lui, aucune lamentation sur le côté négatif du progrès technique ; tout simplement, un avertissement sur ce qui est son projet : dans ce livre, il ne sera pas question de « l'acculturation américaine », parce que « le signe ne sera cherché du côté de ses domaines institutionnels ». Pour présenter la vie japonaise de tous les jours, « Il sera question de la ville, du magasin, du théâtre, de la politesse, des jardins ; il sera question de quelques gestes, de quelques nourritures, de quelques poèmes ; il sera question des visages, des yeux, et des pinceaux avec quoi tout cela s'écrit mais ne se peint pas » (Barthes, *L'Empire des signes* 742). Donc, Barthes veut lire l'Extrême Orient comme un texte et cela comme un texte moderne. En effet, *L'Empire des signes* est considéré par l'auteur lui-même comme une sorte d'anti-*Mythologies*. Si dans les *Mythologies* Barthes s'adonnait à l'étude des signes mythiques de la culture occidentale, recherchant ainsi ce signifié dernier dans la démystification de l'idéologie bourgeoise, dans *L'Empire des signes* l'auteur procède par un projet inverse : il découvre que le signe japonais est vide, que c'est un cadre sans encadré, un signifiant sans signifié. C'est comme dans le roman expérimental des années 70 qui voulait se révéler vide de tout contenu idéologique, ne se réalisant que par ses performances formelles. Roland Barthes avoue dans une interview : « Je dois dire que cette essai se situe dans un moment de ma vie où j'ai éprouvé la nécessité d'entrer entièrement dans le signifiant, c'est-à-dire, de me décrocher de l'instance idéologique comme signifié, comme risque du retour du signifié, de la théologie, du monologisme, de la loi. Ce livre est un peu une entrée, non pas dans le roman, mais dans le romanesque : c'est-à-dire le signifiant et le recul du signifié, fût-il hautement estimable par sa nature politique » (Barthes, *Sur « S/Z » et « L'Empire des signes »* 1015)

De l'autre côté, l'impressionnisme de Marguerite Yourcenar dans le traitement du Japon est surtout évident dans les développements descriptifs qui caractérisent les essais consacrés aux formes du théâtre traditionnel : kabuki, bunraku et nô. Les histoires présentées sur la scène du théâtre sont perçues, puis racontées, pour ne pas dire improvisées, de l'extérieur, dans la gestuelle des acteurs, dans le décor et les jeux scéniques. Procédant par la méthode d'analogie qui lui est très cher, elle compare les scènes présentées sur le plateau aux scènes peintes sur les estampes des grands maîtres japonais. Mais, dans ses comparaisons, elle ne veut pas rester dans le même aire culturelle, elle veut s'ouvrir d'avantage aux autres traditions régionales pour donner plus de relief à ses comparaisons et les rendre plus compréhensibles. Ainsi, les cris d'encouragement que les spectateurs du kabuki lancent aux acteurs sur la scène font penser à Yourcenar aux « élans lyriques de *saetas* » (86) que pousse la foule au cours des processions à Séville en Espagne. Dans ce cas-là, il s'agit d'une analogie universalisant par identification. Mais, Il y a aussi, chez Yourcenar, des analogies par différenciation qui ne restent pas moins illustratives : la sobriété délicate de l'ikébana n'a rien à voir avec les « abondants bouquets d'un Degas, d'un Fantin-Latour, ou d'un Breughel le Jeune » parce que « une telle prodigalité serait sacrilège » dans les jardins japonais car « ces lieux stricts et délicats sont faits surtout pour être contemplés de l'intérieure d'une maison à parois, assis, jambes croisées, sur le rebord du parquet lisse, et laissant en soi d'absorber le crépuscule ou le clair de lune » (Yourcenar 140).

Il est évident que dans cette démarche de la découverte et de la présentation de la culture japonaise, Yourcenar procède par un geste méthodologique qui est double et même contradictoire, paraît-il, dans sa dualité. Comme suggéré par Denise Braimi dans son étude *Marguerite Yourcenar et altérité japonaise*, Yourcenar est à la recherche de ce qui représente la *spécificité* japonaise, de cette étrangeté qui n'est pas une simple différence mais « un choc culturel » lequel, aussitôt repéré, elle tend, dans une sorte de parallélisme, de le situer dans le contexte des analogies mondiales. Il faut savoir que cet universalisme de Yourcenar n'est pas pris dans le sens négatif d'uniformisation. Il n'est pas pris dans le sens de minimiser, voir d'anéantir les différences dans le monde, mais tout au contraire, de les rendre plus saillantes pour mieux les accepter. Elle se réjouit de constater qu'il y a une grande diversité des formes dans l'unité de la matière. C'est parce que l'universalisme de Yourcenar est de nature métaphysique. Il renvoie à la notion de l'univers, au cosmos et à l'unité qui le régit. Cet universalisme reflète le fond philosophique de sa pensée constamment nourrie des idées bouddhistes. Elle croit dans cette essence universelle, unique et éternelle, qui circule et qui prend différentes apparences : elle dit à propos de Nathanaël, le personnage de son récit *Un Homme obscur*, qui d'ailleurs incarne son idéal de voyageur contemplatif pur, que les voyages ont fait apprendre à son héros « le fond commun de toute aventure humaine » et l'ont fait découvrir « l'un des secrets de

la vie en tous lieux et en tous temps : l'uniformité sous la variété des apparences » (Yourcenar 167).

Dans la présentation du jardin traditionnel japonais, Yourcenar s'approche de l'optique sémiologique de Barthes en disant que c'est un « jardin symbolique où chaque forme exemplifie un concept » et qu'il s'agit d'un « immense univers soumis au mirage du changement et de la durée, derrière lequel le contemplateur perçoit le Vide... » (136). Marguerite Yourcenar a vu juste comme Barthes. Elle a détecté, elle aussi, ce concept du Vide, ce signifiant sans signifié qui fascine profondément Barthes, cette absence de Dieu qu'il retrouve toujours à la fin de la décortication symbolique qu'il entreprend de chaque emblème culturel japonais. Barthes, dans son essai sur le Japon, est à la recherche de ce qu'il nomme centre vide des signes de la culture japonaise, dont il prend l'exemple dans l'organisation spatiale de la ville de Tokyo : le centre ville de Tokyo est présenté par le Palais de l'Empereur auquel, curieusement, on n'a pas le droit d'accès.

Selon Roland Barthes, presque chaque tentative de définir Japon est vouée à l'échec ; il avoue de la sorte l'impossibilité de la langue occidentale de communiquer ce qui est proprement une japonité. Dans ce sens, la comparaison avec le haïku est très démonstrative : cette poésie japonaise, selon Barthes, résiste à tout développement rhétorique, échappe à toute tentative de commentaire. C'est pourquoi, adopter un discours dissertatif (qui est propre à la civilisation occidentale) dans l'interprétation de la culture japonaise serait un échec. Il faut tout simplement constater et dire à propos du Japon (comme on dit d'ailleurs pour haïku) « c'est cela, c'est ainsi, c'est tel » ou tout simplement s'exclamer « Tel ! » (Barthes, *L'Empire des signes* 804). Donc, "tout événement de la vie japonaise" doit être lu comme un haïku. En constatant que le Japon se dérobe à toute sorte d'interprétation de type occidental, Barthes est conscient de sa propre impossibilité de parler du Japon selon l'optique des récits de voyage des grands écrivains exotiques français, tels Loti et Segalen.

Si Yourcenar parle de la spécificité japonaise et essaie de la rendre lisible en la plaçant dans son horizon de grande érudite, Barthes se heurte à une altérité qui le frappe par son incommunicabilité. C'est pourquoi il décide de passer par un détour. Dans la lecture de ce pays, il va procéder par sa propre imagination, le fait dont le lecteur est prévenu dès le début du texte : « Si je veux imaginer un peuple fictif, je puis lui donner un nom fictif, le traiter déclarativement comme un objet romanesque [...]. Je puis aussi, sans prétendre en rien représenter ou analyser la moindre réalité (ce sont les gestes du discours occidental), prélever quelque part dans le monde (là-bas), un certain nombre des traits (mot graphique et linguistique), et de ces traits former délibérément un système. C'est ce système que j'appellerai : le Japon » (Barthes, *L'Empire des signes* 747). Dans l'interview où Barthes s'explique davantage sur *L'Empire des signes*, il dit : « C'est un livre où j'ai choisi de parler du Japon, de

mon Japon, c'est-à-dire, d'un système de signes que j'appelle le Japon » (Barthes, *Sur « S/Z » et « L'Empire des signes »* 1013).

Partant, le lecteur n'a pas affaire au Japon « pays réel », mais au Japon « pays imaginaire » ; c'est le récit sur le Japon de Roland Barthes, et non pas sur le pays du Soleil-levant, comme concept déjà bien stéréotypé. Mais, pourquoi le Japon ? Le choix n'est pas anodin. C'est un pays qui se prête le mieux au goût du romanesque de Barthes ; le Japon flatte le mieux son imagination, il correspond le mieux à ces prétentions de grand sémiologue : « ... de tous les pays que l'auteur a pu connaître, le Japon est celui où il a rencontré le travail du signe le plus proche de ses convictions, de ses fantasmes, ou, si l'on préfère, le plus éloigné des dégoûts, des irritations et des refus que suscite en lui la sémiocratie occidentale » (Barthes, *L'Empire des signes* 742).

Mais, le Japon de Roland Barthes n'est pas un Japon fictif, c'est un Japon romancé, ou plutôt romanesque. Le romanesque, selon Barthes, naît de l'incident, du hasard d'une rencontre qui est noté, mais qui reste narrativement non-développé. Il définit le romanesque comme « un mode de discours qui n'est pas structuré selon une histoire ; un mode de notation, d'investissement, d'intérêt au réel quotidien, aux personnes, à tout ce qui se passe dans la vie » (Barthes, « Vingt mots-clés pour Roland Barthes », 327). Dans une telle perspective, *L'Empire des signes* représente la réalisation la plus proche de ce qui est l'idéal romanesque selon Roland Barthes – un livre sur les sujets quotidiens. On dirait, un romanesque d'autant plus réussi que « la quotidienneté au Japon est esthétisée », un livre lâchant paraître des idées, parfois bêtes, paraît-il, mais qui sont celles de l'imaginaire de l'auteur (Barthes, « Vingt mots-clés pour Roland Barthes », 328). Marguerite Yourcenar, elle aussi, rêve d'un Japon imaginaire, mais celui-ci se montre plutôt diachronique, se situant à un niveau historique, universel dirait Yourcenar, servant de prétexte pour des considérations idéologiques, philosophiques, métaphysiques...

Yourcenar et Barthes sont deux grands auteurs qui ont vu le Japon. Ce qu'ils ont vu, ils l'ont écrit, ce qu'ils ont écrit, reflète ce qu'ils ont rêvé – c'est un Japon autant imaginaire que réel. Il n'y a pas de plus grande preuve que la recherche du sens passe toujours par nos rêves, et cela même quand on constate l'absence du sens.

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Exile and Contrapuntal Vision of Culture in the Plays of Goran Stefanovski

Abstract: This text is focused on examining the relationship the characters of Goran Stefanovski's plays have with culture, identity; as well as focus on the playwright's playful use of the dichotomy of collectivism and individualism as stereotypes of Eastern and Western Europe.

Key words: Goran Stefanovski, exile, identity, stereotypes, Eastern and Western Europe

In 2004, Goran Stefanovski discussed what topic to choose for a speech with friends from the Hamburg International Summer Festival. They suggested the topic *Why the East is not sexy any more?* Consequently, their idea provoked him to write the speech *Stories from Wild East*. It is an essay on stories, memory and loss of identity. Explaining the term *story*, Stefanovski says that it "is a narrative. An account. A sequence of events. It tells us who we are, who we have been, who we could become. It is an interpretation." (Stefanovski, 2005: 70) Stefanovski links it with "identity, which is also a story of who we think we are, a constant negotiation and renegotiation of self. Like theatre, which likewise is a reflection, a vision of the world and oneself, a reading of the past and a projection of the future" (70). He also shares his own story:

My name is Goran Stefanovski. This is the story of my life in a few short sentences. I was born in the Republic of Macedonia, which, at that time, was part of the Federative Republic of Yugoslavia. My father was a theatre director and my mother was an actress. I spent my first 40 years in Skopje as a playwright and a teacher of drama. I married Pat, who's English. We had two children and we were happy. We had a good story. Then, in 1991, the Yugoslav civil wars started. Our lives took a sharp U- turn. Pat decided that the future of the Balkans wasn't going to be the future of our children. They moved to England. I started commuting between Skopje in Macedonia, where my secure past and my greater family were, and Canterbury in England, where my uncertain future and my nuclear family were. I started living between two stories. *We've lost our story*, I told Pat. *No*, she said, *the story has lost us* (64-65).

Stefanovski's statement "I spent my first 40 years in Skopje as a playwright and a teacher of drama" begs a footnote. At the end of the 1970s and in the early 1980s, he became one of the most prominent playwrights of Eastern Europe, and his plays were awarded many relevant national and international theatre festival prizes. He also wrote the script for the TV series *The Crazy Alphabet*, a genuine introduction for children into the world of letters, but it wasn't watched by children only: it had a wide audience, ages 5 to 95. His play *Wild Flesh* (premiered in Skopje on 29.12.1979), is claimed to be an opening of a new chapter in the theatre history of Yugoslavia, a country whose story was about to end just a little more than a decade later. After moving with his family to Canterbury, the story of his life had a new chapter. In his speech given for the occasion of becoming a member of Macedonian Academy of Sciences and Arts in 2004, he gave us a glimpse into his exile. It was neither heroic, romantic, glorious nor triumphant. It was told with irony (especially about the gap between the expectations he had as an author, and reality), and beyond it what could be heard was *the crippling sorrow of estrangement*: "I am already in depression, I already miss myself. I'd get on an ant's back, to get me back home. (...) Well, where is the invitation from the Queen? Well, I expected tea-time, Lords, Ladies and bon-ton" (2005: 19). One of these sentences ("I'd get on an ant's back, to get me back home") echoes the words told in *Tattooed Souls* (1984). The characters of Stefanovski's plays have faced exile (or had desired it) much before their creator moved from Skopje to Canterbury. In *Wild Flesh*, settled in Skopje before the Second World War, where the tragedy of a family precedes the tragedy of the world, Stevo dreams of Berlin, Hamburg, Marburg and Wurzburg. Voidan, the main character of *Tattooed Souls*, is an ethnologist who goes to the USA to conduct research for his Master's thesis "The influence of migration processes on the mental and physical constitution of Macedonian immigrants in the United States of America". Ione, in *Long Play* (1988), dreams of leaving Macedonia becoming the fifth *Beatles*. In *The Tower of Babel* (1989), Damjan refuses the opportunity to immigrate to Canada, Marta desires to leave for London, and Rina returns in Macedonia, after years of exile. Stefanovski characterizes *The Tower of Babel* as "an attempt for an analysis of our unconscious" (2005: 103). It is also a play about memory and forgetting, like most of his works.

In *Reflections on Exile*, Edward Said states: "Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that - to borrow a phrase from music - is contrapuntal. (...) There is a unique pleasure in this sort of apprehension" (Said 2001: 186). The play *Hotel Europa* by Goran Stefanovski reveals the bitterness of this *unique pleasure*, and the audience

witnesses it since its beginning, when in a steamy atmosphere of a stuffy room, in the hotel “Europa”, a woman who is knitting says (actually – recites): “We are children of Latvia. We came to the West one summer, many moons ago, to earn some money, to make our ends meet. We worked on the fields, we helped with the harvest. Time passed on. And then we stayed. They put us in this hotel. And then they forgot about us” (Stefanovski, 2000).

Hotel Europa is a play about remembrance and forgetting, about the struggle for keeping one’s own identity and about its loss. It is a space where Odysseus and the Eastern European entrepreneur, Circe and the drifter woman, angels and bodyguards appear, telling their stories or trying to escape them. As these stories are fragments of the characters’ past, *Hotel Europa* sets on stage subjects that are (re)constituted in the process of having their traditions clashed and the new cultural surroundings. Some of them, in their attempt to reconstruct their broken lives, face the arrogant ignorance of the Other:

HUSBAND: These bastards asked me where I was from. Latvia, I said! Where the fuck is that, they said? I’ll show you where it is, I said! (HE SHOWS HIS HEART) Here!, I said. This is where “the fuck” it is I said! And fuck you too! Next thing I know - I’m fighting these six big motherfuckers (Stefanovski, 2000:5).

This character is not able to give up his national pride, and at the same time he is not able to convince himself of the reasons why he is proud. The name of his native country becomes a metaphor for himself, but he is not aware, or he has forgotten, or he is not able to express it with words, namely that which lies beyond that metaphor. Being in exile, he has lost his old story, but he didn’t find a new one. Edward Said says that “[e]xile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place (...) and while it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile’s life, they are no more than efforts meant to overcome the crippling sorrow of estrangement” (2001:173). Stefanovski’s plays never contain heroic, romantic, glorious, or triumphant episodes from an exile’s life. *Hotel Europa*, *Casabalkan*, *Tattooed Souls*, all are about *the crippling sorrow of estrangement*, mixed with some irony.

Trying to understand our approaches to *someone’s* story, we can go back to Stefanovski’s *Stories from Wild East*. In it, he speaks about the grand stories, about the master narratives. They “create the social context and intellectual discourse in which an artist operates. They are the centrifugal forces of society and culture. The artist can take it or leave it, but the context

is there. Like gravity” (2005: 72). Stefanovski observes Eastern and Western European primary stories as two opposite master narratives. The Western European one is founded on individualism par excellence, for it is “the bastion of political sterility and metaphysical failure” and its final result is “greed and consumerism” (74, 75). The Eastern European story, however, is based on patriarchal collectivism: “Individualization comes at a deadly price” (73). That is why Siljan, in Stefanovski’s play *The Black Hole* (1987), desires a different life, in a different cultural surrounding: “There’ll be no me there any more. No name, no past, no future. No tradition. No morality. I won’t owe anybody anything. I won’t expect anything. I’ll just be.” (29) At the same time, he is aware of the final result of this desire for escape: “We vanish. Cease to exist. This sofa, this room, this town, this language we speak, the square, the people, their habits and customs, all the files, newspapers, dishes and drinks. All swept away. Vanished. Into thin air.” (12) The question then is – is there (in the Eastern European story) a possibility for a third way, namely, neither cruel collectivism, nor escapism? Or it is too late for that answer, as the choice is being done? Stefanovski discusses this problem in *Stories from Wild East*:

When Indiana Jones goes ‘out there’, he doesn’t go to any particular history or geography. He goes to a jumbled-up Third World, full of greasy losers, mostly without a face, and mostly killed wholesale. Because Hollywood doesn’t make room for geography and history, Eastern European artists do not feel properly represented. So they yearn to supply their history and geography. Their own map of the world. Their own compass. But here lies the trap which makes them obsolete. Their kids who go to the cinema are between 18 and 22 and they don’t care about geography and history. They care about Indiana Jones (81-82).

Beginning with his first play, *Jane Zadrogaz*, which premiered in Skopje on 27.12.1974, a postmodern approach to the folklore, with a subtitle: “A Folk Fantasy with Singing”, all the way to his most recent to be produced in Macedonia, namely, *The Demon from Debar Maalo* (premiered in Skopje in 2006), about the city’s identity loss (Debar Maalo is a section of downtown Skopje), Stefanovski’s plays have the cultural memory as one of their subjects, while at the same time, they are cultural memory themselves. In them, Stefanovski diagnosed the black hole of our time – the collective amnesia born out of the loss of one’s own story and the disinterest in the story of the Other. That is the sickness of our contemporary Tower of Babel, our globalized world. The answer to the question posed by Boris in *HI-FI* (1982): “Can people be ‘hi-fi’? True to themselves?” (1985:23), may be that being true to oneself consists of the constant questioning of one’s own identity, a search into oneself and one’s own tradition in relation with the

identity of the Other, and the tradition of Others. The time of cultural amnesia is a negation of the self, a hypertrophy of individualization without the real individual. It is a time, when questions like those of Mihailo from *Flying on the Spot* (1981) are impossible: "And what if there are other frescoes under these? And more under them? And yet more under those? Where are the *real* ones? Which are mine? (*He looks at his coat.*) There is something else under this. (*He takes it off.*) And under this? (*He takes his shirt off.*) And under this? (*He is left naked to the waist. He grabs hold on his skin.*) And under this? What's under this? Where is Mihailo?" (1985:183).

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De l'Afrique à la Macédoine, via la traduction de l'œuvre de Marie N'Diaye

Abstract: Nous abordons le phénomène du déplacement en le considérant, principalement, sous deux aspects : spatial et culturel. En tant que partie intégrante des sujets des trois récits constituant le roman *Trois femmes puissantes* de Marie N'Diaye, le déplacement est tout d'abord considéré comme un phénomène spatial qui est évoqué à travers des formes différentes de mobilité ou de mouvement, telles le voyage, la migration et l'émigration, l'exil, l'expatriation, l'exode. Puis, le déplacement est envisagé comme un fait culturel et littéraire, c'est à dire comme une forme de redistribution des biens littéraires se réalisant par le biais de la traduction. Finalement, nous essayons de présenter la traduction comme un contact entre les cultures, africaine, européenne et macédonienne, qui, en tant que fait de l'épanouissement de la vie humaine, se reflètent dans la richesse de la langue employée par l'auteur. Cela demande au traducteur de prendre appui sur des procédés d'interprétation et de recourir à des éléments situationnels extralinguistiques afin d'assurer la continuité de la vie du roman dans la nouvelle langue (le macédonien).

Mots-clés : Marie N'Diaye, traduction, dialogue culturel, déplacement spatial, migration

« La valeur n'attend pas le nombre des années »

Pierre
 Corneille

Partir d'Afrique pour arriver en Macédoine en passant par la traduction de l'œuvre de Marie N'Diaye, plus particulièrement de son roman *Trois femmes puissantes*, exclue de toute évidence le simple voyage en avion, en supposant avant tout un voyage compris au sens figuré qui demande au traducteur de faire d'innombrables trajets interculturels reliant l'Afrique de l'Ouest, l'Europe de l'Ouest et la Macédoine. Cela représente donc un voyage rempli de recherches et de réflexions sur la nature humaine où le sentiment et le fait de «ne pas être à sa place» ou de se sentir étranger partout sont largement exploités et occupent une place centrale. Chaque escale d'un tel voyage présente au lecteur une forme particulière de la catégorie spatio-temporelle qu'est le déplacement. Arriver en Macédoine en faisant ce voyage signifie attribuer une dimension culturelle à la notion du déplacement ou, autrement dit, prendre la traduction comme moyen de transport.

Qui est Marie N'Diaye, cette femme à laquelle on attribue le qualificatif d'écrivaine-née qui s'est mise à écrire vers l'âge de 12 ans et qui est entrée magistralement en littérature à 17 ans quand est apparu son premier roman *Quant au riche avenir?* Cette femme qui s'impose très vite comme l'auteur doué et le plus singulier de sa génération? Elle n'a que 44 ans aujourd'hui. Couronnée déjà par le prix *Femina* en 2001 (pour son roman *Rosie Carpe*), elle fait son entrée au répertoire de la Comédie Française en 2003, avec sa pièce *Papa veut manger*, devenant ainsi la deuxième femme, après Marguerite Duras, à y être représentée.

Née à Pithiviers d'un père d'origine sénégalaise et d'une mère française elle porte en soi des gènes africains et des gènes européens qui, bien qu'elle se sente de nationalité française, marquent sa personnalité d'un cosmopolitisme évident car s'est une exilée volontaire qui, actuellement, vit et écrit à Berlin avec son mari et ses trois enfants.

Comment le roman de Marie N'Diaye se fait-il l'écho du déplacement? Comment peut-on lier l'œuvre de Marie N'Diaye à cette notion si l'on part du fait que le déplacement en tant que phénomène spatial peut évoquer des formes diverses de mobilité/mouvements telles le voyage, la migration et l'émigration, l'exil, l'expatriation, l'exode? Ou encore, comment peut-on lier cette œuvre au concept du déplacement, considéré comme un fait culturel et littéraire (traduction), c'est à dire comme une forme de redistribution des biens littéraires entre les peuples?

Ces questionnements constitueront les références de notre analyse qui tirera sa matière du roman *Trois femmes puissantes*, couronné par le prix Goncourt en 2009. Ils dévoilent donc deux facettes principales du déplacement, l'une spatiale, l'autre culturelle qui sont étroitement liées à ce roman et qui font l'objet de notre intérêt. Mais, disons-le tout de suite, notre intérêt est animé avant tout par l'écriture impressionnante de la romancière, tant par son style ample et musical que par sa langue extraordinairement vivante révélant toute sa puissance poétique. C'est cela justement qui nous a motivé de faire une traduction en langue macédonienne qui est publiée à Skopje en 2010, aux éditions de *Просветно дело*⁵⁹, se rangeant parmi les toutes premières traductions de ce roman.

Le déplacement spatial dans le roman *Trois femmes puissantes*

La facette spatiale y est incorporée grâce au procédé artistique et littéraire de l'auteur touchant avec une grande subtilité aux formes diverses du déplacement spatial. En adoptant la forme d'un triptyque, ce roman est composé de trois récits tous clos par un « contrepoint », de trois histoires-trajectoires traitant des sujets différents. Pourtant, ces trois récits partagent des points

⁵⁹ Ндијај, Мари. *Три силни жени*, (Превод од француски јазик: Ирина Бабамова). – Скопје: Просветно дело, Детска радост (Библиотека Хоризонти), 2010, 352 стр.

communs: l'émigration toujours douloureuse d'un pays vers un autre, les couples mixtes, le choc des cultures entre l'Europe (la France) et l'Afrique, les rapports familiaux pervers. Plus ou moins dramatiques, parsemées de métaphores, ces histoires explorent les différents visages de la femme africaine, qu'elle soit fille, épouse ou veuve.

Dans ces trois récits distincts, représentant trois micro-romans portés par une écriture toujours plus belle, Marie N'Diaye trace trois portraits de femmes humiliées qui veulent garder la tête haute aussi bien que leur dignité face à leur destin et face aux Autres. Bien qu'elles soient dénuées de tout pouvoir, elles sont qualifiées de 'puissantes' car toutes les trois sont dotées d'une surprenante force intérieure. L'auteur explore donc le destin de trois "héroïnes" issues d'un continent dont elle est génétiquement originaire, mais culturellement très éloignée. Chacun des trois récits nous présente un aspect particulier du déplacement spatio-temporel des personnages principaux. De l'Europe à l'Afrique, de l'Afrique à l'Europe leurs parcours s'entremêlent, se rejoignent formant une histoire singulière du courage et du respect du soi. *Trois femmes puissante* raconte donc des vies déchirées entre l'Afrique et la France et s'interroge sur la condition humaine la plus contemporaine : les migrations et les questions d'appartenance, les troubles identitaires, les rapports Nord-Sud, le matérialisme occidental... Le déplacement spatial s'y présente sous toutes les formes évoquées plus haut et, en quelque sorte, sert de base à la création de ces trois récits littéraire.

Le premier récit de ce roman triptyque nous présente Nora, une avocate vivant en France qui se rend en Afrique convoquée par son père Africain pour défendre son frère accusé du meurtre de sa belle-mère. Le père avait quitté la mère, Française, et la France, en kidnappant son fils, laissant une plaie béante, un traumatisme irréparable.

Dans le deuxième récit, Marie N'Diaye déploie le flot de conscience d'un Blanc revenu d'Afrique après y avoir grandi avec sa mère et son père. Il revient avec une épouse noir, Fanta, qui enseignait le français à Dakar et qui vit maintenant au sud de la France avec son mari Rudy qui traîne derrière soi le lourd fardeau de son héritage familial, le meurtre et le suicide de son père et le racisme de sa mère.

Dans le troisième récit, la romancière décrit de façon bouleversante le trajet qu'accomplira une jeune femme, Kady Demba, rejetée par sa belle-famille après la mort de son mari pour accéder clandestinement de l'Afrique à l'Europe. Le personnage de Kady Demba se prête parfaitement à l'intention de l'écrivain de décrire les passeurs qui rackettent les clandestins, les militaires qui les frappent ; la prostitution obligée, le vol de ses vagues économies par ses proches dénués de tout scrupule et qui ne pensent plus qu'à leur peau. La trajectoire de Kady Demba dresse le portrait d'une victime d'une société corrompue : trahie de tous, volée, malade, mourante elle se raccroche à son nom propre pour tenter de survivre. En réalité, la répétition hypnotique de son nom prouve le manque

d'assurance de la jeune fille et souligne le malaise de n'avoir plus que ce frère soutien pour se sentir vivre. C'est cette prononciation du nom qui fait sa personnification et son individualité marquée. Voici une citation illustrant la force intérieure surprenante dont cette héroïne était dotée : «...elle n'éprouverait jamais de vaine honte, elle n'oublierait jamais la valeur de l'être humain qu'elle était, Khady Demba, honnête et vaillante... » (Marie N'Diaye, 2009 : 297). Le périple tragique de Khady Demba est une allégorie de l'émigration Africaine vers l'Europe.

Les souffrances imposées par l'exil et la sphère familiale étouffante poussent le personnage vers des lieux qui n'offrent aucun asile, aucun refuge où l'on se sentirait en sécurité et protégé, autrement dit vers une illusoire Terre promise. A travers le destin de ces femmes déplacées, on aborde le problème de l'impossibilité d'appartenir complètement à un lieu, à une origine, ou à une famille. L'auteur en profite pour faire réfléchir, en général, sur la condition humaine et les questions touchant avant tout à l'existence, à l'exil et aux migrations de nos jours.

Pourtant, il ne s'agit pas d'un livre marqué par le désespoir. « *La romancière laisse à ses personnages une chance de s'en sortir* », avait conclu dans son aperçu sur le roman Nicolas Michel (*Jeune Afrique* : 14 sept. 2009)... « *A la fin de chacune des trois histoires, elle [M. N'Diaye] a glissé un court contrepoint lumineux d'optimisme, elle a choisi un titre troublant où l'épithète « puissantes » qualifie trois femmes dénuées de tout pouvoir et pourtant dotées d'une surprenante force intérieure* ». C'est ainsi que Marie N'Diaye, d'après elle-même, voulait écarter l'idée que ces femmes seraient des victimes.

Ces trois récits à la « syntaxe savante », comme on a déjà qualifié cette originalité de composition de l'œuvre de Marie N'Diaye (D. Rabaté : 2008 : 9), se caractérisent aussi par le sentiment d'inquiétante étrangeté et par un passage du réel à l'imaginaire. A plusieurs reprises, l'écriture reçoit une coloration surréelle qui laisse place au merveilleux. Cela produit un sentiment d'inconfort qui imprègne tout le récit, arrachant la réalité à sa tranquille normalité, de sorte que le roman obéit à un fantastique classiquement kafkaïen (à l'aide de la figure de la métamorphose on retrouve le présage des oiseaux - d'une buse ou des corbeaux - le mystère des anges, la volupté primitive de dormir sur la branche d'un flamboyant, le réveil des vieux démons etc.)

Bien que cet ouvrage soit principalement ancré dans la réalité, le fantastique et le réalisme s'allient magistralement dans ce roman donnant lieu à une prose qui vaut à Marie N'Diaye le prix Goncourt 2009. Elle s'est servie de la langue française classique et raffinée avec une justesse implacable et une expression précise. La grande réussite du roman réside, évidemment, dans la force du langage sur lequel il est bâti.

Le déplacement culturel du roman *Trois femmes puissantes*

Quant à la facette culturelle du déplacement, elle se dévoile généralement par le biais de la traduction.

Déplacer culturellement ce roman signifie faire le voyage (au sens figuré) de l'Afrique à la Macédoine en faisant escale au Sud de la France, tout en gardant à l'esprit les événements placés dans un milieu ouest africain, ainsi que ceux du milieu français. Sans oublier ce qui est appelé en traduction « la couleur locale » du texte littéraire, comportant non seulement la description des paysages et de la végétation propre à ces régions, mais aussi les mœurs des gens dans ces régions tant éloignées et distinctes. S'agit-il d'une seule culture dans le roman de N'Diaye ? Non. Dans les perpétuels va-et-vient intercontinentaux des personnages, enrés dans la réalité quotidienne, se reflètent la culture Africaine et la culture Européenne. L'auteur tire son inspiration de la culture occidentale d'aujourd'hui dont « ceux qui ne sont pas à leur place », les exilés, les émigrés, les expatriés font parti intégrante. Le travail sur la traduction nous fait sentir d'une manière très explicite le choc des cultures entre la France et l'Afrique surtout à travers le quotidien des couples mixtes, la complexité des rapports familiaux qui parfois peuvent devenir assez cruels et provoquer l'angoisse, la honte, l'humiliation, la peur, la frustration, la méfiance réciproque, l'émigration qui est toujours douloureuse quand on quitte son milieu natal pour aller vivre dans un autre pays.

Mais, lorsqu'il s'agit de traduire du français en macédonien le roman *Trois femmes puissantes* il n'y a pas que la couleur locale qui compte ou qui présente des obstacles. Il y a aussi cette manière dont Marie N'Diaye formule ses pensées en phrases et que nous allons nous permettre de qualifier de « couleur locale » du texte littéraire lui-même.

Traduire l'œuvre *Trois femmes puissantes* demande avant toute chose une connaissance approfondie de l'écriture de Marie N'Diaye. Cette étude se présente sous une double voie : d'abord connaître sa technique romanesque et, ensuite, analyser son œuvre dans une optique traductive.

Trois femmes puissantes s'affranchie de la structure romanesque conventionnelle. C'est un choix opéré par l'écrivain qui permet de révéler, avec plus de force encore, la fragmentation des destins et d'accentuer la brutalité du retour du refoulé. Le roman élargit le cadre géographique et cherche à embrasser une temporalité plus ample, selon un modèle Faulknerien qui est sensible surtout dans le mouvement de la conscience des personnages, dans la longueur des phrases aussi bien que dans la construction par rappels et retours en arrière. Notre romancière délaisse donc volontairement les développements linéaires des sujets.

Ayant pour modèle les œuvres de Marcel Proust et de Henri James (elle les reconnaissait, elle-même, comme ses modèles), Marie N'Diaye montre qu'elle maîtrise la langue au point qu'elle peut jouer avec elle de mille façons. Ces

phrases sont belles, subtiles et profondes, assez souvent longues (parfois elles dépassent même la longueur d'une page), sinueuses et pleines d'appositions, de propositions intercalées, de parenthèses à la manière de Proust. Marie N'Diaye emprunte des chemins stylistiques variés, depuis l'ellipse jusque la description minutieuse. Son écriture est dense et riche en vocabulaire. Mais, en même temps, toute cette écriture est claire et jaillit naturellement étant ancrée dans la vie la plus ordinaire, dans une actualité sociale et politique des temps modernes.

Aux questions : *Qu'implique le fait de traduire une culture? Est-ce mettre en correspondance des identités nationales, des particularismes locaux, ou essentiellement combler un fossé linguistique?*, on pourrait répondre en se servant d'une citation de Cordonnier. Selon lui, « *Traduire, c'est établir un contact qui est en interaction avec d'autres contacts, plus ou moins importants, noués antérieurement, connus ou inconnus du traducteur et qui ne recouvrent pas la culture étrangère dans sa totalité; traduire, c'est aussi travailler dans un contexte de rareté des échanges culturels* » (Cordonnier 1989 : 20-21). A cette citation, nous ajouterions que la traduction est une forme particulière d'asile par le biais duquel l'œuvre trouve son lieu de refuge et se fait une nouvelle vie.

En donnant « asile » à une œuvre dans une langue autre que celle de sa composition, on la recrée, on lui invente des doubles et on lui donne de la compagnie, on lui ouvre, ainsi qu'à ses parlants, toute une sociabilité insoupçonnée, des relations et une terre de bienvenue et de passage. On donne ainsi par la traduction refuge à tous ceux qui parlent la langue traduite et à tout ce qu'elle véhicule. On la libère de son enracinement. En quelque sorte, on lui donne la chance de devenir autre chose.

La traduction en macédonien du roman de Marie N'Diaye représentait une sorte de test pour la langue macédonienne et un défi en même temps. Est-ce que l'expression en langue d'arrivée sera à la hauteur de celle de la langue de départ? Nous pouvons être rassurés par rapport à ce doute. Le roman de N'Diaye vit une nouvelle vie en langue macédonienne⁶⁰.

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⁶⁰ La traduction du roman *Trois femmes puissantes* de Marie N'Diaye, réalisée par Irina Babamova, est jugée être la meilleure traduction en langue macédonienne d'un ouvrage de la littérature mondiale pour l'année 2010. Cette traduction a été couronnée du prix «Bozidar Nastev» par l'Union des Traducteurs Littéraires de la République de Macédoine.

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La thématique négro-africaine dans la *Littérature d'exploration* en France du XIXe siècle à l'époque contemporaine

Abstract : Le continent africain a connu des mutations considérables dans son évolution historique et culturelle, de la période précoloniale à l'indépendance, en passant par le régime colonial. Durant cette longue période, ce sont les préjugés défavorables à l'Afrique et à ses habitants qui dominent la pensée dans les *Relations (Récits, Journal, Carnets...)* des voyageurs qui y cherchaient à assouvir leur besoin de connaissance de ces aires géographiques et culturelles des lointains pour enrichir leurs œuvres de thèmes négro-africains, en particulier.

L'auteur de ce travail s'arrête aux textes littéraires du XIXe siècle et de l'époque contemporaine qu'il rassemble autour de deux points communs: c'est d'abord leur caractère visuel où l'écrivain français réalise lui-même son voyage; parfois le texte s'inspire d'un livre, d'un certain écrit ou même d'une statuette ou d'une gravure qui flâne en marge de la réflexion élargie de l'auteur.

Au XIXe siècle l'Homme noir trouve sa place dans les œuvres des grands auteurs français (Hugo, Rimbaud, Nerval, Baudelaire etc.) en prenant aussi des connotations positives. On assiste à la multiplication des thèmes relatives au Nègre littéraire traduisant : le refus de servitudes, la révolte contre les injustices et la rapacité des maîtres blancs, la condamnation du système de l'ethnocentrisme européen, mais aussi la recherche de l'inconnu, l'exploration de l'imaginaire, la découverte du *Divers* dans l'intention de détruire les tabous des beautés noires et de la sensualité africaine ou les images stéréotypées.

On y rattache également les voyages d'explorations scientifiques du continent africain (de Xavier Marmier en Algérie, par exemple, de la quête de la ville antique de Tombouctou par R. Caillié etc.). Vers les années 30 du XXe siècle un des thèmes négro-africain devient l'affirmation de la culture de la civilisation africaine et l'étude des littératures.

L'auteur termine ses analyses par quelques exemples d'ouvrages littéraires de l'époque contemporaine. Elle constate que les récentes avancés des sciences humaines offrent des expressions plus récentes aussi concernant les déplacements spatio-temporels, telles: le nomadisme, l'exil, la migration (comme métaphores de l'espace) et le métissage, l'intégration, les transformations d'identité (comme allégories de la vie). Dans ce sens, l'auteur illustre, par l'œuvre de deux écrivains français très renommés, le thème du problème de l'émigration (dans le roman de Marie N'Diaye, Prix Goncourt, 2009) et le thème du faux prestige d'une société qui se déshumanise en se détournant de la vie quotidienne sans avoir compris ce que signifie vivre avec autrui (dans le roman de J.-M.G. Le Clézio, Prix Nobel, 2008).

Mots-clés : thématique négro-africaine, littérature d'exploration, émigration, géographie culturelle

Un proverbe ancien qui est, depuis longtemps, au service de « la sagesse des nations » et qui dit *Ex Africa semper aliquid novi (Il sort toujours du nouveau du continent africain)*, se prête, par sa formule pertinente, assez bien, nous semble-t-il, à l'objet de notre enquête. Cet objet porte, en premier lieu, sur l'image littéraire de l'Afrique francophone reçue à travers les investigations des

auteurs français du XIXe siècle à l'époque contemporaine et, pour, une autre part, sur le développement de ce qu'on nomme rencontre culturelle entre deux sociétés, deux civilisations, à l'époque des communications interculturelles modernes. Les textes littéraires qui nous mettent en rapport avec ce continent « noir » pourraient donc se rassembler autour de deux points communs : c'est d'abord leur caractère visuel où l'auteur-voyageur pense, pour ainsi dire, avec son œil; parfois aussi le texte s'inspire d'un livre, d'un certain écrit ou même d'une statuette ou d'une gravure qui flâne en marge de réflexion élargie de l'auteur. Le rôle de notre analyse est moins de chercher des modèles que d'étudier l'espace et le temps comme contenu référentiel qui présente un riche atlas de géographie culturelle.

Le voyage comme point de départ d'une révélation a depuis toujours été traversé par les enjeux de l'époque, prenant ainsi la forme d'une quête, d'une exploration. C'était le cas à l'époque des grands voyages avant le XVe siècle où l'on découvrait le monde, les continents, les régions peu explorées et où l'on fournissait des matériaux d'enquêtes aux futures géographes, cartographes, archéologues, anthropologues, aux historiens des idées etc.⁶¹ Les écrits que, plus tard, et surtout à l'époque romantique, nous livraient ces voyageurs-écrivains, avaient un caractère spécifique du récit, constituant à la fois une incursion dans l'imaginaire et l'univers de l'auteur et dans le pays de son itinéraire (le genre, par exemple, des récits (relations) de voyage, carnets, souvenirs ou journal de voyage, des pèlerinages littéraires, aussi bien que recueils de poésie, récits ou romans etc.).

Quant à l'Afrique et à ses habitants, ils sont restés longtemps marginalisés dans les connaissances des civilisations occidentales. On leur attribuait des mœurs barbares, des coutumes atroces, des superstitions et d'idolâtries les plus diverses, de sorte que, dans l'ensemble, ce sont des préjugés défavorables à cette population qui dominaient la pensée du monde des explorateurs des temps anciens.

Au siècle des Lumières, dans un temps de l'éclatement des Sciences sous la pression du prodigieux accroissement de leur contenu, les philosophes tels Montesquieu, Voltaire et Rousseau, au nom du droit et de la raison, attaquent l'existence de l'esclavage colonial (Le Nègre de Surinam introduit par Voltaire dans le *Candide* est en réalité une protestation du grand philosophe contre le Code noir de Louis XIV). La Révolution de 1789 mène à la première émancipation des Noirs et celle de 1848 à l'abolition définitive de l'esclavage. Il est à noter que le Décret était signé par Lamartine lui-même, en tant que chef du Gouvernement provisoire. En réalité, on pourrait parler d'un affranchissement progressif car si la traite disparaît, le courant esclavagiste continue d'exister.

⁶¹ Pour l'image de l'Afrique dans la littérature française jusqu'à l'époque coloniale, voir: Лилјана ТОДОРОВА, "Културни интеракции : негро-африканската тема во француската литература, Прв дел (Од почетоците до колонијалното време)", *Книжевен контекст*, 3, Институт за македонска литература, Скопје, 1999, стр. 137-145.

Néanmoins, l'image de l'Homme noir évolue et le «Bon Sauvage» du XVIIIe siècle devient l'«Indigène» chez les écrivains tels : Bernardin de Saint-Pierre ou Eugène Fromentin pour qui, comme pour beaucoup d'écrivains d'ailleurs, le Sahara fut le terrain privilégié des rêves.

Après un séjour en Afrique, Fromentin, en véritable héritier de Bernardin de Saint-Pierre - l'inventeur de l'exotisme littéraire avec les évocations tropicales du décor romanesque de *Paul et Virginie* (1788) - rédige donc ses souvenirs de voyage : en 1857, un rêve exotique l'avait poussé à construire ses descriptions du Sahara dans *Un Été dans le Sahara* et en 1858 il fait un autre récit, *Une année dans le Sahel* où l'auteur se présente comme un véritable peintre des paysages et des mœurs de l'Afrique. Parallèlement, Prosper Mérimée qui découvre l'art de la nouvelle, écrit *Tamango* (1833) où il raconte une révolte d'esclaves. Tamango, le personnage noir, bien que cruel, est devenu courageux et fier en même temps. Dans ce contexte, rappelons le nom de Benjamin Constant qui en 1821 prononce son Discours contre l'esclavage et la traite des Nègres, processus qui constituait l'armature du système colonial et qui se faisait à l'Île de Gorée dans les eaux de l'Atlantique, près de Dakar, au Sénégal. Le bâtiment rouge nommé "Maison des Esclaves" qui, aujourd'hui, est transformé en Musée, garde toujours, sur la plaque de l'Entrée un extrait de ce mémorable *Discours* de B. Constant contre les préjugés racistes.

Or, le mythe de l'Africain, éternel primitif qu'on identifiait à l'esclave en lui attribuant l'infériorité, ainsi que le mythe de l'Afrique - continent de mort, des fétiches et des barbares, changent au XIXe siècle. Le Noir trouve sa place dans les œuvres des grands auteurs français, en prenant aussi connotations positives. Chez un Victor Hugo, par exemple, le thème négro-africain est traité sur un mode éthique. Comme cet éminent auteur était défenseur des opprimés et, avant tout, des droits de l'homme, il avait mis en scène, dans son premier roman déjà *Bug Jargal*, un héros sensible et courageux qui correspondait à la physionomie moral de l'auteur de même qu'au sujet du roman qui était lié à une révolte des Noirs à Saint-Domingue et à sa libération en 1794 (futur Haïti).

Ce premier écrit de Victor Hugo lançait en réalité les lignes thématiques principales relatives au Nègre littéraire : refus de servitude, révolte contre les injustices et la rapacité des maîtres blancs, condamnation du système de l'ethnocentrisme européen ; mais, si les Noirs pouvaient être des hommes pacifiques et vertueux donnant des preuves de leurs valeurs et de leurs ingéniosité (comme Hugo les avait vu dans son *Bug Jargal*, pareils à des griots africains), ils pouvaient cependant, au moment où on les jugeait indignes de liberté, se transformer en êtres féroces, en rebelles barbares et controversés qui vengeaient, de façon horrible, les injustices et les crimes.

Dans la poésie des poètes contemporains à V. Hugo tels Nerval, Baudelaire ou Rimbaud, le thème négro-africain est à l'origine d'un "illumination" romantique en rapport avec l'Afrique mystique (les *Illuminations* de Rimbaud, par exemple). Quant à la poésie nervalienne, son inspiration

africaine illustre surtout l'interpénétration des rêves et de la réalité par quoi Nerval annonce les principes du mouvement symboliste. C'est ainsi qu'il conduit son nomadisme mental à la recherche des lectures et des croyances ésotériques lui permettant de transformer sa curiosité en un penchant pour les errances géographiques qui le mènent en Orient (*Voyage en Orient*) ou en Afrique, vers les régions les plus reculées "au delà de l'antique Ethiopie" qu'il décrit dans son poème *Aurélia*. Nerval est irrésistiblement attiré par l'image de la Reine de Saba, reine éthiopienne, noire donc et belle, qui le rattache au sabéisme. Il s'assoit aussi au pied des Pyramides en Egypte et, en poète fatal, y exprime ses fugitives hantises et note d'innombrables détails des mœurs. Nerval revient souvent à son mysticisme, se passionne pour les diverses mythologies, se voue aux recherches sur l'identité, à la découverte de l'univers magique.

Quand Arthur Rimbaud part pour l'Afrique (en 1880) pour s'occuper, à Aden et au Harar, d'affaires commerciales, ne négligeant, pourtant l'exploration des contrées inconnues, il était déjà reconnu grand poète des lettres françaises, un génie, poète-énigme, un mythe, une légende. Sa poésie est incessamment à la recherche de l'inconnu, à l'exploration de l'imaginaire et du monde invisible. Dans sa confession lyrique *Une Saison en Enfer* (1873) il se proclamait comme quelqu'un *du vrai royaume des enfants de Cham...de la race inférieure (Mauvais sang)*, déterminant ainsi lui-même, sa nouvelle identité et son appartenance à "la race maudite", car Cham est le fils maudit de Noé, destiné à la servitude. Rimbaud obéissait en réalité à sa nature d'*enfant de colère* (d'après Verlaine) et à ses convictions impérieuses de l'insoumission⁶². Cette colère qu'un Henri Lemaître nomme "révolte prométhéenne (qui) s'identifie à la *voyance poétique*⁶³", se veut créatrice chez le poète. Le cri nègre de Rimbaud l'Abyssin du recueil *Une Saison en Enfer* est un cri de Griot soulevé par le rythme du tam-tam, du tambour, et en même temps un cri des poètes-frères de sa plume mythique, dont il précédait d'ailleurs la poétique, d'un Breton, Tzara ou Soupault⁶⁴, d'un poète enfin qui aussi s'engageait pour la découverte du Divers, désespéré, mais toujours assoiffé de liberté et de repos.

Dans ce contexte, c'est autour de Baudelaire, de ses *Fleurs du Mal*, avant tout que se développe une essentielle thématique négro-africaine et une esthétique nouvelle qui apporte la contribution la plus importante pour détruire les tabous des beautés noires et de la sensualité africaine. La Femme noire, soit-elle la mulâtresse Jeanne Duval, soit-elle une autre, invitait le poète à évoquer son attitude devant la nature, sa contemplation du beau et son attrait irrésistible de l'infini. Toutes ces sensibilités étaient mises en rapport avec l'Afrique d'une végétation exotique, d'un univers d'érotisme, d'un monde damné par de nègresses qui par leur physique et leur tempérament sophistiqué, réussissaient à surmonter les préjugés. La Femme est aussi une occasion de descriptions des

⁶² Cf. BORER, ALAIN, *Rimbaud en Abyssinie*, Seuil, Paris, 1984, 381p.

⁶³ LEMAITRE, HENRI, *La poésie depuis Baudelaire*, Coll. U, Armand Colin, Paris, 1993, p.33

⁶⁴ Cf. SOUPAULT, PHILIPPE, *Le Nègre*, 1927.

paysages africains et surtout des fleurs aromatiques que Baudelaire aurait passionnément aimées.

Vers la fin de la première moitié du XIX^e siècle, période - charnière dans les relations France-Afrique où l'on voyait s'entreprendre de voyages d'exploration scientifiques du continent africain, grâce à la création de Sociétés savantes, les voyageurs-écrivains qui rédigeaient des articles savants et des volumes de *Lettres* sur les pays visités et sur les traditions et les mœurs des peuples, devenaient plus nombreux. C'est ainsi qu'un grand voyageur, Xavier Marmier, de l'Académie française, docteur en philosophie, poète et romancier, traducteur des littératures étrangères et professeur, un des initiateurs de la littérature comparée (dès 1839 à l'Université de Rennes), entreprend ses voyages et parcourt, pendant sa longue vie de savant et de nomade, presque le monde entier. Après s'être rendu en pèlerinage à Jérusalem et Nazareth, Marmier continue son chemin vers l'Égypte pour voir Nil⁶⁵. Peu après, il part pour l'Algérie en compagnie de M. Salvandy, le Ministre de l'Instruction publique qui l'attache à la « Commission chargé d'observer l'implantation coloniale » en Algérie. Son rapport est publié en 1847 dans le volume des *Lettres sur l'Algérie* et Marmier y fait de courtes descriptions de la région africaine qui est considérée, d'après lui, comme espace de l'exploration, mais aussi comme espace de la conquête.⁶⁶

Les voyageurs de l'époque sillonnaient l'Afrique habituellement à pied, affrontaient la chaleur, les moustiques, les serpents, mais trouvaient la force de repartir, souvent après un accident. Le courage leur revenait au contact d'une nature exubérante, de la richesse du sol et du sens artistique des habitants noirs. Leur hospitalité et leurs « mœurs douces et simples » s'inscrivaient aussi dans le mode de vie et la culture de cette population, dans la partie occidentale de l'Afrique, avant tout. De telles traces se retrouvent surtout chez un explorateur passionné, René Caillié, qui découvre cette partie de l'Afrique, réalisant son voyage à titre individuel au cours des années 1827-1830. Il avait parcouru plusieurs contrées, visité de nombreux peuples allant de Sierra-Léone, par le Fouta-Djalon et le Sénégal jusqu'à l'ancienne ville de Tombouctou et Maroc. Dans son *Journal de Voyage* (1824-1828) il avait noté plusieurs caractéristiques des Noirs mahométanes, des Noirs idolâtres etc., mais il n'arrivait pas toujours à saisir clairement leur diversité et les ramenait souvent à quelques schémas d'images stéréotypées. Quant à la colonisation, il la considérait comme une bonne perspective pour l'avenir de ces peuples sur le plan civilisateur et moral et sur le plan commercial.

⁶⁵ MARMIER, XAVIER, *Du Rhin au Nil*, t. I, II, Arthur Bertrand, Paris, 1847.

⁶⁶ Xavier Marmier, voyageur intrépide et comparatiste littéraire, en 1852 réalise un voyage parmi les Slaves du Sud aussi et publie deux volumes de *Lettres sur l'Adriatique et le Monténégro* (Paris, P. Bertrand, 1854), devenant ainsi un des premiers informateurs français sur la littérature sud-slave et un des premiers traducteurs. (Cf. TODOROVA, Liljana, *Les Slaves du Sud au XIX^e siècle vus par Xavier MARMIER*, Paris, Publications orientalistes de France, 1980, 204 p.).

L'objet de sa quête est le secret de la ville antique de l'ancien royaume du Mali, Tombouctou, ville qui avait connu une époque célèbre au Moyen âge et qui se présentait comme synonyme de civilisation. Pourtant, à l'époque du passage de René Caillié en 1828, la ville était devenue une cité mystérieuse et était, depuis longtemps interdite aux Européens. Caillié décrit, sans grande émotion, la ville fondée au XI^e siècle, enfermée entre le sable du Sahara et le delta intérieur du grand fleuve Niger qui, jadis, était riche par sa position au confluent des caravanes et des voies commerciales de l'or, du sel et des autres épices et marchandises, mais aussi des livres. Ceux-ci venaient surtout des pays méditerranéens et du Proche-Orient pour les besoins de l'Université de Sankoré qui rassemblait 25.000 savants et calligraphes. Il faut dire, cependant, que cette ville n'est pas oubliée aujourd'hui, elle occupe la pensée des savants intéressés à restaurer, avant tout, la collection de manuscrits datant du XVI^e siècle et à étudier la riche Bibliothèque.

Vers les dernières décennies du XIX^e siècle et à l'époque coloniale, l'Afrique continue à figurer dans les romans exotiques comme continent "monstrueux et sanglant, abandonné de Dieu"⁶⁷. Le cas des romans de Pierre Loti, officier de marine, montre bien qu'à une époque au lendemain des tourments de 1870, les longs voyages en d'étranges pays, en tant que métier, bénéficiaient d'une sorte de prestige romanesque. Après son passage au Sénégal, Pierre Loti publia *Le Roman d'un Spahi* (1881), une œuvre hantée surtout par la mort, les ténèbres, les démons (au sens d'expressions métaphoriques), qui dérangaient les danses nocturnes et rendaient méchantes et perverses les « maîtresses noires ». C'est ainsi que Loti a contribué, lui aussi, à l'élaboration des mythes de l'Afrique et du mythe du Noir qui, comme convictions ne sont pas remis en cause ni dans les romans coloniaux, en général, jusqu'à l'arrivée des Indépendances.

Mais, avant cette date, par ses *Voyages extraordinaires* (62 romans), Jules Verne se fait connaître par ses premiers romans d'anticipation scientifique, comme romancier-précurseur de science - fiction. Il transpose dans son imaginaire les progrès réels des connaissances nouvelles techniques et celles des sciences humaines et ce qu'il avait donc vu naître réellement : les chemins de fer, le sous-marin, les premiers avions, le téléphone, le cinéma, découvertes qui dévoilaient à l'époque certains mystères dans l'univers. Par sa force suggestive Verne découvre ainsi, en ballon, la Terre d'Afrique qu'il décrit dans son roman *Cinq Semaines en ballon* (1863). Son récit abonde en descriptions de la flore tropicale africaine, des habitats des indigènes, du désert etc.

Vers les années 30 du XIX^e siècle les surréalistes de Paris, Breton, Aragon et Soupault, avaient entrepris une collaboration avec un groupe d'étudiants nègres, Aimé Césaire, Léon Dalmas et Léopold-Sédar Senghor, réunis autour des revues *Légitime défense* (1932) et *l'Enfant noir* (1934), courrier en

⁶⁷ CHEVRIER, JACQUES, "Les romans coloniaux : enfer ou paradis"? in *Images du Noir dans la littérature occidentale*, I, Du Moyen âge à la conquête coloniale, Notre librairie, Paris, 1988 (p.61-73), p.62

réalité du mouvement de la Négritude qui définissaient le rôle de l'homme de culture dans le contexte de la colonisation. Breton joua le rôle d'initiateur. De sa part, il affirmait la solidarité avec les peuples colonisés en révélant que la libération culturelle supposait en même temps la libération politique. Ce moment dans la vie des lettres peut être considéré comme signe de l'évolution des mentalités et du commencement du processus de décolonisation.

C'était André Gide (Prix Nobel de littérature, 1950) qui, parmi les premiers, dans son *Voyage au Congo* (1927) et son *Retour au Tchad* (1928), dénonçait le capitalisme s'appuyant sur sa morale libre de tous préjugés. Il consacre son attention à l'exploitation des Noirs par les compagnies et accuse les conditions de vie imposées par l'administration. C'est ainsi qu'il rejette certains stéréotypés hérités du passé comme par exemple, l'érotisme des Noirs, des femmes, avant tout.

En 1948 le poète L.-S. Senghor avait publié à Paris une *Anthologie de la Nouvelle poésie nègre et malgache* de langue française qui était préfacée par le texte *Orphée noir* de l'éminent philosophe Jean-Paul Sartre. Dans cette *Préface* Sartre est en *Quête d'un Graal Noir* – des Griots donc, ces poètes africains surréalistes- transmetteurs des traditions au cours des siècles. Chez le grand philosophe existentialiste apparaissait justement une philosophie de fraternité en faveur des droits de l'homme, se confirmant par ses textes sur la décolonisation, la négritude, le Tiers-Monde. Cette *Préface* de Sartre valorisait ainsi et affirmait l'histoire et la culture pluriséculaires de la civilisation africaine, offrant ainsi un grand soutien à la créativité des poètes contemporains.

Le découpage chronologique de notre travail qui situe les principaux auteurs liés à notre thème par leur milieu historique et culturel, nous amène à dire qu'à partir de l'année 1960, quatorze territoires déjà de l'Afrique française subsaharienne, le Congo belge, la Somalie italienne et le Nigéria britannique accèdent à l'indépendance, après l'Ethiopie, le Libéria, le Ghana (1957) et la Guinée (1958) qui étaient déjà des états souverains. Le reste du continent s'émancipe ensuite de 1961 à 1994. L'année 1960 représente donc un tournant majeur pour l'Afrique qui marque l'affirmation culturelle des écrivains, des artistes et des intellectuels noirs, en général.

Depuis, un des thèmes négro-africains devient l'étude des littératures africaines et le rapport entre les œuvres littéraires et l'époque particulière à un moment donné ou bien les thèmes intemporels (les mutations dans l'Afrique des Indépendances, le dialogue des cultures et, en particulier, le dialogue de la poésie francophone, le développement de la critique littéraire etc.). Ainsi un Alain Bosquet, après une visite à Dakar sur l'invitation du président Senghor, de retour à Paris rédige un texte intitulé *Lettre à un poète - Lettre à un continent* dans lequel Bosquet exprime les caractéristiques poétiques de Senghor : « C'est donc - me dicte mon esprit trop cartésien - l'Afrique toute entière qui me vient en vos poèmes, ce quatrième continent de la poésie avec l'Occident, l'Inde et

l'Extrême-Orient, dans sa singularité qui est d'appréhender le monde autrement que ne le font les poésies déjà entrées depuis des siècles dans notre sensibilité planétaire. Que cette acclimatation (acclimatisation sic!) ait lieu en français, prouve que rien d'essentiel ne peut être aliéné »⁶⁸.

Senghor, de sa part élargit ces vues en parlant, en général, de la poésie francophone « ...qui, en ce XXe siècle s'élabore, s'informe, s'épanouit aux dimensions des cinq continents et des civilisations différentes, aux dimensions de l'Universel »⁶⁹.

Un autre dialogue entre Senghor et cette fois-ci André Malraux est aussi très révélateur en ce qui concerne le cheminement radical de l'opinion, le dépassement des schémas et la reconnaissance d'une civilisation comme telle et son intégration dans le monde des autres. Malraux, Ministre de la culture de France vient en visite protocolaire de la République de Sénégal et de son Président Senghor en mars 1966 pour le Festival des Arts Nègres et le vernissage de l'Expositions d'une collection importante de plus de six cents objets africains. Il décrit ce moment en interprétant avant tout le dialogue avec son hôte dans un livre intitulé *Le Miroir des limbes, la corde et les souris*⁷⁰. A ses yeux l'Afrique rappelle encore des scènes du « chaos » des effets du colonialisme que décrit le livre de Joseph Conrad *Au Cœur des Ténèbres* (1902). Mais Malraux met bien en valeur le progrès du continent. Il souligne aussi le fait que l'Afrique n'est pas une *terra clausa*, elle avait reçu des valeurs des autres civilisations, mais a également donné, par l'intermédiaire de ses arts nègres autochtones un apport considérable au développement des différents arts en Europe et dans le monde (aux dires de Senghor, elle était source d'inspiration pour le surréalisme en poésie, le fauvisme et le cubisme dans les arts plastiques d'un Picasso et d'un Vlaminck, les rythmes dans la musique du jazz et de la danse accompagnés des instruments africains tels cora, balafon, tam-tam etc.)

D'autres noms de la littérature française de nos jours épris de spatialité continuent à aimer le déplacement en tant que phénomène culturel qui leur donne l'idée de l'altérité. Le comparatiste littéraire Daniel-Henri Pageaux dans les années 80 du XXe siècle, a déjà voulu montrer l'urgence d'une réflexion sur cette idée de l'altérité qu'il considérait « au cœur des préoccupations comparatistes »⁷¹. Ces propositions à l'époque indiquaient clairement à quel point « l'imagologie littéraire s'ouvr(ait) largement aux questionnements de l'histoire, des sciences humaines, voire à l'anthropologie »⁷² et que « la représentation de l'étranger constitue(ait) un des phénomènes les plus intéressants à étudier, pour peu qu'on veuille bien ne pas séparer l'étude de la

⁶⁸ SENGHOR, L.-S. *Poèmes*, "Lettre à un poète -Lettre à un continent" (Alain Bosquet), Ed. du Seuil, Paris, 1984 (p. 335-338), p. 338

⁶⁹ Ibid. 333

⁷⁰ MARLO, ANDRE (en traduction serbo-croate): Uze i misevi, Jugoslavija public, Beograd, 1988.

⁷¹ PAGEAUX, DANIEL-HENRI, L'imagerie culturelle : de la littérature comparée à l'anthropologie culturelle" in *SYNTHESIS*, X, Editura Academiei Republicii socialiste România, Bucuresti, 1983, (p.78-89), p. 80

⁷² Ibid. p. 80.

littérature de celle des structures mentales du champ culturel...ou de celle des idéologies qui constituent, à un moment donné, une culture »⁷³.

Les récentes avancées des sciences humaines depuis les écrits novateurs relatifs à l'autrui et les contributions dans ce sens d'un Michel Foucault ou Gilles Deleuze, Maurice Merleau-Ponty, Jean-Paul Sartre, Kenneth White et de bien d'autres, offrent des expressions plus récentes aussi concernant les déplacements spatio-temporelles telles : le nomadisme, l'exil, la migration (comme métaphores de l'espace) et le métissage, l'intégration, les transformations d'identité (comme allégorie de vie). Evidemment, en ce qui concerne l'Afrique comme destination du voyage, le contenu référentiel des œuvres est, de plus en plus, considéré comme libéré des préjugés et des convictions de la supériorité des uns ou des autres.

Deux écrivains contemporains nous semblent être à même d'illustrer la constatation qui se fait ressortir d'elle-même de nos analyses ici : c'est que l'œuvre s'inscrit dans un cadre d'espace et que chaque auteur se replace dans son temps. Notre premier exemple est le roman de Marie N'Diaye *Trois Femmes puissantes*, Prix Goncourt 2009⁷⁴, un écrivain français originaire du Sénégal (née en France, à Pithiviers, en 1967). Marie N'Diaye y traite du thème négro-africain d'actualité sociale, la migration. La société africaine d'aujourd'hui n'arrive pas se confronter aux problèmes de l'émigration. Ces trois héroïnes des temps modernes, Nora, Fanta et Khady Demba possèdent une vaillance, une force extraordinaire pour se battre contre les humiliations que la vie et la réalité leur imposent. Khady est partie clandestinement vers une illusoire « Terre promise » et elle est morte tout en gardant son courage. Par son style Marie N'Diaye réussit à atteindre plus que le niveau d'un Proust, son écrivain-modèle avec Henri James.

Notre deuxième écrivain c'est Jean-Marie Gustav Le Clézio, Prix Nobel 2008, (né à Nice, 1940), d'origine africain, lui-aussi, grand voyageur dont les textes sont anthologiques. « Tous ses livres sont comme des cartes d'un atlas géographiques dont le sujet est notre monde, le monde d'aujourd'hui », lisons-nous dans une *Anthologie*⁷⁵. Ses romans fascinent les lecteurs, petits ou grands par la richesse de leur écriture et les descriptions des régions visitées. Dans certains cas l'auteur dépasse le genre du roman en transformant ses écrits en autobiographie. C'est le cas de son livre *l'Africain* (2004)⁷⁶ où il traite du thème du faux prestige d'une société qui se déshumanise en se détournant de la vie quotidienne. Le personnage principal est un médecin militaire, l'Africain (père de l'auteur). Il passe 20 ans au Nigéria, accompagné de temps en temps de sa

⁷³ Ibid. 80.

⁷⁴ Ed. NRF, Paris, Gallimard, 2009. Le roman fut traduit en langue macédonienne peu après sa parution en original français par БАБАМОВА, Ирина (МАРИ НДИЈАЈ, *Три силни жени*, Скопје, Просветно дело – Детска радост, 2010, 352 стр.)

⁷⁵ ELUERD, ROLAND, *Anthologie de la littérature française*, Larousse, Paris, 1985, p.356

⁷⁶ Le livre est traduit en macédonien par МАЈЕНКОВА, Маргарита, (Ж.М.Г Ле Клезлио, *Африканецот*, Слово, Скопје, 2009, 123 стр.

femme française et ses deux fils (dont l'aîné est né en Afrique). Il se consacre à son travail de soigner les malades dans un climat équatorial où règnent des maladies et des guerres entre tribus, mais où l'on organise aussi des fêtes et des danses, où les bergers racontent de petites histoires sur les larges pâturages dans une liberté intensive, témoignant de la chaleur humaine. C'est ainsi que Le Clézio traduit ses sentiments vers l'Afrique, en se rappelant souvent des passages de sa lecture, le *Voyage au Congo* de Gide. Au cours du roman il tend à sentir le monde, à comprendre ce que signifie vivre avec autrui et jouir des bénéfices que peut offrir un dialogue entre deux cultures et deux civilisations.

Rien ne nous paraît plus adéquat que de terminer nos réflexions liées à notre sujet sur cette constatation de l'écrivain Le Clézio.

Ajoutons, néanmoins, qu'en ce début du troisième millénaire, la communication avec autrui, y compris le monde négro-africain, relève d'une nécessité vitale. Quant à la mission de la littérature et, plus encore, à la dimension épistémique de l'œuvre littéraire, leur rôle est, entre autres, de nouer et d'entretenir un fructueux dialogue avec les autres formes de connaissances comme les sciences, les arts etc. Car, les pratiques de l'écriture, la démarche scientifique ainsi que la vision du monde s'entrecroisent, sans conteste. Si, dans ce sens, la littérature possède des valeurs qui lui sont reconnues, elle peut être un des grands liants entre les peuples en fonction de leur dialogue et de leurs connaissances mutuelles.

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Searching for Nigerian identity

Abstract: In this essay I compare works from two Nobel Prize winners: Akinwande Oluwole Soyinka, whose novel *Interpreters* I translated into Macedonian, and Jean-Marie Gustave le Clézio, who wrote *The African* and *Onitsha*. All the works are about Nigeria – it’s a physical, cultural, postcolonial space that shaped the authors emotional and spiritual experience. Being both nomadic writers, having to deal with exile and migration in their lives, they describe the shifting of the perspective when you look at a country coming from another one. The experience changed them deeply as persons, all works are semi-autobiographical, and it changed the way they perceive themselves, their childhood and their education, and it interfered with the way they express themselves. That’s why they intertwine the notion of identity and the notion of space and use the concept of space metaphorically. I examine their works from different angles, from physical to metaphysical, trying to find out what they have in common, like politics, and what sets them apart, which is mostly their style and other topics they are interested in. I analyze the different poetics of the authors and my main concern is to determine how much they are Western oriented and which of them is more in touch with the African cultural heritage. The grounds for this comparison were provided by Gaston Bachelard, his concept of phenomenology of space, Michel Foucault, his notion of heterotopia, and Glenn Jordan and Chris Weedon, who propose a contemporary improvement of cultural politics.

Key Words: space, concept of identity, autobiography, mythical reality, colonialism, Nigeria

“There is no Nigeran identity” – said my Nigerian brother-in-law. He explained that Nigeria was formed in the 60-ties, from different tribes that couldn’t understand each other, so they had to use the language of the conquerors. The name of their current President is a clear example of pidgin English – he is Goodluck Jonathan. In general, the impact of the British Empire on Nigeria is huge, as well as the influence of the West as a whole, and that undermines my quest for a virgin identity. But, let’s leave it to Baudrillard’s disciples to protest against globalization, and let’s take a different approach.

Let’s concentrate the search for Nigerian identity only in individual perspectives of it – namely, I decided to compare Soyinka’s and Le Clézio’s different views on it. And, at first glance, they couldn’t be further apart. The first is a native Nigerian, very much politically engaged, he seized the broadcasting service to point out that that the elections were fixed, he was sent to prison for trying to reconcile Nigeria and Biafra, and he was sentenced to death by the general Sani Abacha, which he escaped fleeing Nigeria on motorcycle; the second is French, being tossed from one country to another because of his parents’ life, describing Nigeria like he saw it as a child, hiding in a cellar, unaware of the political movements. Le Clézio describes Nigeria through its

landscape. Nature and animals – that’s what he sees in it! Soyinka is straight forward political, Le Clézio is lyrical, even with a romantic allure to his work. So we have a firm to the ground realist versus a dreamy creator of utopias. Soyinka was educated in Britain and he writes in English. Le Clézio was born in a bilingual family, but he chose French to protest British colonization of Mauritius. He said in an interview: “La langue française est peut-etre mon véritable pays.” (Le Clézio, Info-brèves, Web.)

“To act: that is what the writer would like to be able to do, above all. To act, rather than to bear witness. To write, imagine, and dream in such a way that his words and inventions and dreams will have an impact upon reality, will change people's minds and hearts, will prepare the way for a better world. And yet, at that very moment, a voice is whispering to him that it will not be possible, that words are words that are taken away on the winds of society, and dreams are mere illusions. What right has he to wish he were better? Is it really up to the writer to try to find solutions? Is he not in the position of the gamekeeper in the play *Knock ou Le Triomphe de la médecine*, who would like to prevent an earthquake? How can the writer act, when all he knows is how to remember?” (Le Clézio, “In the Forest...”, Web.). Le Clézio said this when he received the Nobel Prize in the speech: “In the Forest of Paradoxes” that he dedicated first to Soyinka, then to some others. So, maybe they are not that different after all. And, truth be told, Le Clézio was expelled from Thailand, for protesting against child prostitution.

Let’s first take a look at *The Interpreters* by Wolle Soyinka. In order to encompass as many aspects of the Nigerian life, Soyinka lied out a non-linear narrative without a traditional plot, only fragments of what happens to the characters. His fellow citizens, who think of him as being protected by the god of the forest, said in a documentary that they couldn’t understand this book – they had to reread it (Akin Omotoso, *Wole Soyinka, Child of the Forest*). The novel has many characters, many side talks, like the films *Clerks*, or *American Graffiti*, or *Slacker*, like the simultanism of Whitman, Verhaeren and Apollinaire, like *Dead Souls* by Gogol. I am making this comparison to tell you that the hustle and bustle of the conversations in the novel can be interpreted in many ways, belonging to different cultures. But to be more concrete, this structure of the novel mirrors the confusion in the society, thus expressing it formally, and this is the main thing that sets Soyinka apart from the other important Nigerian authors, like Chinua Achebe and Ben Okri, fighters for freedom like he is.

In the novel a group of young people is trying to make sense of the ever-changing political reality in Nigeria. We are entering Nigeria at the time when it had already gained its independence from Britain, so colonization is out in the past and the country should be fast forwarding to its progress. But, alas, a lot of challenges have yet to be met. Soyinka points them out, with a critical eye.

Nigeria is corrupted in many ways. There are nepotism, prebendalism, snobbish politicians who are concerned only for their own wellbeing, but use

empty phrases like moral irredentism and national rejuvenation, phrases that are thrown back at them when they die. "You are vacuumed" – says someone as an insult – "like a politician in a press-conference". (Soyinka, 15) Together with the philistinism of the *nouveau riche* "(...) all bitten by the bug of 'enlightened ruler'" (8) the system filled with inconsistencies promotes - democratic chiefs. And that's the reality, no matter how oxymoronic it sounds. Everything exists at the same time, old and new ways of governing, old and new beliefs - like in a parody of a mythical reality.

There are references about them that are used metaphorically, but it is clear – the old polytheistic gods have left this cosmos and now it's all chaotic again. The old gods are now part of one of the character's pantheon, and he draws his friends in their places. Without a firm historic axel it's difficult to believe in the new god. But one can stick to formalities – like beating the children for not praying in the right place – the church.

There is a murky character who thinks he is Lazarus Resurrected – in a church, not in a mental hospital, together with his "apostles" – all former convicts. He says in a sermon "(...) the Lord Jesus Christ defeated death... (...) He wrestled with death and he knocked him down. Death said, let us try *gidigbo* and Christ held him down by the neck, he squeezed that neck until Death bleated for mercy. But Death never learns his lesson, he went and brought boxing gloves. When Christ gave him an uppercut like Dick Tiger all his teeth were scattered from Kaduna to Aiyetoro... (...) ... even then do you think Death would give up? Not so, my friends, not so. Death run to his farm, took up his machet and attacked Christ from behind. Christ dodged him like an acrobat, and the he brought out a long shining sword of stainless steel and he cut Satan's machet in half. But he did not want to kill him altogether, so he gave him small tiny cuts all over his body and Death was walking about in bandages from head to toe like *ologomugomu*. My brothers, they had many more fights, but Death knows his master today, his conqueror whom he must obey. And that man is Christ." (178-179)

We can see from this quote the humor that goes along with the cynicism, sarcasm and irony Soyinka employs to depict Nigeria's reality. Soyinka writes both from the inside as from the outside. He belongs to the Yoruba tribe and that heritage gives him insights to the currents within Nigeria and to the mentality of his own people... The humor in the text, however, greatly derives from the western perspective. After being to Britain, Soyinka can clearly see the difference – now the chief seems to be dressed in ridiculous clothes, he is a grotesque, rather than a respected figure, the system is decadent and decaying – from the facilities to the social categories.

Humorous and diffused, the criticism is very serious. Up against this social reality are the young, defiant Interpreters – all western educated, all intellectuals, all geese in a fog. They are "(t)oo busy, although I never discovered doing what," (10) says one of them. Some of them are slowly choking on their

university neckties. They view both the upper and the lower classes as ignorant. They can employ philosophical discourses, even if it is on profanities, and the clarity of their language differs from the one used by the working class. They can raise existentialistic questions or express their disdain for the whole society, hence the essay on Voidancy, a coined term that sublimes the whole space of the country. It's a void, filled with unimportant gibberish made by others, but also by themselves: they get drunk, fall in love, have unrealistic projects, ask for an employment inappropriately. They are "(...) waiting on some mythical omniscience of (their) generation." (9)

Their idea of how Nigeria should shape up has yet to emerge from the patriotic passion they are feeling and the proper usage of the ideas with which they were fed. They have yet to figure out how to interpret their past, how to deal with the contemporary notions of religion, matrimony, decency, ethics... Soyinka is one of them. He loves them, but at the same time, he is critical and cynical about their capability to cope with what turns out to be a seriously huge task for the fresh out of college lads still searching for their own identity. And there are many concepts of identity. For instance, there is a German who thinks he's American, but claims to be Nigerian in order to be accepted in the circle of friends.

When he was writing this novel, Soyinka was searching for his identity as a writer - what style he'd adopt, where does he see himself in the field of literature. Maybe that's why *The Interpreters*, his first novel, is more western oriented, then his plays. In them he'll go back to his tradition and his roots in terms of expression, culture, mythology...

Now, let's focus on Le Clézio, who is searching for his personal identity through his essays and novels. And he does that in relation to Nigeria. But first, I would like to point to one of his notion of a space. The hardships of a young Moroccan girl are described in the novel *Golden Fish*. Her name is Laila (Night). She is molested and tortured. Even with her eyes open day and night, she feels like falling into space. She and her fellow villagers think of foreign countries as places where one goes to be safe. But, when she goes abroad, in France, or in Spain, or in USA, it seems like a little place of her homeland opens up just for her - and she has to endure the same troublesome things from before. That is as if to say - as long that there are such things in Africa, an African girl cannot escape them - wherever she goes.

In the autobiographical essay *The African* we meet Le Clézio as a young boy who imagines things to get away from Africa - the country in which he is a foreigner... So, he imagines his mother to be black, and at the end he will realize that his father is The African. In a small hut in Nigeria, without mirrors and pictures that might remind him of the world he is coming from, he learns to forget his identity. African harsh seasons provoke fierce feelings, impressions and appetites in the child. It is very different from France, where the comfortable warmth of his grandmother's home is like a lullaby. But, to the

adult author who is writing the text - France means losing his identity, Africa means gaining his instincts and his freedom back. Africa is so powerful, that it erases his previous memories, even if they are from the World War II. The freedom of Ogoya is the power of the body. The whole "Africa was more a body, then a face" (Le Clézio, *L'Africain*, 17), he says.

He develops a feeling for the nature without the use of the language. The violence that France imposes on the boy is from the war, it's a very different violence than the Nigerian - where he is subjected to the forces of nature. That is the most important thing to him because he and his brother are the only white kids there - so they don't understand colonialism, or the novels on that subject. Those "(...) days of Ogoya became my treasure, a sparkling past that I could not afford to lose" (24) because the kids "run in the afternoon heat every day, aimlessly, as some wild animals" (31).

"There, on the other side of the sea, (where) the world got marbled by the silence" (35) the kids will have full awareness of the insects. The true masters of Ogoya are the ants - red, bloodthirsty, with wide eyes and jaws, capable to extract poison and to attack anybody on their way. Ants drove away his parents from their home. To a child with an overactive imagination - it seems like it happened to him. "Since ants, and scorpions, were the true inhabitants of this place, we could have been only unwanted, but at the same time inevitable tenants, destined to leave one day. In one word, colonialists!" (41)

Le Clézio will meet his father at the age of 8 and he will see a prematurely aged, neurotic, pessimistic, authoritative, withdrawn and cynical man, destroyed by his work and his loneliness. He had sacrificed himself for his family and undertook serious personal risks to cure people of Africa. All of this produced mixed feelings in his children. Do they love him or fear him? What prompted him to live his life as a foreigner - stubbornness, pride, sense of adventure? He had come to the kids' life to bring discipline and to end the anarchistic paradise in which they were living.

Having spent 5 years in a confined space, hiding from the war, the two kids "brought up by women, in an atmosphere of fear and cunningness" (34) finally find their freedom in the savannah and they have to express this new feeling by being masters of something - they chose the termites' nests, the sacred African symbol. Black kids are taught that "(t)he god of termites created the rivers and originated the world, he guards the water for the earth inhabitants" (32). It is not a sacred space for the white kids - it's an object to vent the anger they feel because of the abusive and overly authoritative father. While he is describing this, Le Clézio shifts into a meta-narration "But maybe when I'm writing, this gets a thread that belongs to the literature too much, the tone of the anger is too symbolical (...)" (34)

From being a physical place to being a philosophical concept Africa seduces, educates and, above all, raises Le Clézio. That's why to him Africa is a

symbol of a father figure. Living without him for 8 years, he had to grow up prematurely, he had to write at the age of 7 to heal his wounds, and he says "coming to Africa was for me entering the vestibule of the world of adults" (54). Africa will point out to him the true identity of his father - even though a doctor, since control over the health of people is powerful, he is nothing but a colonist. Africa is also a land of witchcraft, magic, obsession and ritual crimes. It is where "the reality was in the legends" (21).

As Soyinka, Le Clézio also writes from within and from outside Africa. What Africa looks like is sometimes presented as a description for the Western people. For example, he says "it was some kind of a garden" (18). But then, as if suddenly aware what that word means to us, he adds - "(n)ot a decorative garden of pleasure - was there anything in this country imbued by pleasure?" (18).

Connected to *The African* is the semi-autobiographical *Onitsha* where the child's experience is transformed into a novel that will explore the feelings of not being wanted by the father in an emphasized pathetic exploration of frustration. As it should be expected! Well... no! That is what is great about Le Clézio! Instead, we would dive into a mythical reality that still has all the bad feelings about the father, unresolved mother-son issues, but showing us the grey areas of human relations and the metaphysical aspects of human existence, through a prism of Egyptian myths that, though modified, survived in Nigeria.

In this "prelude to a fairy tale" (Le Clézio, *Onitsha*, 19) the father lives in a mythical reality. "He wants to receive the *chi*, he wants to be like them, one with eternal knowledge, one with the oldest path in the world. One with the river and the sky, one with Anyanu, with Inu, with Igwe, one with the father of Ale, with the earth, with the father of Amodi Oha, the lighting, to be one face, with the sign of eternity etched into the skin in copper dust: Ongwa, the moon, Anyanu, the sun, and on either side of the cheeks Odudu Egbe, the plumes of the wings and tail of the falcon." (101) "He feels that if he could just reach that city something could cease in the inhuman movement, in the slipping of the world towards death. As if man's maneuverings could alter the course of the world's oscillations, and the remnants of lost civilizations would emerge from the earth, bursting forth with their secrets and their power, to engender eternal light." (112)

Fintan's father researches African's history and for him it is reality mixed with legends. If we follow the parallel between Africa and Geoffroy it's only natural that Geoffroy is the one with a firm belief of the myths. Then there is a clever idea of Le Clézio as an author and as a son to plot his revenge in those settings - namely, to cut the unresolved issues of the son with his father by letting the father fall as a pray to the mythical world - it's only just, he is white, one of the oppressors, he is meddling in the space he has no right to be in, he is making a "hybris", a transgression that he shouldn't have done - and drinking from the sacred *mbiam* water representing the eternal mother will make him

sick and eventually, it will kill him. But Le Clézio is not an anthropologist. That is to say that his comprehension of the myths is individualistic, it is in function of making a character's reality, so it's utopian and dystopian, and it is twisted until it becomes an idea of a personality, rather than a thing of some folklore.

This approach is by no means desacralization of the myth – through his character, the author shows utmost respect for this way of thinking and existing and considers the initiation to that world a great privilege. And it is serious, as a Jungian concept of archetype. “Re-mythologization” is a wide process, according to Meletinski, so by that standard, Le Clézio clearly belongs to the European tradition, together with the symbolism, mysticism, and postmodern, postcolonial references; only by concretization of those themes he is African. But that is an intricate, elaborate, progressive and philosophical concretization, the kind that makes his contribution to the tradition original.

In Le Clézio's novel, Africa becomes such type of heterotopia, if I can borrow a category coined by Michel Foucault in his essay *Of Other Spaces*, that one needs an initiation to get into it. For Fintan, Nigeria is a sort of both “heterotopia of ritual or purification” and a “crisis heterotopia” – a place in which he has to grow up, but an unusual one, a place without a father and outside the culture in which he was born. What heterotopia means is that it is both physical and mental space and that fits Onitsha perfectly – nothing there is only physical, it always has some meaning – be it aesthetical, the beauty of the landscape, or menacing and treating, like the insects that scared Le Clézio's parents away from home, the tribal wars or the fight against oppressors. There is even Foucault's favorite symbol, the boat, whose “(...)entire hull vibrated, pulsed like a living animal” (Le Clézio, *Onitsha*, 25). In this case it is a real steamer that transports people or a metaphoric ship that is sinking, representing Nigeria. As a moving object, the boat is perfect as a symbol of not belonging somewhere, leaving the French language as the only country for Le Clézio.

Also, the space functions as a hologram – everything is present at one time, not only physically, but also as a time capsule – past, present and future are here, in the space inhabited by gods, living and dead people. According to Ben Okri, that is what it means to be an African. That is how I interpret his claim that he doesn't like the term *magical reality* because his upbringing prevents him from being able to separate it from the reality. (Ben Okri, “African voices”, CNN)

The great Nigerian writer Chinua Achebe characterized Onitsha as an “esoteric region from which creativity sallies forth at will to manifest itself,” and “a zone of occult instability.” (Achebe, Web.) That provided fertile ground for Le Clézio. In his oniric and cathartic soul searching, he had adopted some African concepts. For instance, the mentioned respect for nature as being an intricate part of human lives is well known in African tradition, and I will give you an example: Africans in the saying – “a great tree has fallen” – refer to the death of a

prominent leader. Then, he says: "(...) in Onitsha, you belong to the land where you have been conceived, and not to the place where you are born" (198). Before he arrives "Fintan had always been there: Africa was already a memory" (20).

In a world where dialog is out of the question for resolving the differences and racism is perpetuated even by those who are against it, by taking the liberty to grant someone something, like a break from work, or food, the child will realize that it is by opposition to the others he can define his own identity. In other words, slowly discovering Nigeria's identity, he can get a clearer notion of his own identity – and that's the key idea of the novel that has so many layers.

And Nigerian identity is not strictly separated from the characters' identities. In the same way that myths can be an intricate part of one's character, the space we live in is also a part of us... That is to say that there is no *us* versus *the state* with its political issues and economic crises. It's a space that had built us, it formed our identity, it occupied our thoughts and feelings.

As for the style of Le Clézio - the rhythm of Africa found its way to the rhythm of his sentences. Africa is so much imbued in his writings, we are compelled to imagine African spirits guiding his hand.

It seems that Soyinka and Le Clézio have travelled from opposite directions, but still met at some points. Both of the writers depict the clash of cultures, but, at the same time, being both extremely individualistic, they have to find the way to cope with their own personal clashes with the others – white or black. Excelling in their work is one way of rising above their personal issues. They do that by not perceiving the things as black or white. They both have a love and hate relationship with the Western civilization, which Le Clézio perceives as too monolithic, and regards the importance given to the advantages of the urban and technical dimension as paroxysm. According to him, that prevents the development of the other forms of expressions, like religiousness, emotionality, since all the inaccessible parts of the human being are hushed up in the name of rationalism. (Savic-Ostojic, Web.) The consciousness about that took him to search for harmony in mysticism and mythical syncretism, i.e. it took him to other civilizations.

And he proposes to look at them with caution and respect. In *Onitsha*, apart from the complicated erotic connotations that point out that some relationships or some symbols are questionable, there are also not very straight-forward perceptions of the black people. Namely, even with the good heartedness of the mother, who is ostracized by her own race as too benevolent to the black people, there are inclinations of adaptation of the racial stereotypes.

Soyinka points out the complexity in the indictment of the vestiges of colonialism. Being deeply perceptive, he finds negative connotations in the Léopold Senghor's term *négritude*, seeing in it the widening of the differences, the ghettoization of cultures, saying that the tiger doesn't proclaim his tigritude.

(The Republic of Dissent, Web.) Soyinka thus highly surpasses the distinction civilized/primitive and the dichotomy between European rationalism and African emotionalism.

All and all, advocating freedom of the countries, fighting for personal freedom and freedom of expression, both Soyinka and Le Clézio propose new ways of being human and being humane.

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Travelogue

Récit de voyage

Παμονυκ

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Macedonia in Travel Journals of Ivan Franjo Jukić

Abstract: In the first half of the 19th century uprisings to end centuries of the Ottoman rule in Bosnia were brutally crushed by the Turks. Franciscan monk and author Ivan Franjo Jukić was taken prisoner on grounds of conspiracy, held captive in Sarajevo and subsequently taken to Istanbul by the Ottoman military leader Omer-paša Latas. What started as a warm but unlikely friendship between a celebrated Turkish warrior with origins from the continental Croatia and the erudite Franciscan monk, turned into a drama of personal deception and subsequent nightmare travels on horseback through the Balkan Peninsula. Jukić's travel journal from Sarajevo to Istanbul (*Putovanje iz Sarajeva u Carigrad god. 1852. mjeseca svibnja*) is a rare example of an early travel prose with vivid depictions of the 19th century Balkans, its people, tradition and the countryside.

Key Words: 19th century, travel literature, Bosnia and Herzegovina, Franciscans

Since its early beginnings in the 16th century the literature of Bosnia and Herzegovina has been closely linked with the literary and cultural activity of the Franciscan order. Franciscan missionaries settled down in this Balkan province as early as 1291 in order to fight the heresy of the Bosnian church (*crkva bosanska, ecclesia Bosnae*). Their literary activity marks the beginnings of the literary tradition in Bosnia and Herzegovina with the first book printed in 1611 authored by the Franciscan Matija Divković (1563- 1631). His instructive prose *Nauk krstjanski* was written in vernacular language by using *bosančica* script, a variety of Cyrillic widely used in western Bosnian provinces at the time. Divković's book was printed in Venice with the assistance of the author himself required due to the lack of familiarity with this script on the part of Venetian printers. Throughout Renaissance some Franciscans were prolific humanist authors; the most famous of them Georgius Benignus (Juraj Dragišić, 1445 - 1520) from Srebrenica wrote philosophic and theological books and treatises in Latin and was well known in Dubrovnik as well as in European humanist circles (Pranjković 14-15).

The 18th century chronicles by Franciscans monks Bono Benić, Nikola Lašvanin, Marijan Bogdanović included universal and Bosnian history and that of its most famous monasteries Fojnica and Kreševo. The chronicles were testimony of the history and the activities of the Franciscan province Bosna Argentina which in the second half of the 16th century included monasteries in

Hungary, northern Croatia, Dalmatia and parts of Romania and Bulgaria (Pranjković 6). These early works of historiography depict history and geography of Bosnia as well as life and ordeals of Christian population Bosnia under the Ottoman rule since the 15th century. The languages the Franciscan authors used were often a combination of vernacular, Latin and Italian and the scripts Latin and *bosančica*.

In the 19th century Bosnia and Herzegovina the social and political context for literary and cultural activities was not unlike that in the neighbouring Croatia although perhaps more complicated by its multiethnic and linguistic landscape. In both countries the intellectual engagements became closely linked to the revolutionary and cultural movements calling for freedom and independence from the ailing Ottoman Empire in case of Bosnia, and from Hungary and the Habsburgs in case of Croatia. Intellectuals from Bosnia and Herzegovina embarked on the journey of finding their cultural identity amidst national and ethnical conflicts and ambiguities. The Franciscan authors not surprisingly allied themselves with the strong Illyrian movement in Croatia led by Ljudevit Gaj which fought for political independence but also for closer cultural ties within the southern Slavic community. Language reform and political freedoms were primary aims of all the movements: the freedom to use their vernacular Slavic languages as official languages of education and political institutions as opposed to German and Hungarian in Croatia and Turkish or Arabic in Bosnia was an utmost priority.

In the first half of the 19th century a particularly active Franciscan on political and diplomatic front in his endeavours to free Bosnia from Turkish control was Ivan Franjo Jukić. But it is his tireless and eclectic work as educator and school founder, the editor of the first journal in Bosnia and Herzegovina (*Bosanski prijatelj*, 1850), ethnographer and geographer, poet and the author of literary prose that attracts the attention of modern literary scholars.

Jukić⁷⁷ was born in Banja Luka (1818) and got his elementary education from a priest as was common in times when institutional education was practically nonexistent. He continued his education in the Franciscan monastery of Fojnica joining the order in 1833 whereupon he was sent to Zagreb and later to Hungary to continue his clerical training. In 1840 towards the end of his studies he made plans to return to Bosnia with a group of his compatriots to organise an armed rebellion against the Ottomans, a campaign that failed due to lack of material and political support. He was sent by his order to Dubrovnik for his safety where he spent some time studying Croatian Renaissance literature. In 1841 he returned to Fojnica and in 1848 as a young cleric was sent to Varcar where he dedicated himself to the education of children in the school that he himself founded and which reportedly was attended by 30 catholic and 17 Christian orthodox children. Lacking schoolbooks he set to compose a first

⁷⁷ For Jukić's life and work see an extensive study by Boris Ćorić in *Sabrana djela* III, 9-101 as well as Ignacije Gavran in *Putovi i putokazi*, 82-87

didactic work for children (*Početak pismenstva i napomena nauka krstjanskoga*), later he organized two further schools and encouraged his brethren to do the same.

Several extended travels that Jukić undertook between 1840 and 1845 through Bosnia and Croatia were aimed at learning about geography, history and traditions of these countries and the peoples that lived there. Jukić's travel journals - he wrote seven altogether⁷⁸ - depict his observations and experiences vividly and with the accuracy lauded by some leading historians (e.g. Vjekoslav Klaić). However, Jukić also studied contemporary travel literature he could get hold of and used it as a source for his own works. One of his sources was a well-known travel diary by Alberto Fortis *Viaggio in Dalmazia* (1776), a work translated and republished all over Europe. A compilation in French by Jean Baptiste Breton was translated into German and published in Hungary as a *vademecum* with the title *Illyrien und Dalmatien oder Sitten Gebräuche und Trachten der Illyrier und Dalmatier und ihrer Nachbarn* (1816). Jukić refers to this travel guide in his early work *Putovanje iz Dubrovnika preko Hercegovine u Fojnicu* (*Sabrana djela I* 19). Jukić's prose works - most of them are historiography - reflect his interest in the history and geography of his country. As a follower of the European Romantic Movement the author turned to the culture of his people, their traditional poetry and legends which he collected and which were posthumously published as *Narodne pjesme* (1858).

The unsuccessful early political engagement of Ivan Frano Jukić was not to be the only one. Jukić established ties with the powerful Ottoman military leader Omer-paša Latas (1806–1871) shortly after the arrival of the Ottoman military leader to Bosnia. Latas was an Ottoman hero with successful military campaigns in the Eastern parts of the Empire. A Muslim convert with Balkan roots he had been sent to Bosnia to crush rebellions that plagued this western province in the first half of the 19th century. Smitten by the charismatic military leader Jukić - naively perhaps - was hoping to negotiate with his assistance the independence and freedom for Bosnia. However, Jukić in fact became a victim of political aspirations of Omer-paša who imprisoned him and kept him in jail for more than three months in Sarajevo, where Jukić, according to some reports, out of desperation tried to commit suicide. In 1852 he was taken on a long journey to Istanbul as a symbol and proof of a crushed Bosnian rebellion and a glorious victory of Omer-paša Latas, his former friend and ally. Thrown to dungeon in Istanbul for 25 days this tragic hero of Bosnian fight for independence almost perished there before he could be rescued by his brethren and the Austrian diplomats. He was sent to Croatia to live and work under the auspices of Bishop

⁷⁸ *Putovanje iz Dubrovnika preko Hercegovine u Fojnicu* (1841), *Putovanje po Bosni* (1842), *Povratak u Bosnu* (1842), *Putovanje po Bosni 1843 - drei Reisen*, *Putovanje po Bosni* (1845), *Zemljopis - poviestnica Bosne od Slavoljuba Bošnjaka* (1851), including *Zelje i molbe krstjana u Bosni i Hercegovini sultanu Abdul-Medzidu*, *Putovanje iz Sarajeva u Carigrad godine 1852 mjeseca svibnja*, prema *Sabrana djela Ivana Frane Jukić*, Sarajevo, 1973

Josip Juraj Strossmayer in Djakovo where he was forced to give up his political activities and aspirations and sadly forbidden to return to his beloved Bosnia. In 1857 Jukić travelled to Vienna on health grounds where he died in hospital at the age of thirty nine..

This last journey of utmost deception and suffering, his travels following Omer-paša Latas' convoy to Istanbul is described in his travel diary *Putovanje iz Sarajeva u Carigrad godine 1852 mjeseca svibnja*⁷⁹. Based on Jukić's correspondence it is safe to believe that the prose work was entirely written after his release from Istanbul and shortly before his death⁸⁰ in 1857. At this point it cannot be established with certainty if Jukić kept a diary during his travels but he most likely did take some sort of notes as some of his narrative includes great precision and details. Once finished the manuscript was given by Jukić to his fellow Franciscan Kunić and it was published posthumously in 1861 in Zagreb.

Jukić's travel journal from Sarajevo to Istanbul is a non-fiction prose of autobiographic character in which the narrator exhibits three aspects of subjectivity. On the one hand intimate thoughts and sufferings, physical and emotional of the subject are revealed, on the other hand narrator's thoughts, opinions and observations about his travel companions, people he encounters and spends time with. And finally he recounts traditional stories and myths about heroes he learns about on the way.

The subjectivity element of the narrative strategy becomes very compact especially when describing his physical pain and emotional suffering. In this case the depictions of nature underline the depth of feelings and pain: the darkness of moonlights, the bitterness of cold in the dark and unfriendly mountain landscape. The narrative strategy employs also documentary elements by quoting historic accounts of important events (*Kosovska bitka*) or by mentioning archaeological findings and ancient authors as a reliable source (e.g. Porphyrogenetos). Phantasy becomes a strategy in case of traditional myth sources about heroes and accounts of their victorious and celebrated deeds.

In order to underline immediacy of incidents and episodes in which the narrator is taking part the author keeps using present tense to tell of past events. Sometimes he switches swiftly between the past and present tense. The overall impression of the narrative is however that of the parallel or almost parallel to the events and not the description in retrospective chronological order. Sentences are kept short, verb forms perfective (aorist), unless the impression should be that of suffering and slowness caused by suffering in which case the author employs the imperfective tense. This is why Jukić's style here is very lively, concise and frequently contains elements of suspense.

⁷⁹ *Sabrana djela*, II, 450-471

⁸⁰ See his letter to Grgo Martić, dated March 25, 1857 and his plans and efforts to finish *Putovanje*, in *Sabrana djela III*, p. 189. Jukić died in Vienna on 20 May 1857, see Ćorić in *Sabrana djela III*, p 206 - 209

The journey begins in Sarajevo the night of the 2nd of May 1852 as the reader is explicitly informed. After having been thrown to the dungeon and kept there for three and a half months, Jukić was told to dress himself and get ready but he is not told where he was being taken to or for how long. It was only much later, as they reach Bitola in Macedonia that he would be told that the reason for his trip had a practical reason for Omar-paša. It should demonstrate and provide evidence of Latas' success in combating rebels in Bosnia. The prisoner was also to learn during his trip that hundreds of other prisoners had to make a similar journey as a punishment for opposing the Ottoman rule.

The journey took him first through Bosnian villages and towns and then followed the towns in the Turkish-ruled Kosovo province: Priština, Novi Pazar, Mitrovica, Janjevo. Realistic descriptions of villages and towns with its ethnic and religious diversity display a deep interest of the narrator who is adamant at finding more details through conversations with his fellow travellers or even his guards. His desire to acquire knowledge and his curiosity serve sometimes as a remedy as it helps him forget the hardships of travel on horseback across mountains covered with snow.

As they reach Karadag, the Black Mountain north of Skopje (Skopska Crna Gora) and pass Kačanik, the journey continues through Macedonia along the river Vardar. The tone of narrative becomes lighter; the traveller seems to enjoy the beautiful colourfulness of the Vardar valley as the flat countryside replaces cumbersome mountainous paths and makes travel easier. The author is smitten by the beauty and abundance of fertile fields and orchards and claims it to be the most beautiful province in all of Turkish Empire. At the same time the author evokes the glorious history of Macedonia before it was conquered by the Turks. The area is described as being very rich and having strategically excellent location between east and west which permits its merchants to trade with rice, tobacco and oil with Bosnia. The town⁸¹ of Skopje, which we learn is so called by the Bugarians and the Serbs and Usküb or Ušćup by Turks and Bosnians respectively had a population of about 20.000 of which according to Jukić two thousand were Christian, others Cincar, Bulgarians and Serbs. Till 1845 it used to be an administrative seat of the *vezir*. However, it had suffered during the conflict between the rebel Arnauts and Omer-paša who crushed the opposition of local *begs* and sent many to exile.

As the convoy halts in Skopje, the author recounts a scene in the prison where he was kept. A large group of some 150 prisoners (which he identifies as Bulgarians) kill their time by singing and playing traditional instruments *šargija* and *ćemenet*. One of them in particular caught his interest as he was almost a child, maybe fifteen or at most sixteen years old. When asked why he was merry and sang louder than any other prisoner, but especially why he was in prison altogether, he explained he had killed someone. The young man told a story of

⁸¹ *Sabrana djela II*, 465-466

love and jealousy that made him take life of his contender for the love of a beautiful young girl. To kill for such an irrelevant cause, pondered the astonished Franciscan.

The journey through Macedonia takes the Omar-paša Latas' caravan with the prisoner through Macedonian towns Veles and Prilep where Jukić takes the opportunity to evoke the popular hero of the epic tradition (*narodna pjesma*) and rebel against the Turks, Marko Kraljević. They pass Manastir, the valley and the town of Bitola, an important military base and the seat of the Ottoman *vezir* surrounded by beautiful fields covered in wheat and lovely countryside according to the author.

From this point on the journal recounts the travel southwards along Vardar river, past Ostovo Lake and the beautiful landscape around Vodina (Voden, Edessa) towards the Aegean Sea and Solun (Thessalonica). The caravan reaches Aegean Sea very fast, the number of days being rather unrealistic for such a large distance. It is not quite clear if the author made an error or did not remember the travel details as he tried to complete his writing as some inconsistencies can be detected here as far as time and distances. The final stretches of the journey by ship, the scenes and conversations with seamen, his countrymen, and the arrival to Istanbul at dawn, all depictions are examples of Jukić's concise but masterful narrative:

*Sutradan sunce me ogria; vidismo i Galipolje, gdje se vapor malo ustavi. Eto nas i u Dardanelah. Noć se uhvati ... Sutra je bio petak. Svanu se i mi se začudismo, šta to niče iz mora: to je bio Carigrad.*⁸²

The follow-up to *Putovanje*, an account of his imprisonment in Istanbul, which the author had planned and announced at the end of the travel diary, has never been written.

The ethnicity was regularly addressed by Jukić in his descriptions of villages or provinces he travelled through: it was for him important information that he wanted to include in his writing. He associated ethnicity and defined it as being closely related to the religious affiliation: Bosnian Moslem population he called *Turci* (Turks), the Christian orthodox *hristijani* and Serbs. He differentiated, however between the Ottoman Turks and local Muslim population - *Turci*. The author's references to and remarks on Orthodox Christians and Moslems - but also ethnic Turks - are often ironic, but his attitude is never hostile. The hardship of living and sufferings of the poor are depicted as common to their humanity. Therefore typical religious or ethnic reservations are kept within the limits of tolerance. The foreigners are - with their military power - those who exploit the locals, that is the underlying political message of Ivan Frano Jukić.

⁸² *Sabrana djela II*, 470

Jukić often mentions Bulgarian population as being the most numerous in the province of Macedonia and their language as Bulgarian. However, the notion of ethnicity does not coincide with his understanding of geographical or historical borders of Macedonia. In his *Pregled turskog carstva u Evropi*⁸³, Jukić identified and described Macedonia as a province stretching between Romania and Bulgaria in the east, Epir and Albania in the west and Thessalia and the Aegean Sea in the south. It included Thessalonica, Mount Athos and Cassandra. The entire population of some 130.000 according to Jukić were Bulgarians, Greeks and Arbanas (Albanians).

As far as linguistic differentiation is concerned, Jukić mentioned that the majority of people in towns which he travelled through in Macedonia spoke Bulgarian; he pointed this out particularly in relation to the Macedonian south. The other Slav-speaking population according to Jukić spoke Bosnian language which he obviously differentiated from the Serbian but mentioned explicitly at times that the Serb population spoke Bosnian. He also made reference to the Greek liturgy being used in Macedonia and as a Roman Catholic cleric worried about its possible spread in the region.

In this respect the work of Ivan Frano Jukić and especially his travel diary from Sarajevo to Istanbul represents an intellectual search for identity so typical in the European literature of the Romantic period. In case of Jukić it is important to point out that his religious and clerical affiliation played a important if not decisive role in his representation of ethnicity and understanding of linguistic identification and identity.

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⁸³ *Sabrana djela III*, 379-420

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Hodoeporics and Construction of Cultures: Italian Travelogue about Macedonia

Abstract: This paper deals with the way of the construction of culture functions in a travelogue. As a typical product of 'dislocation', the travelogue discovers all the nuanced and manifold effects of the 'close encounters with Otherness'. Consequently, a dozen of travelogues are being examined, all written by Italian travelers, who, in different occasions, visited the Balkans and Macedonia, in periods between the 15th and the 19th centuries. The travelers usually come from the Catholic missionaries, or are diplomatic representatives within the Ottoman Empire, or collaborators of the Venetian 'bailo', or merchants, scientists, artists, etc. To reach the Balkans they either used the old Roman road 'Via Egnatia' (Rome-Brindisi-Durres-Struga-Ohrid-Bitola-Florina-Thessaloniki-Constantinople), or the 'Dubrovnik road' (Dubrovnik-Sarajevo-Prishtina-Skopje-Plovdiv-Constantinople). The most interesting testimonies are those by Gio Mario degli Angiolelo from Vicenza, a captain in the Venetian army; Venetian official secretary Marin Sanudo; the Italian bishop Paolo Giovio; the Venetian missionary Lorenzo Bernardo, and his secretary Ivan Cavazza; the painter Cesare Vecellio; the Venetian cartographer Vincenzo Coronelli, and the young doctor from Naples Giuseppe Antonelli.

Key Words: travelogue, Italian travelers, cultural models, imagology, Macedonia, The Balkans

Different characteristics of the life in Macedonia, and in the Balkans, emerge from their writings: the architecture, nature and the landscape, the economic and political situation within the Ottoman Empire, the condition of living for the Christian population compared to the Muslim one. The travelers don't always make a distinction among the nations in the countries they visited, thus their report often presents an image of a non-defined, 'exotic' collectivity. Being mostly interested in the 'Oriental' topics, these texts, however, cannot escape 'Orientalism', sometimes dealing with a discourse full of prejudices and stereotypes. A very clear distinction is visible on the bases of the East/West or North/South perceptions, emphasizing the Eurocentric gaze of the travelers themselves. Observing other people in their environment necessarily mirrors the observer's own culture and mentality.

As a typical product of 'dislocation', the travelogue discovers all the nuanced and manifold effects of the 'close encounters with Otherness'. Therefore, it has always been an important part of Comparative Literature Studies, offering a variety of topics and materials for a comparative analysis. Studying travelogues today means getting close to many other fields of research, such as Imagology (travelogues are always full of images of peoples and places),

Postcolonial Studies (the description of 'the Other' is often an instrument of the dominant ideology), Gender Studies (which try to overcome the dominant male view of the travelers in the past), Identity Studies (representation of cultures), or Migrant Literature (as a product of a new, displaced world) (Nucera 2002: 129). All relevant works of the last few decades concerning travelogues and travel literature treat similar issues (Pratt 1992, Kaplan 1996, Monga 1996). Especially the last topic, namely, migration literature, nowadays offers a broad list of possibilities for intercultural research, since it is directly connected to literature born out of exile, movement, a journey. It is clear that traveling and literature are strongly related, starting from Homer's *Odyssey*, and all the way to all types of the contemporary literary nomadism.

Recently, two books dedicated to the topic of travels and travelers have particularly drawn my attention, both penned by contemporary Italian authors, namely, Claudio Magris and Antonio Tabucchi. The first one, Magris's *Infinito viaggiare* (Infinite travel) is a book that stands between a travelogue and an essay, a form often associated with Magris, especially when having in mind his most successful title to this day, *Danube*, 1986. A brilliant narrator of places, one who has created a myth for his own city, Trieste, in his recent work, Magris writes about the *status viatoris*, considering it as an "existential condition of traveler" (Magris 2005: VIII). For Magris, a journey is also about returning, for it teaches us how to live with a greater degree of ease and poetics in our lives, even when at home. It is important to cross the borders (political, linguistic, social, cultural, psychological, invisible), and what happens then is: exploration, deconstruction, and recognition of the world, and ourselves, too. Consequently, the traveler, according to Magris, is like an archeologist, since he goes down to various levels of reality, to read secret signs. But the traveler needs to find a key for a place. Some places offer it readily, others, however, hide that key and the encounter may easily fail. Like all encounters, the one with a place and inhabitants is adventurous, rich in promises and of course, risky. Some places speak even to the most disinterested traveler; others never do, or don't do it directly and in a straight-forward manner (Magris 2005: XXI). Can we really possess a home, is one of the questions Magris asks. We all feel good in our home, in this phantom of "safeness". However, when we start a journey, it is clear that we cannot really possess a home, but we can just stop there, for a night, or for a life (Magris 2005: X). Magris also refers to the popularity of the diary form, while saying that maybe today the most authentic prose is not that which is based on pure invention and fiction, but the one based on direct contact with the facts. According to him, "jumping into reality" and creating a "no fiction literature" should be a goal of contemporary narrative prose (Magris 2005: XVI).

Travels and Journeys by Antonio Tabucchi is apparently a non-intentional book about traveling. "I am a traveler who never traveled with intention to write about it", says Tabucchi, "this has always looked weird to me. It would be as if you would like to fall in love, just for being able to write a love

novel”(my own transl.) (Tabucchi 2012: 17). Tabucchi is another great traveler and narrator, famous because of his writings about Portugal and the city of Lisbon in particular, wrote the travelogue just two years before his death in 2012; in it, he stresses the importance of travelogues in gaining new knowledge, in spite of their subjectivity. He claims that in the past travelogues were used as guide-books, and that we should certainly return to this old-age tradition: “In other times, when a curious and educated reader started a journey, he didn’t put in his suitcase a travel guide (there weren’t such), but books from previous travelers in the same places. Those books didn’t have information about hotels and restaurants, but thoughts about the way of life, the way of thinking, speaking, living...(my own transl.)” (Tabucchi 2010: 243) Tabucchi has always insisted on the ‘human’ prospective of places, putting them in relation to our emotional life: “A place is never just ‘that’ place: that place is also us, to a certain extent. We had been carrying it within us, somehow, without knowing it – until one day, by chance, we happened upon it (my own transl.)” (Tabucchi 2010: 183).

The figure and point of view of the traveler are essential in the discussion about the delicate encounter with otherness, which happens in every journey and in every single travelogue. All critical studies dedicated to the interpretation of places and landscapes have to cope with this. By presenting his model of ‘geocriticism’, Bertrand Westphal locates this discipline somewhere between the *geocentric* and *egocentric* approach, claiming that every analysis of space is meant to become a part of a broader analysis of the author himself (Westphal 2009: 157). Claude Levi-Strauss sarcastically wrote at the beginning of his *Tristes Tropiques*: “I hate traveling and explorers” (Levi-Strauss 1992: 17). But this is not hatred, of course, for those who travel, but for those who are trying to impose onto others the models of their own culture, deforming everything through the glasses of ethnocentrism. The danger he speaks about is called ‘cultural cannibalism’, because the most powerful culture ‘eats’ the weaker one. It is obvious that when travelers travel to new places, they carry with them also their prejudices (opinions before the empiric experience) or stereotypes (simplified information or invariable images of an object). Thus, we can easily say, with Susan Bassnett, that travelogues contribute to the ‘creation’ of cultures, because texts are born in a region, but they can also ‘create’ it. And not only, but also that they continue to further spread the ‘created’ image of the places they once described (Bassnett 1996).

These premises could easily be applied to the travelogues treating the region of the Balkans, including Macedonia. Besides the famous travelogues about the former Yugoslav countries, presented for example in the classic work of Rebecca West (West 1993), or more recently those dedicated to the Balkans, but mostly from an English standpoint, as was the basis of the famous work by Maria Todorova (Todorova 1999), another book comes to mind. Entitled *Wild Europe: the Balkans in the Gaze of Western Travelers*, this text by Slovene

anthropologist Božidar Jezernik brings forth an interesting analysis based on an extremely large number of travelogues, dating from 16th to late 20th century. By their representation of 'the mythical Balkans', while discovering a grotesque atmosphere and stories about a 'land of satyrs', or claims to have seen 'men with tails', even at the beginning of the 20th century, the travelogues treated in Jezernik's work permit this author to talk about the danger of demonization of the cultural 'Other', and about the reticence towards the integration among the cultures. According to Jezernik, European travelers saw in the Balkans 'deep rivers' and 'high mountains', because even nature was seen as an obstacle, and not as a landscape to be admired (Jezernik 2010: 22). From numerous travelogues he analyzed, Jezernik concludes that paradoxically Europeans brought to the Balkans the idea of the nation and nationalism, during the final days of the Ottoman Empire, ideas that were afterwards strongly judged by the same Europeans as a typically Balkan phenomenon. Thus, the old Balkan spirit of coexistence went away forever, mythology took the place of history, and the first victims were the old ideas of tolerance and multiculturalism (Jezernik 2010: 324-325). Similar ideas can be seen in Nino Raspudić's book *Jadranski (polu)orijentalizam* (Adriatic Semi-Orientalism), which treats the relations between Italy and the peoples from the 'Oriental' side of the Adriatic Sea. Raspudić follows the lesson of Edward Said and Antonio Gramsci, especially in the terms of 'cultural hegemony', and treat the one-sided communication, which consisted of transferring the Italian cultural heritage to the Slavic countries, but never in the opposite way (Raspudić 2010).

My own research, regarding the Italian travelogue about Macedonia, is based on the material coming from a unique source, namely, Aleksandar Matkovski's rich collection *Makedonija vo delata na stranskite patopisci* (Macedonia Through the Works of Foreign Travelers). The author has collected and published a huge collection of travelogues, with short comments about every single text. The collection is based on documents found in the Library of Congress in Washington, DC. (USA) and in the Bibliothèque nationale in Paris (France). The documents consist of a variety of official reports, private letters, or parts of scientific research. Matkovski makes an interesting observation in regards to the nationality of the traveler, which define the traveler's particular interests. So, the author has noticed that an Englishman, for example, is more interested in economy, prices and trading, that the Russian traveler insists on religion, especially the spread and state of orthodoxy, while the French and Italian travelers have been mostly interested in clothes, manners, popular traditions etc. (Matkovski 1991: 12)

While speaking about the subject of this paper's interest, namely, works of Italian travelers, Matkovski treats a dozen of texts written in the period from 15th to the 19th centuries, mostly by missionaries who travelled from Rome to Constantinople. He claims that those travelers used two main roads to reach (or pass through) Macedonia: the Dubrovnik Road and/or the Via Egnatia road. The

former (Dubrovnik-Sarajevo-Prishtina-Skopje-Plovdiv-Constantinople) was considered more complicated and more dangerous, while the latter (Rome-Brindisi-Durres-Struga-Ohrid-Bitola-Florina-Thessaloniki-Constantinople) was usually preferred by the travelers.

Let's see who those travelers were, in a chronological order:

1. **Bartolomeo de Jano**, a monk, who took part at the Assembly in Ferrara, and traveled to Constantinople in 1443. His writings are a testimony of the first Ottoman arrivals in the Balkans. He treats mostly religious topics, claiming that many Christians have been captured and taken away, to become, later, good Saracens. De Jano expresses his deep regrets in this regard.
2. **Giò Mario degli Angiolelo**, a captain in the Venetian army, was born in Vicenza. He was arrested in 1470 by the Sultan on the island of Evia, in the Aegean Sea. This travelogue is in fact his diary, where the landscapes of Aegean Macedonia are being described in detail.
3. **Marin Sanudo** (1497-1533), a Venetian secretary, belonged to a very distinguished Venetian family. His famous work is his *Diary* in 59 volumes, where he also describes a journey to Constantinople.
4. **Paolo Giovio**, an Italian bishop from Nucera, visited our lands in 1537. It is known that he traveled a lot, visiting the Holy Land and the Ottoman Empire. In his work, *Turcicarum rerum commentaries Paulu Jovii episcopo Nucerini* (Comments on Turkish Things, by Paulo Jovio, the Bishop of Nucera) he gives a list of the Sultans and speaks about their rules.
5. **Cesare Vecellio**, a painter, engraver and printmaker from Venice. He was the cousin and student of the painter Titian. He traveled in our lands in 1590, where he worked on his Album of traditional clothes and ornaments, *De gli Habiti Antichi e Moderni di Diversi Parti del Mondo*. (About the Uses of Antiques and Moderns in Different Places of the World)
6. **Lorenzo Bernardo**, a Venetian missionary, in 1591 was sent to Constantinople to arrest Girolamo Lippomano, who had been accused of manipulations. His travelogue is the official report to the Venetian Senate, where he writes about the conditions in the Ottoman Empire, describes the phenomenon of the *Janissaries*,⁸⁴ etc.
7. **Ivan Cavazza**, a secretary of Lorenzo Bernardo. His travelogue from 1591 is in fact his Diary, very accurate, precise and full of information, thus a precious source of facts and comments. He has given a beautiful description of the River Vardar, all the way from Skopje to Thessaloniki, as well as of Lake Ohrid, where he described some typical kinds of fish: carp, trout and eel.

⁸⁴ Infantry units that formed the Ottoman sultan's household troops and bodyguards. The force was created by the Sultan Murad I in the 14th century and was abolished by Sultan Mahmud II in 1826.

8. **Vincenzo Coronelli**, a Venetian cartographer, who traveled in 1686 and wrote his *Description géographique et historique de la Morée*. (*Geographic and Historical Description of the Morée*)
9. **Giuseppe Antonelli**, a young doctor from Naples, was in the medical service of the Ottoman Empire in 1858. His testimony is related to his professional work in Thessaloniki and Monastir (Bitola), containing precious descriptions of many scenes from the everyday life of people. Numerous considerations are given about differences between the Muslim and Christian populations. This travelogue has been of extreme importance to historians, because it offers a testimony and detailed information about two less-known uprising movements of the Macedonian people.

What did those travelers see? The travelogues written by Italian authors are rarely dedicated exclusively to Macedonia. They are part of the European interest in the Balkans, and in the East, in general. Mostly, we are dealing with official reports of Venetian or Catholic missionaries, written in a fixed form, without any greater literary ambitions. All Italian travelogues speak about an exotic collectivity of the Balkan people, without being able to notice defined nations and national traditions. The only distinction they could make is the one between the Christian and Muslim populations. Italian travelers admired the landscape and the local architecture, the picturesque Oriental constructions, the Old Bazaars, etc. On the other hand, all travelers share their surprise and disappointment about the low standards, the strange way of life, the lack of security, etc., constantly comparing those facts to the living conditions in their countries.

Coming full circle, we can say that dislocations can indeed produce a 'cultural model' of a place, and contribute to the 'construction of cultures'. The travelogues we examined are obviously a part of the Western curiosity and the willingness to explore, but they are not free of prejudices and/or stereotypes. They have certainly transferred precious information about the specificity of our countries for Europe, but on the other hand, they have also contributed to the creation of the well-known 'cultural pattern' about the Balkans, too. Dealing mostly with binary oppositions: West/East, mind/body, culture/nature, order/chaos, rational/irrational, mature/immature, Western travelers have also shown their 'Imperial Eye', coming close to a literature approaches defined as 'Orientalism' (Said 1979). Their gaze in the Balkans becomes a gaze in the mirror, because in the end we realize that reading a travelogue about unknown countries, means learning so much more about the traveler himself. Mutual curiosity should be encouraged, for despite all the differences, we are certain that Italian and Macedonian cultures could easily be seen as a part of a unique system of civilization, having their roots in the ancient, Mediterranean region.

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A Study in Intertextuality: *The Pilgrim's Progress* in Charlotte Brontë's *The Professor* (1845/57) and *Villette* (1853)

Abstract: The article looks at two of Charlotte Brontë's novels, *The Professor* and *Villette*, and traces the intertextual relationship between them and the first part of John Bunyan's *The Pilgrim's Progress*. By analysing three scenes in particular, it is demonstrated how the spatial imagery of Bunyan's allegory is used in *The Professor* and *Villette* to refer to the narrator-protagonists' inner lives. It will be shown how parallels become particularly relevant in the context of episodes which deal specifically with travel. The relationship between exterior material landscape and the inner landscape of the individual will also be explored.

The article demonstrates how Brontë avails of Bunyan's imagery in order to convey the complexities of the human psyche and in so doing adds dimensions of meaning to her own works.

Key Words: Charlotte Brontë, *Villette*, *The Pilgrim's Progress*, intertextuality, landscape of the mind

This essay explores the influence of Bunyan's *The Pilgrim's Progress* on two novels by Charlotte Brontë and uncovers a level of intertextuality that is embedded in the spatial imagery of the novels, particularly in the episodes which focus on travel.

As the critic Barry Qualls states in his work *The Secular Pilgrims of Victorian Fiction* about Brontë's writing, "Her place of analysis is always from within, her one viewpoint always the inner self's effort to chart the boundaries between the private and social worlds" (Qualls 44). Starting from this observation, my essay will examine the portrayal of the inner world as landscape⁸⁵, going beyond the more general observation that the landscapes or settings of the novels and the main characters' inner lives are closely related. This has been critically noted before: Liana F. Piehler, for example, writes that "Lucy Snowe's attention to visual depictions of personally significant spaces becomes a 'map' of her self" (43). This essay will show the relevance of the images of *The Pilgrim's Progress* in this process.

Both Charlotte Brontë's first mature novel and her last are travel narratives in the sense that their protagonists cross the sea to go from England to continental Europe. *The Professor*, which was written in 1845 and 1846, is

⁸⁵ An explicit example of the mental life as space can be found in Dr John's description of hypochondria: "Medicine can give nobody good spirits. My art halts at the threshold of Hypochondria: she just looks in and sees a chamber of torture, but can neither say nor do much. Cheerful society would be of use; you should be as little alone as possible; you should take plenty of exercise." (V 257; vol. II, ch. 17)

narrated by William Crimsworth, the younger son of a formerly wealthy couple, who is left orphaned and brought up by his aristocratic uncles. Not satisfied with the scheme they have for his life – he is to marry one of his cousins and become a rector – he briefly works as accountant for his estranged brother, a mill-owner, but leaves after his position and the treatment by his brother have become unbearable to him. He then decides to go to Brussels, “in search of money”, as an acquaintance of his sardonically puts it (*P* 83; ch. 6).

Brontë’s final completed novel, *Villette*, written about seven years later, has a plot similar to that of *The Professor*. The narrator, however, is female, the friend- and penniless Lucy Snowe who also migrates to Belgium (or Labassecour as it is called in *Villette*) looking for employment and finds it as an English teacher in a boarding school for young ladies. Both characters are in search of a new beginning, a turning point, which will bring them to new shores. Both set out on their respective journeys alone.

The relationship between the two novels is certainly a close one – *The Professor* was not published during Brontë’s lifetime and *Villette* is often seen as a more refined and credible re-writing of it. A contemporary critic, E.S. Dallas, remarks:

Afterwards, when she [Brontë] became more accustomed to the expression of impassioned thought, she rewrote the tale, and as by some volcanic agency interminable plains are elevated into mountains and sink into gloomy ravines, the story ceases to be flat, and becomes vigorous and lifelike as a land of hill and heather. (Allott 131; Review by E.S. Dallas; Source: from the review of Mrs Gaskell’s *Life of Charlotte Brontë* in *Blackwood’s Magazine*, July 1857)

It is noteworthy that both stories are likened to landscapes – the one flat and monotonous (recalling the descriptions of the Belgian landscape in *The Professor*⁸⁶), the other sublime and dramatic, with mountains and ravines. The critic conceptualises the novels in spatial terms, and this is not merely due to a literary convention, but to the specific manner in which the stories are constructed and to the literary predecessors who have left their traces in them.

It has often been noted how important John Bunyan’s Christian allegory *The Pilgrim’s Progress* (whose first part was published in 1678) is for the Victorian novelists in general and for Charlotte Brontë’s work in particular.⁸⁷ Barry Qualls writes about Brontë’s preface to *Jane Eyre*: “The allusions to Bunyan and to the Bible which figure so prominently in this Preface pervade all

⁸⁶ Crimsworth describes his first impressions of the Belgian landscape from the coach in the following terms: “Green, reedy swamps; fields fertile but flat, cultivated in patches that made them look like magnified kitchen-gardens; belts of cut trees, formal as pollard willows, skirting the horizon; narrow canals, gliding slow by the road-side; painted Flemish farmhouses; some very dirty hovels; a gray, dead sky; wet road, wet fields, wet house-tops: not a beautiful, scarcely a picturesque object met my eye along the whole route; yet to me, all was beautiful, all was more than picturesque.”

⁸⁷ A recent article on “The Victorians and Bunyan’s Legacy” by Emma Mason appeared in *The Cambridge Companion to Bunyan* (ed. Anne Dunan-Page), Cambridge: CUP, 2010. 150-161.

of Brontë's novels, which are structured around the journeys of their protagonists through the 'dreary wilderness' (JE: II: 10: 354) of this world." (Qualls 51) The first part of *The Pilgrim's Progress* tells the allegory of Christian, who leaves his family and friends in his hometown, "the city of Destruction", and resolves to make his way to the Celestial City, encouraged by his readings of the Bible. On his journey there, he encounters characters and places which have entered into the English language and have almost become dissociated with their source – like the Slough of Despond or Vanity Fair. Christian's path leads him through a landscape full of hills and valleys to be crossed, gates and doors to pass through, by-ways and shortcuts to be avoided. He is guided by Evangelist and accompanied by various other pilgrims, such as Faithful and Hopeful. The text provides a wealth of spatial imagery, and many reverberations of it can be found in Charlotte Brontë's writings.

In order to explore the relevance of the journey as a plot element and as a part of the two novels' specific literary imagery and to go beyond the general observation that there are some direct allusions to *The Pilgrim's Progress* in both texts, this essay will focus on three scenes in *The Professor* and *Villette*. In order to illustrate the depth of the intertextual connection I have purposely not chosen the scenes which contain literal references, such as the comparison of Lucy Snowe's stay in Bretton at the beginning of *Villette* to Christian's and Hopeful's sojourn by the River of the Water of Life in *The Pilgrim's Progress* (PP 113; V 62; vol. I, ch. 1).

The first scene is the moment near the conclusion of the journey to Belgium respectively Labassecour, which exists in both texts. It is important that these passages capture the moment of not quite having reached the journey's destination, in an instant of inbetween-ness and suspension of action.

This is the scene from *The Professor*:

Liberty I clasped in my arms for the first time, and the influence of her smile and embrace revived my life like the sun and the west wind. Yes, at that epoch I felt like a morning traveller who doubts not that from the hill he is ascending he shall behold a glorious sunrise; what if the track be strait, steep, and stony? he sees it not; his eyes are fixed on that summit, flushed already, flushed and gilded, and having gained it he is certain of the scene beyond. [...] Difficulty and toil were to be my lot, but sustained by energy, drawn on by hopes as bright as vague, I deemed such a lot no hardship. I mounted now the hill in shade; there were pebbles inequalities [sic], briars in my path, but my eyes were fixed on the crimson peak above; my imagination was with the refulgent firmament beyond, and I thought nothing of the stones turning under my feet, or of the thorns scratching my face and hands. (P 87; ch. 7)

While an actual journey is just taking place – Crimsworth is travelling on the road to Brussels – the narrator's imagery mirrors the exterior action to describe his feeling of elation and freedom. He uses this moment to sum up his

experience of being a young man intent on making his own way in the world: "Yes, at that epoch I felt like a morning traveller [...]" This feeling, described in heightened literary language, is juxtaposed with the rather mundane reality of travelling along "fields fertile but flat, cultivated in patches that made them look like magnified kitchen-gardens" (as the reader learns only a few lines later) – the material landscape and that of the mind are opposed.

The foil for this mode of representation is *The Pilgrim's Progress*, especially in its allegorical character. Liberty is personified as a female companion, or even lover, to William Crimsworth. She inspires him to take his eyes off the toilsome "reality" and fix his eyes beyond on a reality more lasting and reliable, the "refulgent firmament" which transcends the earthy material of pebbles, briars and thorns and the physical harm they can do to the wanderer. It is the image of the Hill of Difficulty which the narrator's memory has readily provided and which he re-models according to his own experience. The "strait, steep and stony" track recalls the strait and narrow path leading to Mount Zion in Bunyan's allegory (which is in turn related to the biblical image of the strait gate and the narrow way as described in Matthew 7:14). The relevance of the Hill of Difficulty is underlined by Brontë's preface to *The Professor*, in which she characterises Crimsworth's entire experience as the ascent of the Hill of Difficulty: "I said to myself that my hero should work his way through life as I had seen real living men work theirs - [...] that, before he could find so much as an arbour to sit down in, he should master at least half the ascent of 'the Hill of Difficulty' [...]" (P 37).

While Christian is motivated to ascend the difficult path leading up the hill by the hope for salvation in the next life (cf. PP 46), the positive influence Crimsworth feels is liberty. Christian climbs up the hill twice – after having left his scroll in the arbour where he rested, he must return to it and climb up again. He experiences a crisis after having climbed the hill for the second time, but then finds a resting-place at the palace Beautiful (cf. PP 50).

Crimsworth's sense of freedom is not so much opposed to, but maybe even triggered by the adversity of his circumstances. The expression "refulgent firmament" hints at a feeling of euphoria anticipating the happiness Lucy Snowe will experience during her ship's passage from England to Labassecour (cf. V 117; vol. I, ch. 6). The passage analysed above shows that the allegorical elements of *The Professor* not only serve to vary the tone of the work and to make events more alive in the reader's mind. They especially have the purpose of reflecting a character's inner condition, a psychological reality whose multiple layers and conflicts would be difficult to express in direct terms.

The second passage occurs in *Villette* when Lucy travels to Labassecour, in the middle of her passage across the sea from England:

In my reverie, methought I saw the continent of Europe, like a wide dream-land, far away. Sunshine lay on it, making the long coast one line of gold; tiniest

tracery of clustered town and snow-gleaming tower, of woods deep-massed, of heights serrated, of smooth pasturage and veiny stream, embossed the metal-bright prospect. For background, spread a sky, solemn and dark-blue, and – grand with imperial promise, soft with tints of enchantment – strode from north to south a God-bent bow, an arch of hope. (V 117; vol. I, ch. 6)

The almost pathetic tone is reminiscent of the words Crimsworth has found to describe his experience in the preceding passage. Lucy is here alone on the deck of the ship taking her to Labassecour, contemplating her “hazardous – some would have said [...] hopeless” (V 117) situation. As in the parallel scene of *The Professor*, Liberty appears as a comforting personification in the landscape of Lucy’s mind: “[...] Liberty lends us her wings, and Hope guides us by her star”. The allegory here serves not only as a remedy to loneliness (by creating ‘companions’ in the shape of allegorical figures), but as an antidote to a materially doubtful, if not desperate, situation. The hope drawn from it manifests itself in the day-dream about Europe described in the quotation. It is modelled on the vision of the golden Celestial City of *The Pilgrim’s Progress*, which Christian and his companions only see from a distance for the most part of their journey. Eventually, Christian and Hopeful enter together:

Now just as the Gates were opened to let in the men, I looked in after them; and behold, the City shone like the Sun, the Streets also were paved with Gold, and in them walked many men, with Crowns on their heads, Palms in their hands, and golden Harps to sing praises withall. (PP 164)

The essential difference is that Lucy’s vision of Europe does not include its inhabitants – she only imagines the landscape itself from a distance and models it on the religious icon of the New Jerusalem. This is not the whole part of her vision, though. Similar to the scene in *The Professor*, yet in a more decisive manner, this hopeful perspective is harshly retracted:

Cancel the whole of that, if you please, reader – or rather let it stand, and draw thence a moral – an alliterative, text-hand copy –
‘Day-dreams are delusions of the demon.’
Becoming excessively sick, I faltered down into the cabin. (V 62f.; vol. I, ch. 6)

The “alliterative, text-hand copy” is of course ironic, especially considering the context provided by the last sentence. The technique of neatly summing up the meaning of a text passage is frowned upon here, to say the least. This leads us to the question of interpretation: it works well in an allegory such as Bunyan’s, in which the meaning of individual figures is rather clear, even by just hearing their names (examples are the characters of Hopeful, Faithful, Mr Worldly-Wiseman etc.; the sentence “as thy name is, so art thou” (PP 170f.)

applies to them all), and we often find explanatory or synoptic marginal glosses such as “Christian made believe that he spake blasphemies, when ‘twas Satan that suggested them into his mind” (PP 68) in order to explain the meaning of individual episodes and resolve potential ambiguities.

In the two Brontë texts, however, meaning is less stable, for the images of *The Pilgrim’s Progress* are re-interpreted in psychological terms. While Christian is an ‘everyman’, William Crimsworth and Lucy Snowe are individuals (to such a degree that the reader cannot always identify with their decisions and behaviour). In a further step, it is useful to consider the imagery of the fictional autobiographies as integral parts of the narrators’ characterisation. The characters narrating the stories of their own lives produce the text as a mirror of their minds, and their imagination is the most important tool they employ in this process.

I will now examine a final scene, which is significant in illuminating one of *Villette’s* central topics: that of the re-encounter. With the geographical dislocation comes the loss of friends and family (if there were any to begin with), but it often triggers the recovery of long-lost acquaintances as well. This topos of the re-encounter is not as present in *The Professor* as in *Villette*, which is why I chose a scene from the latter. Lucy has just arrived in Villette and, being new to the town, does not know where to take a room. She does not speak French, but luckily meets a friendly English-speaker.

“Your shortest way will be to follow the boulevard, and cross the park,” he continued; “but it is too late and too dark for a woman to go through the park alone; I will step with you thus far.”

He moved on, and I followed him, through the darkness and the small soaking rain. The Boulevard was all deserted, its path miry, the water dripping from its trees; the park was black as midnight. In the double gloom of trees and fog, I could not see my guide; I could only follow his tread. Not the least fear had I: I believe I would have followed that frank tread, through continual night, to the world’s end.

“Now,” said he, when the park was traversed, “you will go along this broad street till you come to steps; two lamps will show you where they are: these steps you will descend: a narrower street lies below; following that, at the bottom you will find your inn. They speak English there, so your difficulties are now pretty well over. Good-night.”

“Good-night, sir,” said I: “accept my sincerest thanks.” And we parted. (V 125; vol. I, ch. 7)

This episode, despite the guidance by the Englishman, ends with Lucy’s losing her way in the labyrinthine streets of Villette – she never reaches the destination her guide has intended for her, but arrives instead by coincidence at the boarding school where she will find work as a teacher. Much later the reader

will learn that this 'saviour', as Lucy clearly perceives him, is in fact a childhood acquaintance of hers, even though she does not recognise him at this moment. It is significant that this re-encounter is combined with an episode of losing her way among the narrow streets, since the character will return again later on to Lucy's life in Villette and she will fall in love with him. Her love remains unspoken and unreciprocated, though, and is at some point more or less forcibly done away with. The spatial elements of the scene thus serve to prefigure the eventual outcome of their connection. Lucy's potential partner for life turns out to be someone else, Professor Paul Emanuel. Here the topos of the return comes into play again, because the professor, after Lucy and he have become engaged, has to go overseas to the colonies. Lucy waits for him for three years, but it is unclear whether he returns. He arrives once in her life, but maybe not a second time. The hope to be re-united is comparable to that of sharing the life to come with Jesus:

Why, there [in Zion] I hope to see him alive, that did hang dead on the cross; and there I hope to be rid of all those things, that to this day are in me an annoyance to me; there, they say, there is no death, and there I shall dwell with such company as I like best. (PP 54)

Villette provides a secular 'version' of this hope, one whose fulfilment cannot be certainly known, as the novel's ambiguous ending indicates, but which is intensely personal. The notion of hope is always linked with the imagination, indicating its potentially deceptive, but also inspirational nature.

By tracing the intertextual links between Bunyan's and Brontë's works, this essay has demonstrated that the private worlds of the inner self are imagined in spatial terms and that the inner landscape of the mind and of imagination are inextricably linked with the literal ones we encounter in the novels.

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Journeys to the Sun: Travel and the Impossible in *Primero sueño* by Sor Juana Inés de la Cruz

Abstract: Sor Juana Inés de la Cruz, the seventeenth century Mexican poet and intellectual, wrote her long and masterful poem *Primero Sueño* (First Dream) as an allegorical dream in which the soul travels during the night in search of knowledge. She built on the tradition of travels of anabasis and revelation started by Cicero's allegorical "Scipio's Dream," later continued by the Hermetic and Neo-Pythagorean schools, and she built as well on the also classical tradition of the philosophical poem started by Lucretius' *De rerum natura*.

In this paper, I claim that Sor Juana deviates from those traditions not only by presenting the very quest for total knowledge as philosophically problematic, but also by taking the allegory of the journey beyond the epistemological realm in order to reach into the ethical. I suggest that she achieves this by both a particular usage of the the Homeric epic tradition, and by references to mythological stories of failure as paradoxical ethical ideals. Thus, I claim that her poem should be read not only as a statement on the philosophy of knowledge, as has been read so far, but also and perhaps more importantly as a provocative proposal about the model of a life worth living. Moreover, I suggest that the allegorical layers of the poem invite an interpretation where the symbolical journey is actually four-fold: epistemological, ethical, autobiographical, and hermeneutical, which makes the travel of the soul in Sor Juana's poem undoubtedly one the most conceptually rich travels that literature has known.

Key Words: Sor Juana Inés de la Cruz, hermeneutics, mythological journeys, epic tradition, allegory, epistemology

The illegitimate daughter of a Spanish father she probably never met, Sor Juana Inés de la Cruz was a seventeenth century nun who lived in what today is Mexico, a region that at the time was part of the Spanish colonies in the Americas. She was an exceptional figure who had already achieved fame as a child prodigy with an outstanding intelligence and an endless thirst for knowledge. When she was seventeen, she stunned forty scholars of the church who tested her in several disciplines with her already extensive erudition. In order to devote her life to learning, she rejected marriage and entered the convent of San Jerónimo when she was still a teenager, and she lived as a nun for the rest of her life. She died young, at forty four, but her fame was such that her complete works were being published in Spain while she was still alive. Within her remarkable poetic output, one poem stands out as her undisputed masterpiece: *Primero sueño*, a title usually translated into English as "First Dream", the only work she said to have composed following her own desire.

This is the poem I am going to focus on. Let us start with a brief description. The poem has nine hundred and seventy five lines and was composed in the form called *silva*, consisting of the irregular alternation of rhyming lines of seven and eleven syllables. The poem has a basic narrative scheme that can be summed up as follows: At night, liberated from the chains of the sleeping body, the soul embarks on a journey towards heaven in order to achieve knowledge and understanding of the universe. The soul tries to reach this understanding in a process consisting of two successive attempts: the first attempt consists of a daring effort to achieve knowledge through a single act of intuition, of perception of the similarities of things with their images in the soul; the second attempt, after the failure of the first one, consists of a step-by-step method of classification and logical organization of the whole into categories, in order to try to understand reality beginning with the inferior, more simple things, and going towards the superior and more complex realities. When the soul is still trying to organize reality this way, dawn arrives and the soul has to go back to the waking body. And this is where the poem ends.

This basic narrative is inscribed in a highly complex and carefully crafted work in which Sor Juana draws from most of the literary traditions and philosophical systems available to her. Among those influences and allusions present in the poem, we can mention philosophical poems, a tradition started by the pre-Socratic philosophers and followed for instance by Lucretius in his *De rerum natura*; journeys of initiation and dreams of revelation, inaugurated by Cicero's *Scipio's Dream* and followed by several medieval works of the neoplatonic, gnostic and hermetic traditions; Spanish baroque poetry of the Golden Age; Greek mythology; Christian doctrine; Aristotelian dialectics; scholastic theology; mysticism and alchemy, among others. The journeys of revelation are certainly an important model for Sor Juana, but as opposed to what happens in those previous works, the soul in Sor Juana's poem does not achieve any revelation about truth or final knowledge. This makes this poem perhaps the first literary work ever written in order to suggest the impossibility of knowledge.

The importance of travel in Sor Juana's poem is at least double: on one hand, the narrative structure of the poem is itself a journey, that of the soul in search of knowledge; on the other hand, Sor Juana resorts to the figure of the journey in order to convey other meanings. More precisely, she resorts to two famous journeys of ancient mythology: the journeys to the sun carried out by Icarus and by Phaethon. In what follows I will first try to unravel some of the several ways in which the journey of the soul can be read, to focus afterwards on those specific mythological journeys and their possible meaning, crucial, as I hope to show, to the overall meaning of *Primero sueño*.

There is certainly no lack of readings and studies of this poem. But the vast majority of this criticism has focused almost exclusively on the epistemological aspect, the most obvious and explicit one. Critics have been mostly interested in

tracing the sources of the esoteric content, or the possible influence of this or other hermetic tradition, or the extent to which Sor Juana can or cannot be considered an esoteric thinker, and so on. All this is certainly important and relevant to the poem, but there are other aspects I consider at least equally important that have been surprisingly neglected so far. In order to better account for those aspects, I will discriminate them in four components: the epic, the hermeneutical, the ethical, and the autobiographical.

The epic dream

It is not hard to reach the conclusion that Sor Juana is deliberately inscribing her poem in the epic tradition. The first thing to notice is that Homer is the only poet mentioned in the poem, and that both Achylles and Odysseus, the major heroes in the Homeric poems, are also mentioned. Let us see the crucial passage, when the soul has just reached the highest point of the first attempt and directs the sight towards the pyramids in Egypt:

éstas, que glorias ya sean gitanas,
o elaciones profanas, 380
bárbaros jeroglíficos de ciego
error, según el griego
ciego también, dulcísimo poeta
– si ya, por las que escribe
Aquileyas proezas 385
o marciales de Ulises sutilezas,
la unión no lo recibe
de los historiadores, o lo acepta
(cuando entre su catálogo lo cuente)
que gloria más que número le aumente –, 390
de cuya dulce serie numerosa
fuera más fácil cosa
al temido Tonante
el rayo fulminante
quitar, o la pesada 395
a Alcides clava herrada,
que un hemistiquio solo
de los que le dictó propicio Apolo:
según de Homero, digo, la sentencia,
las pirámides fueron materiales 400
tipos solos, señales exteriores
de las que, dimensiones interiores,
especies son del alma intencionales:
que como sube en piramidal punta
al cielo la ambiciosa llama ardiente, 405
así la humana mente
su figura trasunta,

y a la Causa Primera siempre aspira.

[These, either gypsy glories,
or profane elations,
barbarous hieroglyphs of blind
mistake, according to the Greek
also blind, sweetest poet
– if for what he wrote,
the feats of Achylles
or the martial subtleties of Ulysses,
he is either not welcome by
the union of historians,
or finally received by them
(when he be included on their list)
he will add more glory than number –
from whose sweet numerous series [of lines]
it were easier to deprive
fierce Jove of flaming thunderbolt
or Alcides of bristling club
than to remove a single hemistich from
the ones propitious Apollo dictated to him:
according to Homer, I say, the sentence,
the Pyramids were material types,
external signs of the
internal dimensions that are
intentional species of the soul:
that as the ambitious ardent flame
goes up toward Heaven pyramidally pointed,
so the human mind
its figure imitates,
and to the First Cause always aspires (...)]⁸⁸

How can those allusions to the very origins of the epic tradition be understood? I suggest a two-fold interpretation of those references. On one hand, the heroes can be seen as identified with each of the two attempts of the soul to achieve knowledge. The warrior Achylles can be seen as representing the first attempt, driven by a single movement of sheer force, while the cunning Odysseus announces the second one, driven by the reasoned organization of the universe. On the other hand, it should be observed that almost everything in the poem is explicitly engaged in some kind of battle: the forces of the night against the forces of the day, soul against reality, sleep against the body, eyes against sunrays, volcanoes against the sky, eagles against the sun, light against darkness. So we can say that the whole poem can be seen as an obvious *Odyssey*, that of the soul in its journey towards knowledge, but framed in the warlike epic

⁸⁸All translations of the poem are my own.

tone of the *Iliad*. Homer being the only poet mentioned in the whole poem, and both of his works being referred to, Sor Juana seems to be combining both of Homer's poems in her own, claiming the epic tradition of the West as the origin of the lineage of her poem and a source of its unity.

The hermeneutical dream

In order to understand the hermeneutical component we need to pay attention to form. *Primero sueño* shows a very conscious treatment of formal construction, instances where we see that the form of the poem corresponds with what the poem is saying. I will give one example. In that same section of the poem just quoted, Homer's lines are mentioned and referred to as "hemistiques" forming a "numerous series". This is said at the same time that the poem exhibits the longest series of consecutive seven-syllable lines, which in the formal context of the poem can be considered as the "hemistiques," the shorter lines of the *silva*. But the reach of the meaning of form in this work is much broader than a few such correspondences. *Primero sueño*, I suggest, was composed so that the reader unwillingly reproduces in reality the process carried out by the soul in the poem. This is a central point; let us see it more clearly. The deliberate complexity of this poem, not to be found in that scale in other works by Sor Juana, turns the attempt of the reader to understand the poem in the first reading into a sure failure. I should mention here, to have a better idea of the poem's complexity, that some editions present it the same way translations are usually presented: the poem on the left page, and a prose version (both of course in Spanish) on the right one. It is only when the reader goes back to the beginning of the poem and reads it carefully and slowly, step by step, with the aid of reason to make sense of the convoluted syntax of the phrases and to organize the different parts, that the poem starts to reveal itself. Once we have noticed this formal feature, it takes only one more step to realize that, if the reader is reproducing the movements of the soul, then the reader has also suffered a sort of metamorphosis, turning first into a struggling Achilles and then into an unexpected Odysseus, resorting to subtleties and cunning to elude the many obstacles to comprehension. To sum this up: *Primero sueño* claims to belong in the epic Western tradition by explicitly alluding to the *Iliad* and the *Odyssey*, to their author and their two major characters. Moreover, through the way the form of the poem was conceived, the poem acts almost magically upon reality and transforms the reader into a kind of epic hero, and the reading of the poem into an odyssey made of words.

But the hermeneutical component has another aspect that deserves consideration. I am referring to the very fact that *Primero sueño* is a poem, that Sor Juana wrote her sceptical manifesto in verse rather than in prose. Several other texts by Sor Juana are in prose, and the previous texts telling dreams of

revelation, like Cicero's *Scipio's Dream* and the tradition it started, had been written in prose. There are of course previous poems where the search for revelation is present—most notably for Sor Juana, the works of Dante and San Juan de la Cruz. But the extensive presence of prose works sharing the same narrative material Sor Juana is resorting to, remind us that the medium of poetry is not obvious. I suggest that this choice might be a meaningful one in this case: it serves Sor Juana well in turning language itself into a subject of reflection, and maybe even in making an implicit critique of language. Language, the poem explicitly says, is insufficient to produce knowledge, but this is said in very refined poetic language. Poetry and knowledge, we may recall once more, have had since Plato and his exclusion of the poets from the ideal society a conflictive relationship in the cultural history of the West. Both poetry and philosophy need to resort to the same basic tool in order to exist, namely language. *Primero sueño* can be read as an answer to this old opposition. At different points in the poem speech hesitates, withdraws in cowardly, or is incapable of articulating itself in concepts. So the poem proclaims the failure of language as a tool to produce knowledge, at the same time it exposes a triumphant poetic language full of verbal virtuosism. The very language that says the incapacity to formulate knowledge does so by reaching a maximum of rhetorical splendour. In the contrast with the philosophical language that fails, poetic language acquires more intensity. Borges, the Argentine writer, once said that perhaps language was made not for reason but rather for aesthetics. *Primero sueño* seems to be saying exactly the same thing. The poem declares the limits of the rationality of language, and it is at the same time a celebration of the aesthetic use of language.

The ethical dream

I consider the ethical component to be the central aspect of the poem. Let us recall that this is a poem about the quest for knowledge. The poem has two moments we can consider as climatic in terms of the narrative. The first one occurs when the soul reaches the maximum height and tries to extend its look upon the whole universe. As was already said, this first attempt fails, and at this point Sor Juana resorts to a mythological figure to illustrate this failure: Icarus, whose attempt to fly comes to an abrupt end when he gets too close to the sun, which causes his fall and death. The second moment occurs when the soul is about to realize that the understanding of the universe may be possible through the methodical analysis and discrimination of all things. The soul is overwhelmed by the enormous task ahead, convinced of the imminent failure, and now the mythological figure Sor Juana resorts to is Phaethon. Let us recall that Phaethon is the son of Apollo who fails to drive the chariot of the sun, falls from the sky and dies. The question we could pose here is: why would Sor Juana resort to those two mythological figures instead of using other figures more

closely related to the quest for knowledge? Prometheus or even Orpheus come to mind. They perform equally ambitious and daring feats, but their goal is much closer to that of the soul in Sor Juana's poem: to be in possession of the knowledge that the gods possess. Why not seeing in that omission a possible meaning. This meaning suggests that *Primero sueño* is not, after all, a poem about the quest for knowledge, or not primarily about that. But rather about a specific ethics and a way of living, about a justification of human lives. Considering the fates of the two figures she chose to include at the end of the attempts to achieve knowledge, this is a model that consists of trying to succeed in achieving what is beyond our means; a model that compels us to look beyond what we can look at, to travel beyond the destinations we can reach, to try to get something that is just beyond what we can get.

Sor Juana actually referred to this ambition in two other poems. In one of her sonnets, she praises he who is not afraid in his dareness, and the symbol she uses is again Phaethon. In this sonnet, Sor Juana insists in the boldness and bravery required when facing a dangerous situation, or a situation that exceeds our capabilities. In another poem (the *Encomiástico poema a los años de la Excma. Sra. Condesa de Galve*), we find the same exaltation of the impossible goal. In this other poem, as it is the case in *Primero sueño*, Sor Juana resorts to the image of facing the sun with our eyes, again a symbol of an excessive ambition but an ambition whose very excess and impossibility turns into a virtuous one. In the pertinent passage in *Primero sueño*, arguably the very kernel of the poem, Sor Juana insists on this very aspect, first referring to the destruction of Phaethon and a few lines later presenting a variation of the same idea, a repetition that occurs at the culminating moment of the night, right before the day is about to break. The lines at the end of each presentation of the idea (lines 796-802 and 803-810 respectively) are worth quoting:

al ánimo arrogante
que, el vivir despreciando, determina
su nombre eternizar en su ruina.

[the arrogant spirit
that, by despising life, determines
to eternize its name in its own ruin.]

And their reelaboration a few lines later:

del ánimo ambicioso,
que...
las glorias deletrea
entre los caracteres del estrago.

[of the ambitious spirit,

that...
spells glories
among the characters of disaster.]

The poem keeps going for several more lines, but those lines are like a long coda of form and symmetry in which the body wakes up and the sun rises, restarting the whole cycle again. The true end of the poem occurred in those memorable lines that exalt the search of the personal destiny in the glorious defeat of an excessive aspiration. Phaethon defies Appollo but he doesnot obtain any reward from this act, other than his own dignity. By means of that failed act, against which he will be forever measured and remembered, he becomes the ultimate embodiment of the epic of failure. He becomes the one who succeeds, who can only succeed, in the very act of his own destruction.

The autobiographical dream

To what extent does not all this have, as well, an autobiographical dimension? Some personal references in the poem are clear, beginning with the desire for knowledge that Sor Juana repeatedly expressed as her own. The end of the last line of the poem (“y yo despierta” in Spanish; something like “and I am awake”) is particularly relevant. It is the only occurrence of the word “I” in the poem, in addition to the feminine mark in the final “a” in “despierta”. We can also add that the title in Spanish, “primero sueño,” is ambiguous. It can be read as “first dream,” as it has been usually understood, but also as “first I dream.” In this other reading, the title and the last line echo each other and form a coherent whole and a chronological succession. First you dream and then you wake up. Now the dream as a verb is also the dream as desire. A desire that can be so intense that the attempt to carry it out leads to self-destruction. Or maybe Sor Juana would phrase it differently: a desire that *should* be so intense that the attempt to carry it out leads to self-destruction. In order to reach the condition of a full life, in order to be the token of a justified destiny, desire has to be, as in Phaethon’s journey to the sun, the desire of an impossible. It is important here to realize that the poem is somehow performing this very attempt at the impossible it is presenting. Sor Juana deliberately named and composed her poem following the model of a previous poem in the Spanish tradition by Luis de Góngora, “Soledad primera” or “First solitude,” which many poets at the time considered the greatest poem in the Spanish language. Moreover, Sor Juana’s own life can be seen as tracing a line that ends in self-destruction after trying to achieve the impossible. His pursuit of learning and knowledge was at the time a social impossible for a woman. We know that in 1694, a year before her death, she publicly renounced to the practice of letters and her earthly possessions; she is even said to have sold the approximately four thousand books of her personal library. It is likely that she was secretly forced to do so by the church

authorities. Considered in relation to the life of its author, then, *Primero sueño* shows an eerie prophetic element as well.

I am reaching now the end of my commentary. The aspects of the poem I have highlighted can be rephrased as follows: *Primero sueño* is a formal construction of detailed precision; it is a declaration of the possibilities and limitations of the human mind and language; it is a commentary on poetry and philosophy; it is an exhibition of unusual erudition and learning; it is perhaps a personal confession and the key to a life; it is an allegorical epic of reading; it may also be, ultimately and above all, an ethics showing us a way of conducting our life. The ideal it suggests is clear in its goal and its paradoxical condition. The journey of the soul in Sor Juana's poem, analogous to the journeys to the sun of Icarus and Phaethon, suggests a model that compels us to seek failure, to crave for ruins, to desire, after all, our own destruction, as long as we reach it by trying to be merely that which we cannot possibly be.

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Spatio-Temporal Dislocations as an Aesthetic Strategy in *A Novel about London* by Milos Crnjanski

Abstract: In his final work, *A Novel about London*, Milos Crnjanski offers a dark vision of existence resulted from the story of construction and deconstruction of identity of Russian emigrants in London. In this paper, we consider how spatial dislocations in this text cause temporal ones, which in turn causes displacement of being (dislocation of identity), and how social and historical exile causes metaphysical exile. Every time the main character, duke Ryepnin, crosses from one space to another, his memories surface, and they emphasize the contrast in his life along the lines of past-present. The gap between bright past and dark present augments the metaphysical fall of the protagonist, which leads him into the non-future, to suicide. Combining discursive and symbolical details, Milos Crnjanski constructs this extraordinary piece, different in many aspects from his previous works, which gives us a more complete view of the opus of one of the most significant authors of Serbian literature of 20th century.

Key Words: spatial dislocations, temporal dislocations, exile, metaphysical exile, identity

Miloš Crnjanski's last novel, *A Novel about London* (1971), is about the obsessive theme of the author – emigration. Through the story of duke Nicola Ryepnin and his wife Nadia, he narrates about the destiny of people without their homeland, and about the ironic way history toys with human lives. Having left Russia after October Revolution, after roaming many European countries, Ryepnins end up in London, “the enormous city, whose embrace has been deadly for so many man and women” (Црњански 1972: 25). Not being able to make shift in the new environment, they slowly begin to decay.

It is the subject of spatio-temporal dislocations (the gap between the characters' past and present, and between Russia on one side and Europe and London on other) that Crnjanski makes the story about building and overturning identity upon. The title itself, *A Novel about London*, speaks about significance of space in narrative constellation of this work. This is also a novel of clearly intended structure, which is evident in its first chapter that gives us basic coordinates of hopelessness of the protagonist which eventually turn into tangible space of death. By combination of discursive and symbolic details, at the very beginning, there is an anticipation of the end – after the paraphrase of Shakespeare's verses about life as a stage where everyone plays their meaningless role, there is a description of a subway, which has a meaning of image-symbol (regularly returned upon by the narrator, following Ryepnin across London): „There in the car, everyone sees, for a moment or two, his face,

himself, in another train, as in a mirror, and it quickly disappears“ (Црњански 1972: 14). Symbolically complementary to the first, Shakespearean image, this one deepens the initial suggestion of shortness and absurdity of human life, and is later built upon by different, diverse (like the one of the „whitewashed grave“ in relation to the little house in Mill Hill where Ryepnin lives), whereby each one of them carries a striking message whose meaning does not retire from the initial one. There is also a frequent repetition of words *the end, the last, dead end (street)*... which suggests at a micro-stylistic level, the end at the very first pages of the novel, as a apprehension or augury of the tragic events to come.

Life of the protagonist, ruled only by insecurity and fear, is product of historic circumstances. When the wave of October Revolution throws him against the cliffs of foreign land, this exceptionally educated former officer struggles to survive taking on several professions: he was a horse riding instructor, dancing instructor, drawer, translator, doorman, horseman, teacher of foreign languages... The „struggle for bread“ becomes one of the most important struggles of the book, which puts the downtrodden, hungry man at the center stage. Nadya and Ryepnin are very close to poverty, and their spiritual despondency suggests the inevitable capitulation, so certain thoughts and views are repeated in order to show the monotony of their life and the obsessive Ryepnin's burden with certain problems, primarily poverty. Solitude is described as one of the most difficult consequences of poverty: „He is not by himself because he is foreigner, - a foreigner with money is very welcome in London. All gather around such a stranger. But this wealthy city has the horrible, stone heart for the unfortunate and the poor.“⁸⁹ (Црњански 1972: 192). Deathly loneliness, as a consequence of detachment, reminds the castaways that they had „friends“ while they were financially dependable. Therefore, at one time, Ryepnin tells Nadia: „Money, *darling*, has the power of thunder and lightning here. The warmth of spring“ (Црњански 1972: 45). Such insertion of English words in the mother tongue of the protagonist, have emphatically ironic connotation. On one side, they suggest the attempt of their adaptation to new environment (at a linguistic level at least) and the painful attempt of transformation of their identity; on the other side - they emphasize their immigrant status (or, as it is bitterly said in the original text using English language: *displaced persons*), which places them in the interspace between there and here, between Russia and England, but in effect, nowhere. Even when another language is used, such as French, at the very beginning of the novel, the communist slogans „*égalité, fraternité*“, ironically put in another context, remind readers that equality between people is possible solely when faced with death.

⁸⁹ London is the main villain of the novel, having the attributes of a mythical monster in whose jaws is lost someone who possesses all the characteristics of mythical hero. Throughout the novel, various negative metaphors and terms are used to build the character of London upon: *the titan of concrete and steel, mute Sphinx, iron trap for rabbits, the great shark, huge prison, polyp, snake, prison bars for beasts, unscrupulous idiot*... the city where *sardine-people* and *ant-people* live...

There are plenty of examples in *A Novel about London* where, right after a word, there is a foreign version of it. Aside from the mentioned ironical connotation, it adds another nuance of desperation of a man who cannot escape death, but who can at least laugh at its face. Therefore, by linguistic transformation of words from one language to another (phenomena of linguistic dislocations) the painful poetry of exile by Milos Crnjanski is emphasized, equating search for identity and search for happiness, where man loses in both cases.

Ryepnin is a foreigner in his environment, because its regards of life are strange to him. With his high morality, he imposes upon himself the lifestyle that contrasts to the reality he lives in. His knightly ethics imply anachronistic, for the time, notions about honor, honesty, courage, dignity, pride, respect, marital fidelity, love, so Ryepnin appears as a „problematic“ character because he does not comply with life of lowered fundamental values. He refuses *to be useful* to England by working against his own country, which makes him sink even lower into poverty. Being a foreigner in London, Ryepnin is a complete foreigner. When Paul Ricœur claims that „an individual becomes human only under conditions of certain institutions“, he talks about the obligation of people to „make use of the institutions (...) in order for the human agent to continue to develop himself“ (Riker 2004: 262-263). If this Ricœur's view is taken into consideration, then it is not difficult to recognize the anti-institutional figure in Ryepnin – by thinking only of his own death, first he serves the institutions reluctantly, and afterwards he willingly and the more noticeably ignores them altogether. The outcast comes to a foreign country, but avoids assimilation and shows no interest of the people that surrounds him. The big city such as London, just for its sheer size offers the anonymity and difficult integration of foreigners into the society. Therefore, the exile becomes excommunication, alienation and loss of identity, because what is lost is one's own home, country and sky. During his experience as a foreigner, Ryepnin remains at the plane of distancing himself from the environment he is in, with no attempt to overcome the alienation. His identity strives to re-establish itself, but the impossibility of the aim contributes even further to dispersion of his being. Therefore, the moral drama of this novel, which makes the essence thereof, is presented by constant temporal dislocations of the protagonist, through the past and the present. Ryepnin escapes present by going back to the past, but it is just the contrast that additionally emphasizes the depth of his fall, when he is able to compare where he once was, and where he is now. The past reveals itself as a model of existence of the protagonist. „Fall into the past is also the hero's metaphysical fall, the fall which, by Aristotle's definition, is the essence of tragedy“ (Цаџић 1976: 178).

In *A Novel about London*, temporal dislocations appear mostly as consequence of spatial dislocations – it is space that causes the reaction within protagonist's being, making him remember by the system of associations. Therefore, by using associativity as an aesthetic strategy, Crnjanski constantly

moves on the timeline, illuminating the way similar phenomena function at different times. Although their outer frames are similar, their essences are painfully different. Whatever it is Crnjanski opposes the past and present, so the temporal differences show the changes that time inevitably brings. The Heraclitian truth of how everything flows, everything changes, and “you cannot step into the same river twice”, is shown here as the cause of Ryepnin's tragedy, who seeks a constant to grab, as a drowning man, to survive, and mistakes past for his spiritual asylum. Opposed to the present, the past transforms from consolation to curse, because it deepens the gap between Ryepnin and his environment.

It is just the difference of the apparently similar, shown in changes made in the timeframe of past to present, that presents the tragic destiny of the protagonist, but also tragic destiny of the detached man in general. In that way, there is the *symbolization of the concept of detachment* – it is realized that someone can be detached not only relative to space and time, but also to his essence – his own being, and therefore to the meaning of life. This novel, in a sense, speaks about how social and historical exile causes metaphysical exile. Physical exile is followed by spiritual exile, so he feels like he has been violently removed from everything that gives him life, and therefore alienated from himself. The tragic feeling of life, augmented by the bitter experience of excommunication, brings doubt into achievement of any long term goals, so the protagonist decides to step into the only certain space, the space of death; then the subject of return enters the stage and becomes prevalent within the foreigner protagonist – the return to Russia, return to the Past, return to Origins, by suicide. Having passed his fifty (or „the noon of life“, as Jovan St. Popovic said) and not being able to provide for his beloved wife, the only way out that Ryepnin sees is to not accept the game that life inflicted upon him. The desperate outcast at the rubble of his own life decides to commit suicide, not only because of his inability to struggle with his poverty, but because he cannot do it according to his moral principles. Poverty, idleness and solitude make the triad of his gradual deterioration, while the transition from obsession with loneliness to obsession with suicide, stresses the terrible solitude of a man in a megalopolis, which makes him see death as the only way out – Ryepnin's migrations are ended by his own will as the only response to the drama of human alienation and „powerlessness abroad“, as the only way to preserve moral integrity.

Besides being the main „cause“ of temporal dislocations, spatial dislocations also possess a pronounced symbolical function: the protagonist often descends from the surface to the underground. The spatial position taken by protagonists affects their spiritual conditions and moods, directs the flow of action and shows the atmosphere of the events. Abbot says: „as true as it is for narrative to be the representation of events in time, it is no less true that it also is the representation of events in space“ (Abot 2009: 255). Constitution of

literary character almost always implies positioning thereof into a certain spatial context, because „fable needs a place, no matter how bare“ (Abot 2009: 257-258) and space is implicitly necessary for any activity that the character performs (Bal 2000: 116). Besides the mere decor subset to characters and plot, space can often become the engine of story as an „acting space“, getting the active role in the characterization of protagonists. Subway, escalators, the shoe store where he works as an accountant for a while, bookstore depot... all of those ambiances are under ground, so it is suggested symbolically (by this chronotope) the man's inevitable deterioration and return to the earth (as in Biblical rhetoric „dust to dust“). There is a close connection „between the character, the condition he is in, and his spatial surrounding“ (Bal 2000: 105). Taking a certain position relative to the others bares a special communicational value and can be interpreted from psychological, and anthropological aspect as the „prosemic code“. Lotman (1976: 288) points out that „the language of spatial relations is one of the basic vehicles of understanding reality“ because based on binary oppositions, which organize space in our mind, we actually create a model of organization which takes different non-spatial meanings: antithetic paired notions *high – low, close – far, open – closed*, are transferred to a new, value based semantic level, and perceived as relations *valuable – worthless, good – bad, own – else's*. According to a Lotman's interpretation (1976: 294-295) inaction or stillness is equalized with each completely determined motion. Although Ryepnin is moving, mostly along his regular route from home to work and back, for him it is the virtual motion, or some kind of „motion in a cage“. If the author symbolizes the dynamics of the inner transformation by character's motion in space (Јовановић 2008: 94) in case of duke Ryepnin his virtual motion (circular, in a „cage“) means also a virtual transformation of his character.

According to Lotman (1976: 300), the opposition of *open – closed* is the essential attribute and plays the most significant organizational role. As opposed to the open, outer space which is connoted as alien, hostile and cold, closed space should possess the opposite features: to be perceived and read as warm and safe. Nevertheless, such interpretations are usually used in the mythical space of fairy tales, while in modern prose they have a completely different meaning: basement and subway in *A Novel about London* as closed spaces underneath the surface symbolically represent death and space of Hell, and spatial placement of Ryepnin's character throughout the novel is directly connected with his psychological states. When close to sea and water, Ryepnin occasionally has thoughts of potential meaning of life. The air, breadth, blue sea and sky, and the sense of wideness give him just the tiny bright impulse that future exists. The character himself sometimes gets the urge to go across the ocean „somewhere, to unknown lands“. Therefore the choice of sea as the scenery of suicide, really fits into Ryepnins wish to leave. The chronotope of water, i.e. sea, plays an important role in *A Novel about London* – the two most

significant events in life of the protagonist, take place at the sea: that is where he meets his beloved wife⁹⁰ and where he takes his own life. Symbolic meanings of water can be reduced to three most frequent ones: source of life, means of purification, nucleus of regeneration. Sea is the symbol of mobility and variability, being at the same time the image of life and image of death (Chevalier/ Gheerbrant 2007: 451). If, in context of *A Novel about London*, sea is comprehended as an open space, space of vastness and infinity, very clear is the symbolic of such an end to life that suggests liberation.

Also, the last shock that Ryepnin imposes onto himself is also connected to sea, as the ambivalent ambience that brings together not only positive and negative connotations (symbolically), but also positive and negative events in context of this novel – after twenty six years of fidelity, he succumbs to marital betrayal whose overture takes place at the sea. In a sense, it could be said that Ryepnin succumbs to this temptation that he had resisted till the end, also because of the past. Lady Park (Olga Nikolayevna) with her golden hair, „gentle, young hips“, charm and some childishness, reminds him of Nadia from their first years of marriage. Although he loves his wife unconditionally, he engages in adultery not so much for adultery itself, but for the nostalgia of the time when their love story was just beginning, time of youth, when it was easier to carry the burden of life. Therefore, every decision of the main character, starting with his refusal to adopt himself to the environment where he arrived as event turned out (and to which he is condemned, because he was shaped by another time and space), to engaging in adultery because he thinks he returned briefly to the past, is determined by spatial and temporal dislocations. It is not a coincidence that the overture for this adultery is placed in Tristan bay, when Ryepnin sees the elegant walk of lady Park and her merging to the sea. The name itself reminds of legend of Tristan and Isolde, which, in spite of all versions of the story, represents the vision of a monogamous relationship, and man and woman destined for each other. The space is semantized and it affects the behavior of the character – at the sea (which offers memory of first days of marriage idyll, as well as sense of vastness and infinity), at the bay of Tristan (the name that associates of the unbreakable emotional alliance between Ryepnin and Nadya), the first seed of virus of the past is created and it attacks what was most precious to Ryepnin – marital fidelity. With such choice of symbolic details, Milos Crnjanski confirms that he is a writer that weaves his narrative text with care and subtlety.⁹¹

⁹⁰ The most frequent light motif of *A Novel about London* is the meeting in Kerch, where there is an overlap of exile, as the determinant life crash, and beginning of love for Nadya as the greatest blessing of all. Life seems to stop at that place, at the moment when the journey across the great water began, and later life of the two outcasts is but a time between two ship departures – from Kerch to England, and from England to America. With Kerch starts Ryepnins slow walk towards death.

⁹¹ Symbolic images that emerge throughout *A Novel about London* confirm this. Two most frequent ones are swan with the broken wing and the subway – they both suggest the death of the protagonist to come. Crnjanski depicts London subway with all attributes of Hell, as the Mouth of darkness.

At the end of the first book, during the summer in Cornwall, Ryepnin decides how he is going to take his life – he will stand out to the sea, load a weight onto his back and shoot himself in the temple. Such way of suicide, shows clearly Ryepnin's wish to wipe away every trace of his existence. The fact that his body will become part of the sea additionally points out the symbol of sea and water in this novel. In the context of relation between Ryepnin and Nadya, sea brings salvation to both: to him, by death, and to her, by new life and departure to America. After she became pregnant, which she does not tell Ryepnin, Nadya leaves across the ocean, in order to give birth at her aunt's house. During her boarding, Ryepnin „was surprised by the speed and ease of her ascent, while she climbed the stairs“ (Црњански б 1972: 197), which, from the point of spatial symbolism, puts her in the upper space, the space of salvation, while he remains underneath.

All of Crnjanski's protagonists have always had some dream of a promised land, which was there to defend them from death and meaninglessness. Nevertheless, here there is no Sumatra from *The Journal of Carnojevic*, there is no “endless blue circle” with star in the center as in the *Migrations*, there is no Hyperborea and symbol of continuity of life, but only its termination.⁹² As noticed by Petar Džadžić, there are no “blissful expanses” in *A Novel about London*: „Blissful expanses shine through the verse or prose, whenever imaginative activity takes the liberty to deviate from the unwanted reality. Every ambitious work of Crnjanski has its characteristic based on the type of beauty it gravitates to. Blissful expanses, it is a sky within a sky under which a net of novelistic or poetic happenings is weaved. And even when there are dark clouds (of reality) between the earth and that sky, light of happy vastnesses finds its way. What is the other sky in *A Novel about London*? We wonder that there isn't any. The vault over the characters of this book (...) is monotonously lead grey and dark. No air, no blue skies, heights, and no future. Here, Crnjanski's reality remains without an important dimension: no real resistance to reality which is projected as enthusiastic light of inspiration of a liberated man. Liberated, therefore pulled out of bonds of physical, spatial, social and historical determinism, released into the world of imaginative fascination“ (Џаџић 1976: 143-144). Therefore, in *A Novel about London*, the promised land is not something that will be, but something that was, and what inevitably disappeared forever. This initial premise results the final one – if past was the promised time and space, the main character knows for sure that present and future cannot bring it back. That in turn results in loss of his vital energy and accelerates the final decision to become one with the Beyond at the meridians and minutes of the past. While other Crnjanski's protagonists were kept alive by the thought of the future, Ryepnin pursues eternal past.

⁹² The following novels of Milos Crnjanski are referenced: short lyrical novel *The Journal of Carnojevic* (1921), poetic novel with historical base *Migrations I* (1929) and *Migrations II* (1962) and memoir – travel novel *At Hyperboreans* (1966).

If the basic coordinates of this multi – layered work should be underlined, one could say that they are dislocations (spatial, temporal and dislocations of identity) and the absurdity that comes from them because of the inability of the man to replant his spirit, pulled out of his homeland's root, into foreign soil. Considering exile as experience of „schism between human being and his birthplace, between himself and his true home“, Edward Said defines literature as an attempt to overcome the inhibition created by alienation (Саид 2008: 28). Physical dislocation into another space creates sense of isolation, constraint, lack of freedom, uncertainty and constant expectation of change and strife to endure... Life cursed by constant migrations, made the characters of *A Novel about London* „faint and evanescent, like smoke after battles“ (Црњански 1972: 148). However, Ryepnin's suicide and Nadya's journey (initiated by the new life growing inside her) suggest in the same time the difference between male and female principle which interpret the phenomenon of dislocation as death or as new life. In such way, through the (in)ability of an individual to live after his root has been replanted, a special poetry of exile is created, which sheds bright light at the Heraclitian dynamism of human existence, because “no man ever steps in the same river twice, for it's not the same river and he's not the same man”.

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Reality/Imagination Dislocations

***Les déplacements entre
la réalité et l'imagination***

***Дислокацији помеђу
реалноста и имагинацијата***

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**The Poetic Space of Indigenous Dream Tradition:
 Cultural Dislocation and Spiritual Translocation
 in Linda Hogan's *People of the Whale*⁹³**

Abstract: The significance of dream in the visionary tradition is still short of in-depth study. To contribute to the underrepresented literature and culture this paper undertakes an investigation into the indigenous tradition of dream with a focus on Linda Hogan's *People of the Whale*. This inquiry emphasizes the dream as a realm where the real and the imaginary filter into each other and thus affords a space of transformation. The dream serves as an indigenous way of relating the world in the novel. Using the major trope of dream Hogan brings into relief the A'atsika people's time-honored pact with the whale and their trans-personal relationship with the ocean. Lee Irwin's phenomenological study on the dream tradition of Plains Indian will provide a theoretical foundation, and his remarks will be cited throughout the paper to illuminate the arguments proffered. It is suggested the indigenous way of living the world may recuperate human's dislocation from a civilization of rupture.

Key Words: Dream, visionary tradition, Native American literature and culture, Linda Hogan, *People of the Whale*

Introduction

One of the most fascinating and prominent features of indigenous literary and cultural expression is dreaming. In Native American novelist Thomas King's novel *Green Grass, Running Water* things were dreamed into being. In Native Taiwanese novelist Neqou Soqluman's *Palisia Tongku Saveq (Legend of the Sanctuary Mountain)* young Burun hunters learn to interpret dreams. In Australia the Aboriginal people also refer to the Creation time as the Dreaming. Dreaming (Altjeringa), also called the Dreamtime, is a sacred "once upon a time," a time outside of time, in which ancestral Totemic Spirit Beings developed the Creation, and laid down the patterns of life for the Aboriginal people. Australian Aboriginal myths are known as Dreamtime stories; all such myths variously tell how things came into being, and are often highly relevant to each Aboriginal group's local landscape (cf. Deborah Bird Rose 43-45). Sharing the same shamanic features of indigenous cultures Tibetan epic singers claim they

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derive their power from dreams. In dreams divine knowledge is transmitted to make them singers.

Few studies have been done on dream, and much less have been directed toward uncovering a phenomenology of the dream in indigenous visionary tradition. In *The Dream Seekers* Lee Irwin demonstrates the central importance of visionary dreams as sources of empowerment and innovation in Plains Indian religion. Irwin argues that dreaming must be understood outside the constraint set up by the rational bias. In the Native American context, dreaming is treated as a way of acquiring knowledge: the dream is "a medium of knowing, a way of experiencing the reality of the lived world, a faculty of perception" (21). In dream the immediate present and archaic past, the known and the mysterious are joined. The dream experience and the events of the natural world are "enfolded into one another in an intimate and inseparable way" (65). The lived world is integrated with the imagined world, and the lived world is permeated with "a sense of the immediacy and presence of spiritual powers" (65). In Native American dream tradition we come to an encounter with depths of experience beyond the extent a modernist mind can imagine. Irwin's efforts bridge the present cognitive schism over the significance of the waking and dreaming states, and redeem the dream of indigenous visionary tradition from being stereotyped. In this paper Irwin's study lays the basis for approaching the dream motif in Native American literature in particular, and indigenous literature in general. His remarks of dream will be cited to illuminate the texts discussed.

After sketching three trans-cultural examples for preliminary reflection, this paper will explore the poetic space of dream as a way of knowing and relating the world in Linda Hogan's *People of the Whale*. Lee Irwin's study of dream and dreaming in Native American visionary traditions of the Great Plains serves a foundation to appreciate the dream world in the novel. The novel demonstrates that dream provides a liminal space where indigenous infra- and supra-experience mediate with each other to shape a distinctive cosmology of a visionary order. Moreover, in face of cultural dislocation, the indigenous poetics of dream provides a space for self-identity and resistance. In the novel the transpersonal relationship of A'atsika people with the whale, the ocean, and the elements bespeaks a beauty and profundity of dwelling in the world that the people alienated from environments can hardly reach.

I. Dream: Continuity between the Mundane and the Spiritual

Viewing the indigenous dream tradition as belonging to the cultural pattern found in the civilization of continuity helps place the issue at stake in a big picture. The civilization of continuity is very broadly classified in contrast to civilization of rupture by Kwang-Chih Chang, an anthropologist. In Chang's comparative study of the Ancient Chinese civilization and the Mayan civilization as opposed to the Sumerian civilization, the former assume continuity between man and animal, between earth and heaven, and between culture and nature,

while from the latter rises a break between nature and culture: "Man passes from a world of nature he shared with his animal friends to a world of his own making, in which he surrounds himself with artifacts that insulate him from, and elevate him above, his animal friends" (Chang 165). Native American culture features a continuity pattern as Native people recognize that dreams cross the threshold from the explicit world of everyday life to the implicit reality of the visionary world (cf. Irwin 7).

With the continuity mode for reference, dream is understandably held with respect in many cultures with shamanic worldview because it relates the worlds separated by rational minds. In *Books & Islands in Ojibwe Country* Louise Erdrich takes her infant daughter, Kiizhikok, by a small boat to Lake of the Woods in southern Ontario to visit powerful centuries-old rock paintings. These paintings "refer to a spiritual geography, and are meant to provide teaching and dream guides to generations of Anishinaabeg. . . . The rock paintings are alive" (Erdrich 50). These paintings tell stories, turning the islands into books that tell the history of Erdrich's Ojibwe ancestors. Contemporary Ojibwe still reads them as "teaching and dream guides," in Erdrich's words, and appreciate them as art works as well. For contemporary Ojibwe dreams are as revelatory as ancient rock paintings in guiding their lives.

Dreams and stories are identical in Thomas King's *Green Grass, Running Water* in terms that they both are regarded "magic" and capable of making things happen. King applies the oral tradition and tells of the Creation story gone awry. It all begins with Coyote, the trickster-god, dreaming. One dream takes form and calls itself "God." However, "God" turns everything backward and messes up the Creation story. The world's emergence is told four times, the sacred number associated with four directions and colors. Each time a Native version is recounted but altered by encountering a Biblical figure as well as a Western literary character whose name eventually replaces the Native's. "When that Coyote dreams, anything can happen. I can tell you that" (1).

Dreaming contributes to a fuller comprehension of the environments. Neqou Soqluman, a native Burun writer in Taiwan, integrates a vivid dream tradition of the hunter culture into *Palisia Tongku Saveq* (meaning *Legend of the Sanctuary Mountain* in Burun language), a young adult fantasy novel. Coached by experienced hunters all the men participating in hunting would stay at the men's "club" seven days prior to hunting. The leader instructs:

Hunting is a dialogue and process between human and the land. . . . As a hunter, the most important thing is to closely comply with various regulations related to hunting, and know how to distinguish all sorts of messages from the land, predicting the weather from clouds, feeling whether there is an invisible threat from the taste of the wind, identifying local animal ecology from different tree species, recognizing what has happened recently from the soil. Then, the land will open up by itself for us in accordance with our devotion and needs. The food will be sent to us for free and we just take it. This is hunting. (81-82)

Every morning they hold a dream ceremony because "dreams are the words from gods and sighs from nature. Through dreams the hunters would have a premonition about what to come" (82). The young men learn to interpret the dreams they had the previous night. Among other dreams of various kinds, a naked woman has been dreamed. The leader laughs at the young man's bashfulness and confusion, saying that if he gets hold of the woman, he will then definitely capture games of fair meat, such as muntjacs, masked palm civets, and the like. Otherwise he will not have any catch, and might as well not even join the team that day (83-84). As to the dream of a black snake swallowing a rat, no consensus of interpretation is reached. Dreams are as necessary as the precepts the tribe observes during the hunting season, such as fasting, no loving making, and taboos on farting.

In Irwin's observation, the dream is made up of images in a spontaneous and dramatic way that is not under the rational control of the individual, and the dream interpretation is generally a shared task (14 , 181). The imagistic contents are expressive of a wider epistemological range of human awareness, and they are open to multiple readings within a local interpretive frame. Sylvie Poirier points out, "the intratextual, contextual, and intertextual levels all have parts to play" in dream interpretation (117). Each dream in indigenous visionary tradition is part of a larger creative effort, tapping the tribe's collective imagining and survival cleverness.

II. *People of the Whale*: Cultural Dislocation and Spiritual Translocation

The latest novel from Pulitzer Prize finalist Hogan is about an imaginary Native American tribe A'atsika of the Pacific Northwest and the tribe's time-honored ways of whale hunting. *People of the Whale*, though fictional in its characters and plot, emerges from Hogan's devotion to environmental issues, her experience as a Native American woman, and from extensive researches on Native whaling tradition. Hogan is a Chickasaw novelist, poet, essayist, teacher, academic, playwright and activist known for her commitment to environmental causes as well as indigenous spiritual culture and traditions. All her works, whether fiction or non-fiction, display an indigenous understanding of the world. She not only writes about the historical wrongs done to both Native Americans and the American landscape, but also raises provocative questions about indigenous rights that conflict with preservation of endangered animals. With *People of the Whale* Hogan tells a powerful story of an entranced human-nature relationship and the painful moral choices humans make in nature and in war.

Hogan lays out early on the tribal lore, and the book demonstrates the difficulty of maintaining A'atsika values in a world encroached by greed from within and invasion from without. Thomas Witka Just returns home years after the Vietnamese War to recover himself by participating in the whale hunt in the name of reviving A'atsika tradition. Ruth Small, his wife, is against the hunting

scheme, knowing its lucrative purpose. The whale will not be entreated but slaughtered. In the old days Thomas's grandfather Witka was a legendary hunter-seer, who in times of need disappeared into the depths and "spoke with the whales, entreated them, and asked [...] if one of them would offer itself to the poor people on land" (18). Marco Polo, Thomas and Ruth's son with gifts like his great-grand father, tries to dissuade his fellows from killing a whale too small and timid, and pays with his life. Thomas eventually dies like his son for upholding the old ways of whaling that honor the pact and bond between human and his co-existential ocean partner.

In the novel the characters cross the barriers between the material world and the spirit world by means of dreaming or in a dream-like consciousness. Dream familiarizes them with an other world. In the days when the woman would sing the whales toward them, the legendary Witka learned songs and prayers likewise. By the age of five "he had dreamed the map of underwater mountains and valleys, the landscape of rock and kelp forests and the language of currents. He had an affinity for it. He saw it all. At night he dreamed of the way it changed from day to day. They were beautiful dreams and he loved the ocean world" (19). Later, as a man, he visits the world he dreamed. When he enters the water, his wife, by spiritual rule, would go underground so that she, identically submerged, was appreciatively linked with the man risking his life for food (20).

Dreams connect Ruth to the people dear to her. Over the next years since Marco demonstrated his gift of staying long time under water, Ruth has visions now and then of a wave flowing from her bed on the boat and floating her out to the waters of another world: "She merely floated, her body lying on the bed moored to her place on the sea as she journeyed" (38). Besides floating dreams Ruth dreams of Thomas, reported dead in the Vietnamese War, holding a little girl on his lap like a spirit child (38).

In a beautiful scene dreams are depicted to link the father, the mother, and the child:

Out loud one night, she said, "He's standing in water," waking her son. Hoist [the dog] licked her face.

"My father?" Marco asked, half awake.

"Yes," was all she said, "But it was only a dream."

"No, he is there. He's walking across a field of grass."

Ruth stared at him in the moonlight a long time. "I think it's rice," she said.

"Me, too." As if he'd know what rice looked like.

So, she thought, the boy saw these things, too. (38)

Dreams visit the gifted child whether he is waking or sleeping: "Not only was he watched by all; he watched everyone, everything, but he especially watched the ocean with great care and told Ruth what he had seen beneath it. . . . She realized

he dived into the water in his sleep, and then he did it in his waking, too, and she would keep watch to make sure he surfaced" (54).

In *The Dream Seekers* Irwin asserts that in the Native American context, "there is no distinct separation between the world as dreamed and the world as lived" (18). The seemingly overstatement simply emphasizes the unifying continuum of the two states in Native cultures. Non-indigenous Americans in contrast normally regard dreaming and waking as two distinct and separate types of awareness. The differentiation, argues Irwin, results from culturally reinforced rational assumption of mind, and has resulted in a divided worldview for most Euro-Americans.

Irwin's study points out that "dreaming is given a strong ontological priority and is regarded as primary source of knowledge and power" among traditional Plains peoples (19). The Native American tradition of dream works through an episteme very different from the present cultural episteme of most Euro-Americans. The underlying conceptual frames that organize shared, collective perceptions of the lived world and motivate actions and behavior are categorically different for indigenous and non-indigenous people: ". . . the dreamer's knowledge has a strong experiential, emotional, and imagistic base. Dream knowledge for Plains visionaries is framed as an existential encounter that participates in alternate modes of awareness and is not dependent upon "philosophic reason" (19).

For the Natives, dream is a significant and meaningful part of not only sleeping but also waking life. It is a liminal space where the real and the imagined meet. Dream is not something preposterous for the Natives; rather dreaming qualifies an alternative way of acquiring and passing down knowledge. It has a spiritual dimension that does not rely on verbal communication. In the novel the dream is an extra-verbal means of communication, and this is in tune with the taciturnity in the old days when the traditional people came together for meeting: "They would sit for days in silence and decisions would be made in that way, knowledge passed, relationship renewed," Ruth remembers (234-235). The dream, serving as a major trope in this novel, features an indigenous way of knowing and relating the environments, the fellow people, and other-than-humans.

In contrast with the old ways is the commercial whale hunting in disguise. It is initiated by the tribal people with Dwight leading them. A'atsika People are dislocated from their traditions; people like Dwight are "poor" in spirit, but nevertheless are hungry for a cultural charade to assert themselves as cultural heroes. Hogan uses "breaking," referring to damage and destruction as well as breakers by the seashore, to describe the A'atsika's disconnection with a holistic past. In a snap shot she summarizes the "breaking" of A'atsika people by multi-national ecological imperialism that brings diseases, depletes the whales, and destroys a culture rich with cross-species interactions:

But the breaking went back further, to the Spanish, the Russian, the British, the teachers and American missionaries, the epidemics in 1910 that killed more than three fourths of the tribe, the enormous whaling boats that nearly brought the whales to extinction. A breaker was not just a wall of crashing water, even though people had spoken of the tsunami and collapsing earth walls. (106)

The mainstream American history is about the conquering not about the conquered. Hogan uses irony to reverse the official history: Lin, Thomas's Vietnamese daughter, is fairly knowledgeable about "American" history, but ignorant of her father's Native side of American history. She thinks Thomas Witka Just's last name means justice, not knowing that it was given to demean the Indians like other names "Only" and "Little." "She has read of this country, America, but she has read another history," writes Hogan (218). What she does not know is: "The people in this place were once massacred, infants bayoneted on these beaches and mounds. The land is full of the blood of their ancestors' (218). Hogan stresses the words "she doesn't know" by repeating them twice. "She doesn't know" the misnomer, and "she doesn't know" the A'atsika shares the same traumatic history as hers. The juxtaposition of the two people's suffering respectively in America and Vietnam brings the injustice into sharp relief.

The A'atsika's people were "wounded and persecuted" (90). As a consequence the "broken" people are left distraught. Hogan describes the pathetic aftermath of four-century's environmental changes and cultural dislocation: The people who decide to revive the whaling raze Aurora's house for old whaling implements in vain and take away even old photos of the twenties. In the photos are "the old canoes, the people in their woven clothing and harpoons and spears, evergreen hats, shell necklaces. They were the flensers, whale-cutters, at work with their tools" (81) To Ruth's surprise that, besides monetary profit, they are desperately in search of the past: "They have lost it. They are needy." "They want to remember" (80, 81).

Nevertheless, the core of the tradition, the spiritual integrity of whaling, remains unsolicited. Dwight and his people have not even gone to the elders for advice. They treat the whale no more mindfully than any other people: "They didn't apologize to the spirit of the whale, nor did they sing to it or pray as they said they were going to do" (95). They do not "talk" to the whales as does Marco, who is able to tell the coming whale is a young one: "It's not the right one to hunt. It is friendly. It just wants to see us. We are its relatives" (99).

Dwight is a villain without doubt. However, if we fail to see his malice and jealousy are so much caught up in the colonial history, we fail to see the deeper concern of the novel. These people are bodily out of touch with an ocean culture they have been proud of; more poignantly, they are spiritually out of touch with a tradition that makes whaling a way of life rather than just a means of living. The ruin of the cultural landscape estranges the people from a home that takes

the whale, the octopus, and the salmon into a family. Thomas's birth story is always tied up with the mythic octopus walking out of the sea, Ruth is born with slits, and Marco with webbed feet. These are no retrogressions, but signs Hogan uses to show that people of the whale are part and parcel of their ecological environments. In this view Dwight's whale hunt is a homing mission that misses home.

People of the Whale draws on the controversial event of the 1999 Makah whale hunt. In "Sea Level: An Interview with Linda Hogan," Summer Harrison points out the conflicts between indigenous religious freedom and the Endangered Species Act, both being Hogan's concerns. Harrison perceptively asks Hogan about how "to find a way to live the traditional now." He regards Thomas' dilemma as to how to "practice tradition in the contemporary world in a way that is fulfilling and life-giving without just trying to replicate the past" (html 5, 6). To this Hogan gives an answer very inspiring to either indigenous or non-indigenous people. She says "tradition is about how you think about the world and how you behave within the world" (html 6). It is not a matter of speaking a Native language or dressing up differently. To practice the traditional one has to "decolonize" one's own "mind and heart and soul," to "re-indigenize" or "indigenize" oneself. Simply put, it is a "way of being in the world", and you have to look hard for it in your tradition (html 6).

In this light the Dwight people, being dislocated, cannot claim to have restored the tradition yet: "[C]ompassion had been taken away from their lives by their experience in the new and other world as if they'd been transported away from themselves" (*Whale* 90). The heart and the soul need to be filled up, not just the ego. If Hogan were Ruth in the novel, she would also like to see A'atska people thrive, see them "really *be*, like once were" (italic Hogan's, *Whale* 90).

Coming back to the theme of dream. Rooted in indigenous worldview and cosmology, *People of the Whale* unfolds a space where A'atsika people live a dream life in the waking world. Alternating between the present and the past tense, between timeless and time, the visionary ending of the last three chapters "The Day of Tranquility," "The Man Who Killed the Whale," and "Springs Underneath" immerses the reader in a world so vividly real that he cannot tell dreams from non-dreams: Thomas is with the elders continuing his training, physically and spiritually, to live up to an A'atsika whaler. Marco is yet to join them when he roams enough the world, and someday he will offer himself to his people as a whale.

With dreaming set to be the key tone of the novel, *People of the Whale* culminates in dreaming continuity between worlds:

It may be dark at times but the ancients live in a lightness, lighter than dust in air. . . They are there to take his human hand, its lines, its dark skin with pale scars from a never-won war, not that winning would ever have made a difference. In

their world, there is only the hand to take, the human hand, to slide through time along its mysterious pathway sometimes called memory, sometimes called feeling. (267-268)

When Thomas falls with the gun shot, "Dwight thinks, I killed him instantly. Thomas is thinking, Ha, there is no death" (287). He falls backward as if "through a door without a room, and anchor tossed down" (287). When the novel comes to the end, it returns to Thomas's death scene. It says, "They saw a whale carry him, and some saw an octopus tentacle wrap around him like a snake and hold him into the air" (301). Then Hogan ends the novel with a concise appeal: "Some just say the spirit world searches for us. It wants us to listen" (301).

The indigenous dream world spans the living and the dead, the spiritual and the mundane, the experiential and the imaginary. "Going into the dream means going into a transformed, viable, powerful realm of immediate experience," remarks Irwin (28). The mediatory power of dream in indigenous tradition contributes to the shaping of a tribal life thriving on interactive intensity and intimacy with its environmental components. *People of the Whale* is written on an indigenous grammar of dream, and the worldly and the unworldly of A'atsika's lived life are translated to each other. The novel exemplifies an indigenous poetics of dream and an indigenous space of literary realization.

Coda

This paper starts with the pervasive phenomenon of dream traditions in indigenous cultures, and adumbrates their presence in King's, Erdrich's, Soqluman's works of indigenous origin. Irwin, who breaks away from the psychoanalytic/psychic model of Freudian approach, is cited to help comprehend the dream tradition in indigenous cultures. To present the interface of dream and literature in the indigenous context, the paper examines the dream poetics and its transformative space in Hogan's provocative novel *People of the Whale*. The recovery of a spiritual landscape where human, non-human, and supra-human interact free from categorical divisions, may strike a balance and recuperate human's dislocation from a civilization of rupture.

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Between the Real and the Imaginary : a Voluntary Exile into Romanticism and Symbolism

Abstract: One of the most popular “thopos” which fed the imagination of the European romantic authors from Herder and Goethe, Lamartine and Nerval, till Hölderlin and Byron is “Desire to the Sud”, the search to exoticism or to the “Earth’s Paradise”. “Primitivism,” “Orientalism,” fascination with foreign, other cultures, the exotic, taste for “savage” natures, the monstrous, the instinctual and the “animal” all take on new appeal in Romanticism.

In many ways, Romantic artists were alienated from all dominant social groups. Outsider and loner the Romantic yearned for far-away and unknown places but the disquietude (disorder, worry, excitement) never disappeared because “the Happiness is always out of place where you are” – as once upon a time said Heinrich Heine. To inhabit two separate worlds, those of daily life and those of memory or of fantasy - hence the essential constitution of romantic authors as *creatures of yearning*.

We can say the same for one modern poet: Baudelaire’s “mal du siècle” is (in some way) translation of “die Weltschmerz”. But, on the contrary of their literary forefathers (the romantic authors), symbolists preferred imaginary voyages which offered a means of travelling in their minds from familiar European territory to far away spaces of the imagined and desired. Their imaginative visions created Artificially Paradise; a “synesthetic mnemotechnics” (H. Friedrich) as a tactile and chronotopic coupling of present and previous, in the Proustian sense.

The both cultural periods showed the great will to a higher, more spiritual (and sometimes escapist) world of imagination, dreams, and art as a new religion. Is it possible to find out some kind of propinquity in the contemporary literature? The “aristocracy” of artistic sensibility never dies...

Key Words: romanticism, symbolism, exile, real, imaginary

This fire burns our brains so fiercely, we wish to
 plunge
 To the abyss' depths, Heaven or Hell, does it matter?
 To the depths of the Unknown to find something new!

Charles Baudelaire, “The Voyage”⁹⁴

⁹⁴ “Verse-nous ton poison pour qu'il nous reconforte !
 Nous voulons, tant ce feu nous brûle le cerveau,
 Plonger au fond du gouffre, Enfer ou Ciel, qu'importe ?
 Au fond de l'Inconnu pour trouver du nouveau !”
 (C. Baudelaire, “Le Voyage”, <http://fleursdumal.org/poem/231>)

"Wherever you are not, there is happiness." This short adage by the German poet Heinrich Heine may contain the essence of Romanticism as a worldview, particular in many things: 'the longing for infinity' or 'world-pain' (German: die Weltschmerz; French: mal du siècle), the popular literary malady from the late eighteenth and early nineteenth centuries that through Baudelaire's 'spleen' (a *mélange* of melancholy and boredom) and existentialism (the modern sense of absurdity) lingers on to this day without losing much of its topicality.

"The metaphor of the nomad exemplifies absolute deterritorialization" – state the French philosopher Gilles Deleuze and the psychoanalyst Felix Guattari and they continued: "Nomads may follow customary paths, but the points along the way possess no intrinsic significance for them. They do not mark out territory to be distributed among people (as with sedentary cultures), rather people are distributed in an open space without borders or enclosures. Nomad space is smooth, without features, and in that sense the nomad traverses without movement, the land ceases to be other than support. Unlike the migrant, the nomad does not leave land because it has become hostile: rather she clings to the land because it is undifferentiated from other spaces she inhabits."

(http://www.dislocated.org/nomadology/user_new.php?user_id=33&j_id=247)

Today's digital age has created a special kind of virtual nomadism that seemingly deconstructs the pair – the real and the imaginary. I use the term 'seemingly' since, in order for something to be *real*, there has to be something that is imaginary (unreal) in relation to which it would be recognized as real, and vice versa; consequently, the *imaginary* is considered as such only with regard to the real. In the Age of Romanticism, there were no computer chips and no powerful science and technology devices that are both fascinating and frightening. But even the Romantics wished to escape the imperative of an overly determinate cosmos in which there was increasingly less room for spirituality. How? With the power of the imagination (fantasy, dream, music).

The romantic grasp of the imaginary may be correlated to Sartre's phenomenological/psychological concept of the imaginary as one of the prime examples of the 'essential emptiness' of human consciousness, and to Lacan's renowned topology of subjectivity, founded on the imaginary-symbolic-real triad. In fact, through imagination as an inexplicable, irrational force, the elements of the Platonic speculation come to life, whereby the relevance of experience subsists in the domain of the spirit, in the realm of pure ideas; it is precisely in the field of *the spiritual* that the slave conditionality of mutual existence is abolished and the romantic 'leap into infinity' is made.

The desire and the need for dislocation, for a journey (real or imaginary) into unfamiliar faraway places (a particular journey) or into a different (abstract) time, i.e., the escapism that also implied protest against civilization, particularly against Eurocentrism, represent just one extreme of the almost

painful romantic sensitivity; its other extreme is marked by restlessness and the realization of the quest's hopelessness. The constant searching and subsequent curse of not finding the Ideal begets the longing for the impossible and the unreachable (the infinity); hence the grand romantic theme summarized in the phrase: True life is elsewhere! For this reason Albert Béguin, in his study, *The Romantic Soul and the Dream*, speaks of "the betrayed dream" of the Romantics.

The romantic longing has all the features of the principle of longing, as an aesthetic attitude to the world, or as an inexplicable, irrational force/passion that cannot be quenched or satisfied (as Kierkegaard would say). It is a complex, psychopathologically driven, and sociologically-determined phenomenon, based on perceiving and accepting the world from the perspective of negative emotion: pain, melancholy, pessimism. The Italian philosopher Sergio Givone explains the paradox of the romantic longing generated from absence, not of anything specific, however (although it may take different shapes: the beloved woman, the homeland, the ideal, the absolute), but from absence as such. "Nothingness is in fact the true object of longing," he states, and as such, it is the "passion for the absent", or "a painful longing feeding off itself and finding no peace, since it is unable to reach the object of desire, which is, in fact, unobjectified." (Givone, 2009: 245, translated by K. Janeva)

The romantic hero is a discontented, alienated, homeless outsider in the world of the *here* and *now*, i.e., an outcast from himself and the others. This feeling stems from the discrepancy between the idealized, poeticized idea of the existing world, on the one hand, and the real, prosaic reality, on the other, and it is so intense that it results in a somewhat subjectively created and overstated conspiracy, not of the others against him but the other way around: The world is not alien to me, but I am alien to the world, I am excluded from it, written off, dead, and I have no business being in it. That is the *dandy* model, associated with a pronounced extravagant pose or voluntary exile (escapism) of the subject from society (civilization). An extreme example of this type of hero is the *aesthete*, a minister of sorts in the art of living, for he carries out a complete aesthetization of life. Namely, he prefers the artificial to the natural: let us recall Des Esseintes, the protagonist in the leading novel of Decadentism, *Against Nature* by Joris-Karl Huysmans, who only needed to go to an English pub in Paris to experience a London-like atmosphere. He is a psychological outsider, unlike the 'real' outsider of Romanticism. However, is there a real outsider?

In Edward Said's take on exile, as expressed in his *Reflections on Exile and Other Essays*, states that "[exile] is a strangely compelling idea but a terrible experience. As one starts to take stock of its presence in contemporary reality it seems to be virtually everywhere, even though the paradoxes it has generated seem unresolved (...) The true exile, which is what I am concerned with here," Said tells us, "can return home neither in spirit nor in fact. The achievements of any exile are permanently undermined by the loss of something left behind forever." (Said, 2002: 624)

The voluntary romantic exile (even though there are also examples of forced banishment), or a given nomadic destiny is both a tragedy (a curse) and a privilege of men condemned to go through life as shadows, apparitions, completely absent in spirit from the present in which their material, physical being resides, melancholic captives in faraway spiritual needs, yearnings and aspirations, hopes and memories. Hence, the essential definition of this type of men as *creatures of longing and melancholy*. Chateaubriand offers a model of the *melancholic* through the character of René in the eponymous novella *René* (1802), a character feeding off his own despair, finding enjoyment and pleasure in suffering. "Depression is the hidden face of Narcissus," states Julia Kristeva in her study *Black Sun*, dedicated to depression and melancholia and adds: "Sadness is the fundamental mood of depression," and beauty "the depressive's other realm." (Kristeva, 1992: 20, 22)

The symbolist poets also travel/dream on the ship called 'longing for elsewhere', but they, unlike the Romantics, prefer the spiritual landscape. For example, Arthur Rimbaud's vision of the sea in "The Drunken Boat" (*Le Bateau ivre*), or of his 'artificial Heaven' in "Alchemy of the Word (A Season in Hell)" where he says:

I got used to elementary hallucination: I could very precisely see a mosque instead of a factory, a drum corps of angels, horse carts on the highways of the sky, a drawing room at the bottom of a lake; monsters and mysteries; a vaudeville's title filled me with awe.

And so I explained my magical sophistries by turning words into visions! At last, I began to consider my mind's disorder a sacred thing.⁹⁵

In the words of Charles Baudelaire, from one of his *Paris Spleen* poems in prose, namely, "A Hemisphere in a Head of Hair":

Allow me long—longer—to inhale the odour of your hair, to bury my face in it, like a thirsty man at a spring, and to shake it out like a scented hanky, flinging its memories into the air.

If you only knew all I see! all I sense! all I comprehend in your hair! My soul is transported by its perfume as other men may be by music [Charles Baudelaire,

⁹⁵"Je m'habituai à l'hallucination simple: je voyais très franchement une mosquée à la place d'une usine, une école de tambours faite par des anges, des calèches sur les routes du ciel, un salon au fond d'un lac; les monstres, les mystères; un titre de vaudeville dressait des épouvantes devant moi.

Puis j'expliquai mes sophismes magiques avec l'hallucination des mots!

Je finis par trouver sacré le désordre de mon esprit." (Rimbaud, "Alchimie du Verbe, Une Saison en Enfer", <http://www.mag4.net/Rimbaud/index-en.php>.)

Paris Spleen (Little Poems in Prose). Translated by Keith Waldrop. Middletown: Wesleyan UP, 2009, 32.]⁹⁶

It is a matter of a synaesthetic mnemotechnique (as per Hugo Friedrich), of a sensory, chronotopic intersecting of the present and the past, in a Proustian sense. Hence, it is no accident that Baudelaire is obsessed with *scent* (as the most subtle, unreachable, irrational, but also the most intense sense memory) through which, in lyrical fashion, memory and actual experience overlap.

There is another model or type of outsider associated with Baudelaire: the *flâneur*. It is Rousseau's 'lonely stroller' (or wanderer) who moves from the natural landscapes into the streets of the metropolis. He does not seduce (as the Byronic hero did/does, for instance), but the one being seduced by the maze of the 'grande ville', in Baudelaire's words, where 'le vie modern' is in full force. The individual trusted onto the great world stage, that incredible spectacle, loses their identity: the subject in the crowd turns into an object, Walter Benjamin rightfully notes. In this sense, particularly Baudelaire's sonnet "To a Passerby" is particularly paradigmatic, which nicely corresponds to Edgar Allan Poe's short story "The Man of the Crowd", and E. T. A. Hoffman's "My Cousin's Corner Window", anticipating the future surrealist poetics as a poetics of the promenade and of the encounter, as well as of the contemporary philosophy of the individual's alienation in the big city; the multitude devours the individual, who then loses his personal identity, and melts, disappearing into anonymity. Johann Wolfgang von Goethe at one time stated that nowhere is man lonelier than in a crowd, through which he makes his way completely anonymous to others (Goethe, 1982: 282).

Both cultural periods (Romanticism and Symbolism) showed a great willingness for a higher, more spiritual (sometimes escapist) world of the imagination, dreams, and art as a new religion; thus, poetry/art as a new religion provides escapism in its own right. Let us recall Coleridge's beautiful vision of the Abyssinian maid playing so magically on her dulcimer so that the poet longs for the power to revive the melody he had heard in order to rebuild, with a *word*, a dome for eternity, analogous to the pleasure-dome of the great Kubla Khan (in the eponymous poem); or to the ending of the cult "Ode on a Grecian Urn" by John Keats: "Beauty is truth, truth beauty." (<http://www.bartleby.com/101/625.html>)

⁹⁶ "Laisse-moi respirer longtemps, longtemps, l'odeur de tes cheveux, y plonger tout mon visage, comme un homme altéré dans l'eau d'une source, et les agiter avec ma main comme un mouchoir odorant, pour secouer des souvenirs dans l'air.

Si tu pouvais savoir tout ce que je vois! tout ce que je sens! tout ce que j'entends dans tes cheveux! Mon âme voyage sur le parfum comme l'âme des autres hommes sur la musique." (Baudelaire, "Un hémisphère dans une chevelure", <http://www.piranesia.net/ baudelaire/spleen/17hemisphere.html>).

"Poetry is the alpha and the omega, the beginning and the end, since reality is poetical and marked by freedom, not by necessity," Sergio Givone claims. He continues, "its home is the spirit that goes wherever it pleases" (Givone, 2009: 249, my own translation). "Poetry is an illusion. But a conscious illusion. A dream of the one who knows how to dream" (Givone, 2009: 273, translated by K. Janeva).

In a nutshell, the *aristocracy* of the poetic/artistic sensibility never dies. Poetry is some kind of a journey between the Real and the Imaginary.

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**Dislocating Histories, Locating Imaginaries:
Historical Signals between Factual and Fictional Narrative
in Dragi Mihajlovski's *A Scanderbeg of my own* [*Mojot Skenderbeg*]**

Abstract: Amidst the living histories inherent to different narratives, which underscore diverging references of the historical figure Scanderbeg, there appeared a fictional inquiry into his personage by a contemporary Macedonian writer. Founded in a historical thought of source criticism, the post-modern historical novel *A Scanderbeg of My Own* [*Mojot Skenderbeg*] by Dragi Mihajlovski undermines the authority and certainty of historical representation by using ready-made historical references to Scanderbeg in the fictional narrative. Mihajlovski's literary practice underscores an important function of historical signals in a fictional narrative: to dislocate the one-dimensionality of historical master narratives and locate imaginaries in a post-modern historical novel whose multidimensionality reflects a polyvalent "real".

Key Words: Scanderbeg, Dragi Mihajlovski, modern historical novel

A remarkable revival of medieval historical figures has swept the national narrative of post-communist countries. In the Balkans a notable dispute arose in 2006 over the historical figure of Gjeorge Castriota Scanderbey. Various representations of Scanderbey in world historiography and the Balkans alike compete in the cultural landscapes shaped by specific social imaginaries: defender of Christianity, a triumphant Ottoman chieftain, Albanian national hero, 2nd Alexander the Great, and King of Epirus etc. Amidst the living histories inherent to different narratives that underscore diverging references of Scanderbeg there appeared a fictional inquiry into his personage by a contemporary Macedonia writer. Founded in a historical thought of source criticism, the post-modern historical novel *A Scanderbeg of my own*⁹⁷ by Dragi Mihajlovski undermines the authority and certainty of historical representation. The author weaves into the narrative ready-made historical references telling of Scanderbey whose non-natural state the author reveals by setting them in a particular relation to the fictional world. The relation reflects a commonality between meaning creation 'then and now.' Accordingly, Mihajlovski underscores an imperative function of the historical signals in fictional narrative: they dislocate the one dimensionality of historical master narratives and locate

⁹⁷ The book is written and published in Macedonian. No known translations of this work exist. Hence, all translations from Macedonian into English belong to the author of the paper unless otherwise noted.

imaginaries in a post-modern historical novel whose multidimensionality of meaning reflects a polyvalent “real.”

From an opening discussion on the history of representations of Scanderbeg the paper at hand continues with a narrative analysis of Mihajlovski’s work. There the paper explores the relation between historical signals and the narrated world set against the accompanying historical context of transformations. The concluding, third part of the paper tackles the function of historical signals in *A Skenderbeg of My Own* while acknowledging the problematic aspect of speaking about factuality in opposition to fictionality.⁹⁸

A plethora of historical and artistic renderings accompany the name of George Castriota Scanderbeg (1405-1486). Since the 16th century he was known in the Occident for his majestic military achievements but also as the Christian hero who saved Europe from the Ottoman peril. Further, he occupies a central space in the historiography and cultural activities linked to the “imagining” of the Albanian nation from the 19th century. Although present in the literature narrative of authors extolled for their contribution to the Macedonian national awakening, such as Grigor Prlichev’s poem *Skenderbeg* from 1862, it was only in 2006 that the medieval historical figure entered its discourse.

Number of references point to the life of Scanderbey. The principal historiographical work known to the Western world was written by the Skhodër⁹⁹-born Mario Barleti or Marinus Barletius Scodrensis (1460-1526).¹⁰⁰ The most commonly resourced biography on Scanderbeg nestles his origins in Castriota – a Christian family of landowners with land in the region of Debar.¹⁰¹ After his father, John Castriota, pledged submission to the Ottoman sultan in 1410, George was sent off to the Sultan’s court in Edirne (Adrianapolis). There he went through military schooling. In the tradition of giving Islam converts new names, he was renamed to Iskender (Aleksandar) and for later military achievements he received the title of chieftain - bey. In 1438 the Sultan Murat II (1404-1451) placed the fortress of Krujë under Scanderbey’s command. A series of events aided by inter-marital unions led him to bring together the landlords of principalities in present-day Albania into fighting resistance to the Ottoman forces. In the meantime he converted back to Christianity and in 1451 became a vassal to Alfonso V, King of Aragon, for whom he also fought and helped win the Apulia war. He died from malaria in Lezh.¹⁰²

⁹⁸ For a discussion on the two concepts embedded in contemporary historiography that opens the question on the nature and truth of historical knowledge and the consequent repercussion on the formulation and function of a historical novel, see Aust 2.

⁹⁹ Skhodër is a town in present day Albania located on the coast of the Skhodër Lake. Various versions of the name frequent historical sources: Scodra (Greek), Scodram (Latin), Iskodra (Turkish), Scutari (English), Skadar (some of the South-Slavic languages).

¹⁰⁰ The full title is *Vita et res praeclare gestae Christi Athletae Geirgi Castrioti, Eirotarium Principis, qui propter heroicam virtutem suam a Turcis olim Scander-beg, i.e. Alexander Magnus cognominatus est, libris XIII.*

¹⁰¹ At present, the region lies on the border between Republic of Macedonia and Albania.

¹⁰² A town located on the northern coast of present day Albania; also known as Lissus, Lis.

In 13 separate books Barleti chronologically describes the life and death of Scanderbeg through the wars he waged against Murat II, his son Mehmed II (1432-1481) and the Apulia war, which he fought as adherent to Alfonso V. A dominant paradigm of Scanderbeg as protector of the Christian faith seasons the narrative in Barleti's *opus magnum* and this is particularly evident in the last chapter devoted to Scanderbeg's death. Bed-ridden from a progressing illness while anticipating his own death, Scanderbeg delivers a departing speech to his subjects and followers (710):

Thirty years have gone by, my fellow warriors, since I broke away from the godless and sinful hands of the Turks' ruler Mehmed and fled to my ancestral kingdom. I have relentlessly waged wars against the faith-braking tribe and have halted the Ottoman rage, not only for protecting our deed, and us but also for the dignity of the Christian republic.

In this instance of Barleti's narrative a shift from the dominant narrative into a dramatic mode introduces Scanderbeg's address as direct speech. In turn the narration reflects increased immediacy, assumingly, as an intention to achieve truthfulness of the Christian hero paradigm of an author himself a devoted Christian.¹⁰³

Translations of Barleti's work in six different languages – German, Italian, French, Portuguese and Spanish – alone in the 16th century ensured wide dissemination of Castriota's heroic deeds across the Occident (Elsie n.d.). Moreover, his representation as a defender of the dignity of the Christian land laid the grounds for a paradigm in the historical and artistic representations of Scanderbeg as prime symbol of Christian resistance.

Lord Byron (1788-1824) resuscitates Scanderbeg for the literary discovery of 19th century England with the verse tale *Child Harlod's Pilgrimage* (1812-1819) (Elsie 46). Successively, the English plenipotentiary Benjamin Disraeli (1804-1881) after a mission to Albania publishes a short novel titled *Rise of Iskender* in 1832. Unlike Disraeli, whose sentimental narrative of Orientalizing attire describes George Castriota as a Grecian prince and, and in continuation to the Christian paradigm, celebrates him for the Christian victory against the Ottoman's as a King of Epirus, Lord Byron in his verses locates and bestows Scanderbeg to the land of Albania (Canto II, XXXVIII in Elsie, p.46):

Land of Albania! where Iskender rose,
Theme of the young, and beacon of the wise,
And he his namesake, whose oft-baffled foes
Shrunk from his deeds of chivalrous emprise.

¹⁰³ In the aftermath of the Ottoman's conquest of Barleti's hometown, he leaves for Padua as rector to the parish church of St. Stephan. On this and on an overview of earlier and later works that treat Scanderbeg see Elsie n.d.

For Albanian historiography and literature however, Scanderbey is more than the heroic figure that “rose from Albania.” In characterizing folk songs in Albanian, Pllana attests that epic and heroic themes in the oldest reported folk songs encompass the anti-Ottoman battles led by Scanderbey (228). Yet, in the 19th century emerging narratives from “literary, educational, publishing and folkloristic activities” initiate Scanderbey as central figure to the Albanian process of nation building. Sugarman illustrates the transformation through folkloristic forms of “men’s narrative songs” with the example of Naim Frasheri, one of the “rilindja” Albanian poets¹⁰⁴ and his published epic *Historia e Skënderbeut*. With the work, Scanderbey’s name wages manifold associations, not only a unifier of the Albanian people against the Ottomans, and a claimant to a medieval Albanian identity, but also as a link to a pre-medieval, ancient Epirus continuity. Similarly, Durham reports on the self-perceptions of Albanians as shkyp, i.e. eagle, the imperial insignia of Scanderbey; and as Pyrrhus, the King of Epirus. The ambiguous claims of symbolic continuity that journey back to antiquity are an expected symptom according to the Gourgouris’s notion of the imagined nation with fundamentals are based on chosen events that serve to attest glorious past. As a result, it is noteworthy to point at the “Albanised” form of Soviet Patriotism¹⁰⁵ as a form of socialist rule through two examples that enabled the perpetuation of Scanderbey also in times of communist Albania. The first one entails the groundbreaking Technicolor film *Skenderbeg* filmed in the first Albanian movie studio and produced by “Mosfilm” – a Moscow film production with extensive experience in filming of historical movies, among which Eisenstein’s *Alexander Nevsky* and the second sequel to *Iwan Grozni*. The film had been produced as educational content for adults within the “Sovietization” program of the Albanian education.¹⁰⁶ Second example is the 1981 *History of Albania* by Stefanaq Pollo and Arben Puto. Its content, Pavlowitsch purports, recognizes two epic heroes of Albania: Scanderbey and Enver Hodza. Of them, Scanderbey is recognized as the founder of independence, unification and statehood of Albania (145).

In Macedonia, the name of Scanderbey was revived during the military conflict in 2001. Localized in the Northwest bordering regions of the country to Kosovo the conflict was fought between paramilitary Albanian units and the Macedonian police and army forces. The involvement of Macedonian local population of Albanian ethnicity demanding constitutional changes for advancement of their minority rights, appointed the conflict an ethnical character. One of the combating Albanian units bore the name Scanderbey. A national symbol for the Albanians, this name evoked for ‘others’ a further

¹⁰⁴ Term for “enlightenment” in 19th century Albania, “*zgjimi*” was used alternatively. Like wordings had been reported as adjacent to the 19th century national movements in the remaining parts of the Balkans. To exemplify: “vuzrazhdanje” or “razbuzhdanje” in Bulgaria with Vazov, “prerodba” in Macedonia with Prlicev, Miladinovci etc.

¹⁰⁵ On Soviet patriotism see Golczewski and Pickhan 1998.

¹⁰⁶ On Sovietization and its forms see Roucek.

memory. To illustrate, during the WW II the SS High Command set up a mountain military unit named 21 Waffen Gebirgs Division der SS “Skanderbeg,” with soldiers mostly of Albanian provenance, to curb resistance in the region to the fascist regime.¹⁰⁷

The evoked memories inevitably played a role in the dispute on the identity of George Castriota that arose in the aftermath of the ethnical conflict in Macedonia on the occasion of the 600th anniversary of Castriota’s birth and the decision of a Skopje municipality mayor (ethnic Albanian) to inaugurate a horseman statue of Scanderbey in the part of the city center to the left of the river Vardar that at present stands as the natural division line between the north and the south parts of the city. However, a less natural distinction between the two parts is the prevalent demographic character of the south and north.¹⁰⁸ Hence, the representation of an Albanian hero in the image of what Burke identifies as the “stock” figure — bronze horseman with the entirety of its underlying meaning and representations¹⁰⁹ while pointing south-east was popularly understood among the ethnic Macedonians as a belligerent statement. In turn, the effects of the maneuver are evident in the core issues surrounding the debate on Scanderbey, i.e. George Castriota: his religious and national identity manifestly affected by the imagery of the Albanian and Macedonian national histories. In this way Scanderbey entered as a central historical figure also in the “imagining” of the Macedonian nation, by challenging the faithfulness of Scanderbey’s representations as an Albanian hero considering his mixed religious identity as well as his national identity. Reminiscent of this activity in the Macedonian ranks is Dr. Popovski’s work *Gjeorgjija Kastriot – Iskender, King of Epirus and Macedonia, and the second Alexander the Macedonian* [the Great] published early in the year 2006 which fueled further sentiments. Others tried to appease the blazing disagreements with a more moderate and conciliatory publication in a country still recuperating from the effects of an ethnical conflict five years earlier. The Macedonian Academy of Sciences and Arts went forward with a bi-lingual (Macedonian and Albanian) publication conjuring an image of a shared historical past in ethnically tensed Macedonia as a contribution to a global history. Although it conveys an approach to emancipate two national

¹⁰⁷ The German SS division was predominantly comprised from Albanian recruits and a small percentage of German and Italian soldiers. Their uniform bore the eagle insignia of Scanderbeg as well as an embroidered helmet with goat head – the helmet worn by Scanderbeg. The division was active in Kosovo. See Tim Judah, *In War and Revenge*, Yale UP, 2000.

¹⁰⁸ Majority of ethnic Macedonians (non-religious and Christian alike) live on the south and mostly ethnic Albanian population (Muslims) north of the river.

¹⁰⁹ A “stock” figure, the small-scale schemata of an equestrian image, as Burke asserts, has been present since antiquity. Indicative of an age of absolutism or monarchy, it was revived in classical tradition in Italy as a claimant of an authority over the plaza. Contrary to the demotic style (image) of ruler’s self-perception after the French revolution that represented accessibility of the rule, the equestrian image was embedded in the metaphor of ruling as riding. An obvious symbolic entailed in the higher positioning of the rider, feet above the ground, comes in confirmation to the monarchic and absolutistic character of the equestrian image. See Burke 59-80.

paradigms evident in the composition of the authors¹¹⁰ stemming from two different 'centers', the preface¹¹¹ to the book posits its framework in a historiography tradition of a master national narrative. In conclusion, it fails to critically tackle the sources of representation in the various attempts of (re)staging Scanderbey's personage.

All of the above representations of the historical figure Scanderbey stage or restage a particular social imaginary. Further, they evidence both factual and fictional narratives to be involved in the restaging. Accordingly, as Gourgouris contends, artistic forms can be one of the means to stage or restage a social imaginary since as a secondary revision they represent the dream work, the connection between the form and its signification (26). At the same time, however, they can also have the capacity to reveal or explore "the essence of the form of thinking" behind the restaged social imaginary. Postmodern fiction is particularly evident of this function for in the words of Connor the narrative "moves from epistemology to ontology, from world-witnessing to world-making" (66).

The literary work *A Skenderbeg of My Own* by the Macedonian scholar, translator, and awarded prolific writer Dragi Mihajlovski is illustrative of the later function of postmodernist narrative. The book was published in Macedonia at the end of 2006. Last in a phalange of newly published books on George Castriota that year, the novel made its way as the first and only literary exploration in post-socialist and post-conflict Macedonia of a prevailing historical disaccord on the identity of George Castriota.

The first reading of the literary work pointed to a specific relation of the narrated and factual world present through the employed historical signals in the novel. Therefore, before exploring the function of the specificity, the primary task of the analysis is to delve into the particularity of the narrative.

The title of Mihajlovski's literary work omens a reoccurring historical figure throughout the literary work: the medieval vassal Scanderbey. An added subtitle portends to explicate the intention of the author and that being to deliver to the readership:

Thirteen contemporary narrative assailments into the rather mistreated theme [Scanderbey] from the perspective of an unbiased Macedonian quill with selected bibliography and a conclusion".

Both the title and the subtitle are indicative of the position from which Mihajlovski as an author attempts to tell about Scanderbey. Whereas the definite form "-ot" (the in post position) of the personal possessive pronoun "moj" (mine) in the title unavoidably signals the individualization of the theme,

¹¹⁰ Gane Todorovski is Macedonian, whereas Ali Aliu is Albanian.

¹¹¹ The last paragraph of the preface Written by the President of the Macedonian Academy of Sciences and Arts, Cvetan Grozdanov. The most evident example is contained in the last paragraph of the preface.

the identitarian term “Macedonian” at the same time transforms the position of the author from that of subject into an object. The assailments into an “unbiased” treatment of an already “mistreated” topic affirm an attempt of Mihajlovski to talk about ideology from within an ideology.

At this point it is inevitable to consider the overlapping of the reach out beyond fiction while from within fiction as a quest for a free space on one hand, with that for the ‘negative space’ which “Althusser Balibar and Zizek struggle to find [...] that will allow them to speak meaningfully about ideology while nevertheless speaking from within ideology” (qtd in Huehls 76). Hence, it may well be purported that Mihajlovski is a postmodern author that demonstrates full awareness of the critical aspects behind notions such as those of the individual author and representation as opposed to evocation.

Aware of the intricacy, as implied in the subtitle, he introduces factual references and non-orthodox elements of literary works: bibliography and conclusion, respectively. This leaves Mihajlovski with an intention to intertwine elements of factual¹¹² and fictional narrative objectified even in the opening allusion of the subtitle and the “thirteen contemporary assailments” to the formal structure of Barleti’s historiography work comprised of 13 books. Hence, the purported about the title and subtitle lead to two aspect of the analysis of the literature work. First it will inquire into its narrative perspective. As part of the pragmatic dimension of the narration the perspective will help in accounting for the creative process of the historical author. Parallel to that and based on a brief overview of the plot in the individual narrations the analysis will ponder into its relation with the factual elements/historical signals accounted for as the re-occurring historical figure in its representations as restaging of imaginaries. These references will also help in determining the function of historical signals in a fictional narrative as part of the third and concluding discussion point in the paper.

The literary work, as already indicated in the subtitle, comprises thirteen narrations in the following order: The Pine Tree [Бор], The Window Cover [Панџур], The Believer [Верник], The Spit [Плукајница], The Reader [Читачо], Uzuno¹¹³ [Узуно], The Reconciliation [Помирување], The Underground Theater [Подземен театар], The Family Tree [Родослов], The Sculpturor [Вајар], The Blessing [Благослов], Marlo [Марло], Master’s candidate [Магистрант]. The narratives diverge in terms of characters, motives, some even in perspective. Despite the seeming independence, they converge in two aspects. The first one is the time of the narratives: it spans loosely from state socialism to present day Macedonia. The second reflects a re-occurring factual element that guarantees the linkage between the narratives and allows

¹¹² For Genet, factual narration is a form of authentic [nonliterary] narration about historical events and persons (qtd in Martinez 10). Thus, the use of historical persons is inevitable elements of factual narrative.

¹¹³ Person’s nickname.

for the literary work to be looked at a micro (on the level of individual stories) and macro level (in its entirety). For this reason, one might ascribe the literary work a short-story collection. However, the subsequent analysis maintains that particularly the relation between the factual element and the plot of the separate narrations is a substantial formal element of the literary work. Hence, it could be contended that the literary work can also stand as a whole.

The factual element intertwined in the narrated world is anchored in the historical figure of Scanderbey. In almost all individual narrations, Scanderbey is called upon in his actualized cultural (literary) and historical reference external to the narrative. Each of the references belongs to a specific imaginary that brought about their existence. Scanderbey's referential appearances in the narrated world are instantaneous and unpredictable. In only one, "Reconciling," Scanderbey is given the role of an active character in an embedded tale of the frame narrative (81). Hence it might be concluded that the differing appearances of Scanderbey on a micro level give way to concurrence on a macro level.

A first-person narrative voice unlocks the plot in the first story titled "The Pine-tree" (9). It's summer 2001 in Macedonia. Amidst a sizzling military conflict topped with confusion on the origins of a paramilitary division called "Skenderbej" that attacks "our [Macedonian] police and army forces", the narrator retreats to his birth town in a quest for peacefulness and lucidity under the shade of a pine-tree planted by his father. Soon the summer haven transforms into stifling neighborhood intolerance triggered by a clouded cause. In what looks like an embodiment of a battle site, the narrator and his neighbor stand on opposite sides of a front that is demarcated by the pine tree. On one hand, the neighbor belligerently insists for the tree to be cut down; on the other, the narrator withstands. The bellicose relation between the two characters progressively deteriorates. At the same time, the troubled narrator looks for possible reasons behind the neighbor's hostility. He finds it in an event from a year before. Back then, the narrator proceeds, an example of synecdoche the narrator had given to his granddaughter, had assumingly been overheard by his troublesome neighbor Sime (13):

You know uncle Sime from just across, don't you? [...] what does he usually have on, when on the balcony?" "A wife-beater" she replied as fast as a speeding bullet. "If I were to ask you now, do you know Uncle Wife-beater, who will first cross your mind?" "Uncle Sime!" she replied with a broad smile. "What part is it then, that serves us to recognize uncle Sime?" I said. "The wife beater" she giggled.

Pars pro toto as a representational (mimetic) principle in general, and a foundation for an absurd neighborhood intolerance in the story in particular, elucidates the nexus between the plot and the opening historical signal epitomized in the name of the medieval vassal Scanderbey. For example, the

narrator calls upon 'Skenderbeg' in its contemporaneous representation as the name of an Albanian paramilitary unit during the ethnic-conflict of Macedonia in 2001. Thus from the position of an ideological object (Macedonian) signaled by the possessive pronoun "ours" (when referring to the army and police forces under attack), the narrator introduces Scanderbey in the fictional world in an already actualized meaning from the factual world in which Scanderbey as the body of war is the enemy for the Macedonian ideological object. However, the representational value of the factual element loses its truthfulness, as the narrator takes up the role of a subject in the representational relation he constructs in the fictional world, i.e. the example of synecdoche. As a result, the allegorical relation that exits between the fictional world and the historical signal unmarks the imaginary character inherent also to the factual world and representation. Thus, the historical signal stands as representation from an external, factual world, whose realization is allegorically relived in the landscape of the fictional world.

Acknowledging the various facets of Scanderbey's representations across the chapters and their location in different spatial and time embedding, the observed allegorical relation is present in the remaining twelve narrations. From a heterodiegetic narrator in the opening chapter, the remaining chapters shift to an omniscient narrator with the exception of Cjitačo, Uznu and Vajaro, where an opening heterodiegetic narrator turns homodiegetic accompanied by a prolepsis on a story level. Common for the narration in all cases is that the narrator uses ready-made representations of Scanderbey, he transverses the narrative by moving across images. Further, the narrator does not create new and immediate relation between Scanderbey as a historical signal and its signification as rendered by his voice or that of the characters. Thus, Scanderbey's signification in the fictional world remains unaltered; neither it invokes new representations, nor new aesthetics burdens the narrative. However, what the narrator creates is a plot that stands in an allegoric relationship with the historical signals. It is this relation that revives the static, i.e. "natural" significations of Scanderbey by pointing to the essence of the form of thinking behind his external representations. Hence, the fictional narrative at the same time evokes, through the allegorical relation between the plot and Scanderbey's representation, the selective and imaginary character of the factual narrative.

By way of following the formal principle of an allegoric relation between the fictional and factual world Mihajlovski from within the fictional narrative tackles the imperative imaginary aspect of the factual narrative. In this regard, one cannot discount the problematic differentiation of fictional narrative grounded on the characteristic of the factual narration in Martinez (2003: 17) when posited against the momentary "real" of Lacan that found its reflection into notions such as Zhizhek's "subjective real" or Gourgouris's "dream-nation." Moreover, similar to Martinez's critical view that Hamburger in her discussions

of tense and time in narrative fails to differentiate an imaginary and real context in the fictional discourse (72), he robs the factual narrative of a very important feature: the imaginary, i.e. what exists in the situation of its being and not the state of its being, like the dream or the fiction. To explicate further, in his understanding, a factual narrative or a historical signal with its representational value are stripped of an imaginary character. This fails to underscore an important source of criticism stemming from the function of narrative, may it be literary or not, to explore social imaginaries and to point at the ontology of narratives as secondary revisions, i.e. the ever-present subjectivity of representation.¹¹⁴ In fact, turning a blind eye to the shared similarity of factual and fictional narrative, one might explore but a limited function of historical signals as elements of factual writing in a fictional narrative. Moreover, the constrained exploration could obviate differentiating between intentionally created imagined worlds from a world created under the influence of the (social) imaginary. And it is this function that the historical signals in *A Skenderbeg of My Own* fulfill while epitomized in the multiple representations of Scanderbeg. Embedded in a social imaginary – that of religion, nation etc., similarly to the imagined communications condition of the fictional, they gain referentiality in relation to their internal context, which at the same time is external to the fictional world. Consequently, on the example of *A Skenderbeg of My Own* the historical signals interact beyond fiction while intertwined into a fictional world by an allegoric relationship that is evocative of the way they “come to mean” outside of the fiction through new meanings based on the same representational principle but realized among the elements and characters in the narrated literary world. In so doing, the historical signals perform an additional function in the work by Mihajlovski to open the question on the nature of narratives and on the truth of historical knowledge.

To conclude, the overview of historical and literary sources in the first part of the paper underscored the manifold paradigms that Scanderbeg’s representations follow. Each of them is staged to fit a specific social imaginary embedded in a particular special and temporal context. In contrast to the referenced historical and literary sources, the narrator in *A Skenderbeg of My Own* intertwines the historical figure Scanderbeg in the narrated world in his actualized cultural (literary) and historical reference external to the narrative. The analysis revealed an allegoric relation between the historical signals and the literary work, i.e. between the external (hi)story behind Scanderbeg’s images and the narrated world. The process ensues as follows: the narrative dislocates the multiple images, which are rendered by the (hi)stories of Scanderbeg, from their temporal and spatial embedding and intertwines them

¹¹⁴Much has been written about the topic of representation. The main thrust of the corresponding theory is that no relation of one-to-one reproduction exists between the signifier and the signified. Hence, subjectivity is the accompanying feature of every representation.

with experiences in the plot to disclose their imaginary character. Through this formal principle, the historical author successfully illuminates a shared ontology of fictional and factual narrative. Finally, in *A Scanderbeg of My Own*, the intertwining of historical signals epitomized in the multiple images of Scanderbeg in the narrative can be accounted for as continuation of the post-modern literary quest from within fiction to reach out beyond fiction and find a free space, i.e. the 'negative space' that will allow one to speak meaningfully while nevertheless speaking from within ideology or the imaginary. Hence, Mihajlovski interweaves in the narrative an imperative function of the historical signals: to dislocate the one dimensionality of historical master narratives and locate imaginaries in a post-modern historical novel whose multidimensionality of meaning reflects a polyvalent "real."

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***The Savage Detectives* - a saturant novel and novel of articulated space**

Abstract: The novel "The Savage Detectives", written by the Chilean author Roberto Bolano, now living in Spain, is a master piece of contemporary literature. Relying only superficially on the modernist narration decomposition, the author succeeds in presenting a totalizing work on a disseminated way. This practice is essentially post modern as the author treats contemporary subject of Mexican national identification, but also an inner intimate quest of becoming of being through the act of knowledge.

The novel is about four young people going on a journey of a search of a lost poetess. These people are university students who thrive to dedicate their life on higher goals – such as writing. Writing is considered to be a mean of knowing the Other, of operating the Other and of deep consciousness of the category and the notion of the Other. This theme is close to postmodern authors since contemporary leaving is related to alienation, to emptiness and false intellectuality. Since he represents his owns ideas through the meticulous construction of the characters, modern nation and socio-ideological-political elements are integrated into the narration for the reader to reveal.

The description of places, cities, urban underground living is related to the concepts of chrono topos and heterotopies (Bachtin, Borges, Foucault, Homi K. Baba). The urban mega metaphor and the quest taken as a specific entity articulates these notions where global is substituted by the local, where culture is best seen and benefited when locality is organically integrated. The urban metaphor and the quest as a specific chrono top which is defined as the action is gradually constructed by the actions per se of the characters is another technical, syntax and semantic element of the author's narration.

Key Words: modern nation narration, chrono top, heterotipy, geography as modus operandi of contemporary decomposed yet synthetic narration, post modernism

INTRODUCTION

The action of this grandiose novel is set in Mexico City but also throughout the country, and in different places in Latin America. It stretches also in European cities such as Paris, Barcelona, or at the Mediterranean shore. The geographical extension and the multiplication of places and episodes lead towards the construction of a monumental, totalizing work. The places mentioned are submitted to a game of decomposition that functions both on a local and global level. The expanding system revolves around the evocation of the life and work of a group of young poets, and especially around Arturo Belano and Ulises Lima (the two main characters), and Garcia Madero and the young Lupe. The subject of the novel is the disappearing of the poetess – Cesarea Tinajero, and the search of hers traces. The first three belong to a group of

young poets (the “vice realist”) who give all their efforts in publishing a literary review. Being university students who, in order to study, occasionally sell marijuana with the pretext of believing in what they do and considering themselves as true hope of Mexican poetry. The figure of the disappeared poetess becomes more and more mystic while reading, keeping in mind the very few traces left of her. At first glance the novel may seem chaotic, but its totalizing principals confirm its meticulous structure. It is divided in three parts: *Mexicans lost in Mexico*; *The Savage Detectives*; *The Deserts of Sonora*. In all these parts the course of the action and its content is given by the confessions of the intimate journals of all the friends, parents and close family, acquaintances, editors, publishers and everyone else imaginable that in one moment of his/hers life was in contact with Cesarea. The confessions are not given in a linear time, but rather the voices of dozens of persons interchange. This totalizing explicitly structured game tells us that there is a certain and a direct relation between the search of the disappeared poetess and the amplification of places and episodes, especially when the structure of the novel stresses the paragraphs where history intersects events from the future which follow some years after the famous search. By extending their quest more places and episodes come to the reader’s mind: various everyday life scenes, some person’s intimate thoughts, some other’s fears and frustrations... The lost and forgotten poetess is at the same time the image of the aggregation and of de-aggregation, she is the aim of the search and the motif of their constant replacement.

CONSTRUCTING THE APSECTS OF THE OTHERNESS

The central figure of the poet is operationalized not only because the search consists of young poets in a chase of a poetess, but because the ideology in the novel shows the author as a person who could bring society to essential changes and indulge culture. This is most evident in the second part of the novel where intimate declarations of the others writers journals from the time when Cesarea was young can be read. If we rely on Bachtin’s notions, for a novel to exist as an aesthetical happening there must be a dialogical relation between the author and its characters.¹¹⁵ As man in art is a complete man, the characters from the “Detectives” are total entities who function as a whole. Being truthful they meticulously simulate reality. “The aesthetical creation and the building of the outer body and its world represent a gift from another consciousness – from the author spectator of the hero” says Bachtin. (Ibid. 19) The creation, the representation and the expression of a certain concrete idea is a productive, creative relation form the “other’ within the author. The otherness is a conscious presence in the author’s and the characters’ minds. Being poets, they

¹¹⁵ Bachtin, Michael. “Time Unity of the Hero (the Problem of the Inner Man – the Soul)”. *Comparative Literature* Sonja Stojmenska Elsezer. Ed. Chrestomathies. Theories of the Otherness. Skopje. Evro Balkan Press, Menora, 2007. 19

have no other option but to be in touch with their other self. They are also creators, they thrive to write. They organize the search which is another kind of creation. During the search they create themselves. The novel is entirely determined by the otherness - the reader is in expectance of the otherness to appear, to be analyzed, or to bring some interruption in the action. The poets and the reader are in a constant pursuit of the manifestations of the otherness - people, journals, trills, and the discovered otherness within themselves they try to manage along the way. The poets had to cross the entire Latino American continent, to come to Europe and wonder around towns and places, to realize that the other is a category and a value within. Our characters acting upon their own free will and motifs as they are complete artistic articulations, are related to Bachtin's notion that "the compassionate understanding recreates the whole human innerness into the preferred aesthetical categories for a new life on a new level of the world." (Ibid. 22) The world itself, it's difficult to understand and easy to get lost state of being is a constructive and aesthetic crutch in the general understanding of the novel. The space dimension of the novel works as a mega metaphor. The real dimensions of the search would spread in thousands of miles. Through the characters-in-happening, the space dimension articulates itself as if it was a spider web. Through the constructs of the characters, the construction of the world map begins to reveal in the reader's mind. They influence and shape the space they visit.

There is also a significant relation between the search, the Other and writing taken as creative action. This triple relation is a pillar around which the main action unfolds. The emotive burden in its totality for the person bearing it exists only in relation with the other. Without the other our own lives would not have that special weight (Bachtin, *ibid* 23-24). The young poets reshape themselves on a subconscious level in the projection they have for Cesarea. Without this distant other the young poets wouldn't be creditable to be represented in a novel. But these emotional nuances of feelings and thoughts we have for the other seem to strengthen it. The more their search ends up in a dead end, the more importance Cesarea gains. The more unreachable the poetess seems to be the more space is needed for the poets-characters to come into being. Time and space limits for the author don't have a formal, organizational significance as they have for the life of the other. The other is always completely defined in time and space frames. However vague the space determination of Cesarea may be she is well determined by the author Bolano first, than by the young poets, than by her peers and colleagues, and then by the reader holding the book. The space than stretches out, it too becomes into being. Furthermore, in Bachtin's words - "the other is always standing across me as an object and his outer look is set in space and his inner life is set in time" (*Ibid.* 26). The reader deals with only the young poets' projection of the poetesses, not with Cesarea as a fully constructed character.

THE MARGIN VALUE OF THE SEARCH

On the syntagmatic level the other writers' stories can be systematically connected within a certain political, artistic and cultural context. The vanishing of the poetess happened during the seventies when the army entered into the university edifices forcing the students to leave the place. The paradox is that during this taking over Cesarea was hidden in the toilettes becoming a witness that saw nothing. After this she leaves her secretary employment, leaves the capital and moves to the most distant, forgotten place she could find in the state of Mexico. That is the little town in the deserts of Sonora situated in the middle of the country. If we again lean on Bachtin's ¹¹⁶ principals we would see that the cultural domain is a concept where the borders of the spatial entity is surpassed and enriched with the idea that it also represents an inner territory. The young poets, Cesarea and the other characters mentioned are bearers of their cultures. Following the same perspective, the author should leave his inner personal deeply rooted concept of culture to be able to transmit it into the work of art. All cultural acts in their essence survive on the border and the search itself, being situated everywhere and nowhere, being separated from the other conventional activities possible in the novel, has a border value. The search and its winding form function as a margin, as a specific spatial entity with its proper features. The search is the melting pot of ideas, attitudes, emotions and experiences - culture in happening. Cesarea's work has left traces in the living and spatial context of the vice-realists - this connection of lived and artistic experiences is the existing sign of the logic of succession of the events and places in the novel. In the novelist creation, Bachtin carries on (Ibid. 40-46) the cognitive act comes from the aesthetic representation and the vision one has of the artistic object. We could relate this attitude towards our own reception of the novel, our "becoming of knowledge" of something in the novel that we weren't aware of before. But, more deeply, the cognitive act happens within the structure of the novel, the art work of Cesarea and its influence. The vice realists become vice realists mainly because of Cesarea's work. They lead this kind of semi hippy semi philosophical lifestyle because of the truth they seem to find in her work.

The artistic act exists in a special kind of ambiance that brings value upon what it seems to be consciously determined. The contemplation of poetry and literature is present on almost every page in the novel. The significance of poetry and the principals of l'art-pour-l'artisme, accentuated almost everywhere, is another light-motif. The work of art lives and becomes full of significance in a certain reciprocal relation, active towards a certain reality, which is identified and valorized by the artistic creation. In our case a postmodern author like Bolano manages to transmit the idea, in a decomposing yet synthetic way, of modern existential uncertainties prostrated into the

¹¹⁶ *Esthétique et théorie du roman* ; Coll. Tel, Gallimard ; 1978

novelistic work by becoming the uncertainties of the characters. Reality is dynamic and alive in a distinguishable manner, but also in a social, political and religious manner; and all these phenomena are a part of an equally dynamic world. In this sense, the comparison of the act of creation and undertaking the search is functional and essential. The act of searching and investigating consist of projection of a specific personal vision of the same world where the search takes place. In this sense, also, a triad of notions is a knot in the narration of the novel: the reality of the young poets, the literature they take into consideration, the fact that they are searching in the name of literature. Life is not to be found only outside of the artistic creations but equally in its interior, in the total fullness of its axiological weight – social, political, theoretical or another kind. The artistic creation incorporates the known reality and it transfers it on another level of values. The possibility of finding the correspondent proportion between the notion, the realization of the search and the creative act is very much visible and logical. The entity of the search could bear the status of a work of art because the world increases its proper vision while the search is going on. The axiological content of the lived reality with all its forms is the event of reality. The artist is not a direct participant in this event but his position is more of a contemplator. By realizing the axiological sense of the event in accomplishment the author doesn't bear the event but he sympathizes with it, and participates indirectly. Thus this search could be thought of not only as a stretching form but also as a rich content – the finding of the object of the search is like the form of an Abstract work of art that completes its meaning gradually as the search comes to its end. For the form to have an aesthetical sense, the content that it encloses has to have cognitive and ethical significance. In this sense the search stretches on several distinguished directions that enclose the content creating simultaneously the form. The aesthetical important form encloses the semantic and autonomic intention of life - this is exactly Bolano's intention, but it is also the practical goal of the young poets searching because their own life imports the form of the search.

STRUCTURAL TECHNICALITIES

The spatial dimension of the search is bearer of content and meaning. If we are to understand Bolano's work as a reply to the socio-ideological state of Mexico in the seventies, we are to understand that the characters relate directly to the events from this period. The poetry and the discourse of these young people is socio – ideological-political unconsciously predetermined answer of the period mentioned. Cesarea's discourse is a part of this very same response of the vast Mexican context. In the novel, the dialogism derives from the interior conceptualization of the same object and its expression. All the languages of the multilingualism abundant in the novel are specific points of view, a form of verbal interpretations that encounter themselves in the consciousness of the

author and on a common level in the novel. The language stratification and the work that it indulges represent saturation and the more this language stratification endures the vaster is the social milieu that it embraces. The author doesn't destroy the languages of the others and doesn't deny its perspectives. He uses their worlds and their socio – ideological micro cosmoses that are hiding under this orchestrated polyphonic. The interior discourse of the novel demands declaration of the concrete social context oriented towards the entire stylistic structure, its form and its content. The decentralized world finds its novelistic expression and this implies a differentiated social group related to the tension in reciprocity with other social groups. The composition is always related to the decomposition of the verbal ideological and stable systems; and as a counter weight it stratifies and makes the structure of the novel more compact and more totalizing. The saturating elements in the "Detectives" are so numerous that the structural unity is clear because the novel is about innumerable episodes, places, voices, times that overlap and that create a gap in the chronological line but are presented coherently.

POSTMODERN NARRATION – INTERN LANDSCAPES GLOBAL CRITICISM

Following the articulation of different spaces and places we could agree with Homi K. Bhabha's idea about what the modern narrative represents.¹¹⁷ Roberto Bolaño articulates the world's multiplicity and the aspect of instant production. His postmodern style is thoroughly profound but digestible. The western nations (as the Mexican one is presented in the novel) have this uncertain but omnipresent narrative and way of living which enables "locality" to be global. The local colors, the special Mexican characters, the context in which they try hard to make their lives better revolves more about temporality than about historicity. Their form of living, of prevailing through life goes beyond the borders of "community", and becomes more mythological than the ideology. The narrative of the nation- state and of the vast postmodern global world is a political ideologized pre given narrative that the author so skillfully uses. By presenting a critical response to his own nation and past society, Bolaño articulates space to tell us an even deeper story. We continue to follow Bhabha's thought that "in our theory of travel we are conscious about the METAPHORICITY of the people, and we are to find out that the space of the modern people – nation is never simply horizontal" (Ibid. 176-177). The new ways of living and existing demand a kind of "duality" while writing which refers to the temporality of representation that come from cultural formations (so clear in our novel: the university milieu, the reviews, the publishing houses, the bars and locals of Mexico City) and the social processes without a strictly centered cause and consequence logic. This is postmodern literature in happening.

¹¹⁷ Bhabha, Homi. K. "DissemiNation: time, narrative and the margins of the modern nation". *Comparative Literature*. Sonja Stojmenska – Elzesser. Ed. Chrestomathies. Theories of the Otherness. Skopje: EvroBalkan Press; Menora, 2007. 175

The author incorporates the ambivalent and mixed processes of a certain time and place into his writings that construct the problematic contemporary or postmodern experience of the western nation. The novel is abundant in descriptions of the capital, of its venues, city parks, dirty streets, and smoky allies. The problematic boundaries of contemporary state of being are represented in these ambivalent temporalities of the nation-space. The different times juxtaposed in the novel relate to different places. Sometimes the same place is given in different time thus turning the grand search into a private search of the young poets, in the same time being a personal search for the author himself but also to the devoted reader. It is clear that all the landscape descriptions in the novel serve as mere metaphor for the chaotic yet structured meaning of the work. "The frequent metaphor of the landscape, as an essential interior characteristic of the national identity, accentuates the question of the social visibility" - Sais Baba (Ibid. 200). The official state rhetoric is excluded from the novel but we sense the subtle author's critic while reading the inner voices of the young poets and their left winded logic. The reader is traveling along with the people on the margins, with a special underground community – people coming from particular secret, burdened by hard life and misery places. "The national time becomes concrete and visible in the chrono-top of the local, the particular, the graphic, from beginning to the end" (H.K. Baba. Ibid. 180-181). Being able to present the local in time and space, he transmits a universal message that the nation, being deprived from the visibility of historicism becomes a saturating symbol of modernity, but also a symptom of contemporary cultural ethnography. The boundary that limits the essence of the nation interrupts the self generating time for national creation and its narrative within a given space, and becomes a space for self representation. Thus, the limited nation becomes a narrow form of society's presentation, a space marked from within by the cultural differences and by heterogeneous histories and strained cultural locations. The novel's restrained image of space describes the nation it belongs to and it's previously given and presently criticized narrative. The historic discourse is dissolved. Cesarea's discourse in her own time and space, and socio – ideological surrounding is put by the existing regime at the margins. And then chronologically the discourse of the young poets is again marginalized.

The superposition of the discourses in the structure gives away the modern world as a no man's land, without a specific name or history. The localized place becomes half of the world. The current political nation's unity consists of irrevocable paradigms and dislocates its plural space in special archaic and mythical space; the new represented stylized space paradoxically demonstrates the essence of the nation. In this way the territory gets the stratus of traditionalism, something that the postmodern mind of Bolano so delicately is trying to transmit. Our author speaks indirectly about Mexican traditionalism and the way it can be surpassed by the young searching poets. The scrupulous

characters emerge saturating from the inside of the content sense into the specific places to prove the cultural differences between the envisaged socio-ideological Mexican state and the national discourse. Bolano demonstrates the "confusion of modern living". The space taken by human life is where life is pushed to absolute limits. The search nearly becomes a completed circle, instead, in the spirit of the true postmodern moral it becomes an evolving spiral.

The young poets' attitude towards life is uncertain and errant. If refer to Benjamin (Ibid.203, 204)¹¹⁸, we would come to realize that the novel became a personal refuge place for the author, as poetry is for Arturo and Ulises. To write a novel means to bring the immeasurable absurd of human life to the limits of presentation. Through the saturating presentation of life's empty fullness, the author gives examples of contemporary living deep confusion deprived of real answers and solutions. In this way the author creates a hybrid space of meaning. And, it is quite natural that in the Western world, the city is that convenient metaphor that procures new identifications, new socio-ideological movements, where the acutance of modern chaotic living happens. The descriptions of Mexico City and some other cities is a clear metaphor of the postmodern humanity's state of existing. Deprivations of traditional values, life on the streets where people go through life from day to day, uncertain occupations of the friends of the poets, existential issues, pursuit of happiness, self realization, confusion, depression – that is the global image of a unifying place.

Michel Foucault¹¹⁹ analyzes the notion where our time is a time of space, of simultaneous actions and events, of juxtapositions of everything and everyone. Western way of life and global socio-political-artistic ideologies currently happen in total dispersion. Today, emplacement replaces spatiality. Location is defined by the proximity of heterogeneous elements common characteristics. The problem of place is analyzed through people's socio-ideological communal actions. "We find ourselves in an age where space is found in the form of different related locations" (Ibid. p.35). Our localized personalized spaces are spaces of superficial meanings, filled with interrelated phantasms, dark places and of "intellectual" or "spiritual" instant experiences. The typical yet customized space is articulated in the "Detectives". We could use the words of Benjamin to whom Foucault refers to (Ibid. 190-192), that "the space in which we live in, that pulls us out of ourselves, in which the erosion of our time happens, of our time and of our history, this space that corrodes us and ploughs us, is in itself a heterogeneous space". The novel is a real conglomerate of spaces, active with different forces, different environments and suffocating milieus. One of the problems developed in the "Detectives" is precisely this – the lack of meaning in our multiple instant westernized society. We could use here

¹¹⁸ In the article mentioned Homi. K. Bhabha refers to Benjamin. Sonja Stojmenska Elzeser. Ed. Chrestomathies. Theories of the Otherness. Skopje: EuroBalkan Pres, Menora. 2007

¹¹⁹ Foucault, M.; "On the Other Spaces – heterotopies (1967)". Aspect of the Otherness. Ivan Dzeperoski. Ed. Chrestomathies. Theories of the Otherness. Skopje: EuroBalkan Press, Menora, 2007. 33

Foucault's term "heterotopias" to suggest the style of articulation of the concrete places in novel (Ibid. 37). This term refers to a simultaneous mythical and real doubt in the space that we live in. These heterotypic places are the places of deviation from the norm. These are the places where the young poets dwell and move. Cesarea's place of living is also an example of e heterotopy. It is distant, hidden, unusual and untypical. That is the enclosed place that juxtaposed to a specific real place makes more of a kind of oxymoronic union of different location elements, incompatible by themselves. We cannot allow ourselves to forget that these places are burdened by their own story and history, or previously given socio-ideological politic. All these aspects of the different places incorporated into the heterotopy are articulated through Bolano's writing. The heterotopy begins to function entirely when people are in one sort of absolute disruption with their traditional time. The traditional time of simultaneous events is interrupted by the decision to break through the "banal" Mexico City life and go for an unpredictable search. The young poets' integration in the search is a proof of their abandon of society. Inside the search the poets function in their own chrono-top. The search is a way to find answers by exclusion. The chrono-topos either create a space of illusion that demonstrates the real space as even more illusory, or, they create another kind of real space that gets to be more perfect, well organized as our owns is untidy, badly organized and confused (Ibid. 40). The young poets search an idealized space (of Cesarea's whereabouts) and they believe this place is organized and perfect opposed to the dusky, smelly streets of the capital, of European cities, places of uncertainty and despair. The other end of Foucault's characterization is the search itself, the other absolute. The quest is in happening as the reader follows the story, thus the quest revolves around certain principals, and it is organized and structured, contradictory to the space of the western city full of ambiguities.

ONTOLOGICAL VALUE OF THE SEARCH – META METAPHOR

All the actions of the young poets initiate a distribution of principles between the meaning of the content of a given act and the historic reality of the subject, of his unique empiric experience. Only the unique act in its totality and authenticity really participates in the being-event, and inevitably it IS.¹²⁰ If becoming means "it is" than we could say that the act of searching is an act of creation, that travelling for the sake of discovery is the same act as writing for knowing, thus the search becomes poetry and a proper poetics. We could consider the particularity of the poetic act as a being in happening. The act of the moral being-in-happening would be to localize its particular life in a thinkable, possible, imaginable world. But, in practice, the thinkable world is

¹²⁰ Bakhtine, Mikhaïl. *Pour une philosophie de l'acte*. Lausanne, Suisse : Editions l'Age d'Homme, 2003

just a constitutive part of the real world. Our actions can be oriented according to this tension of diametrical poles where the relation between thought and reality is reciprocal. There is a kind of identification between the real responsible act of knowing and the particular being-in-happening. Thus a specific close relation exists between thought and poetry, i.e. the act of creating poetry and the act of knowing, the act of writing, the act of being in presence in the specific moment while traveling, looking, searching to know. The act of making the decision of going away is a responsible act where all the participants (the young poets and their adolescent responsibility) are put in motion in a new act of knowledge. What they are really doing is to place themselves within an act where the real knowledge, the truth can be perceived. The young poets thus enter in a kind of a vicious circle – they have to go out of Mexico City in order to write, and they have to write in order to leave the place.

CONCLUSION

Space and particular places are in relation with the culture. The cultural values are values per se, and the responsibility falls to the lively consciousness to organize itself according to them, to affirm them for what they are, because in the end, consciousness has the same value as knowledge. In this novel we deal with multiple consciousnesses: the one of the lost poetess and of her contemporaries – therefore a particular Mexican consciousness of a specific age. Then the consciousness of Arturo and Ulises and a vast range of the diaries and letters of the vice-realists and their friends that give away their private thoughts on life, their relation with the young generation of avant-garde poets in Mexico City in the eighties and the nineties of the previous century. The lived experience and the emotive and willing aspects find their unity uniquely in the totality of culture because the culture in its totality is integrated in the unique context and event of our life. Any universal value becomes really valid uniquely in an individual context. Thus, the Bolano's novel saturates the meaning and its structure because his proper global culture is being represented. The quest for comprehension, for knowledge, for the need for writing is becoming a full being in the given moment, as the need for perpetual writing, i.e. traveling. Embracing the culture because we come from it, is an action of proclamation its own part-taking by revoking it and making a distance from it. Writing and pursuing a goal become responsible acts; they become acts of individualization. Thus the importance of the search gets this ontological mega dimension of the novel.

Thinking of time and space relations and being in happening we could apply on Borges¹²¹ idea who thinks that work and life are in a definite relation of coincidence where the circles of time, space and being try to find each other. The geography in the novel is constitutive regarding the totality of the content, equally being the creative mean of the novelistic form, as the temporal chain is inseparable from the space dimension. A certain particular memory is the

¹²¹ Le Goff, Maral. *Jorge Luis Borges, L'Univers, L'être, Le secret préface de Michel Lafon*, Paris: L'Harmattan, 1999

content of every letter and every page of the intimate diaries. All the characters are created starting from their memories. The cultural frame is presented through the representation of geographic nomadism. According to Borges, the aesthetical reaction is born from the illusory sentiment of being one only when the encounter with the other happens.

We owe our world confusion and alienation to modernism although we live in a more organized but even more confused postmodern era. It is because of modernism that everything has changed in a baffle of uncertainties and fears. That is why we try to find meaning in such a clumsy way today. The structure of synthesized de - composition of one main event broken down to many dozens of personal confessions, along with the subtle critic of the current confused world, makes this novel a masterpiece of contemporary literature. Originating from the modernist style, but taking up an even more contemporary expression "The Wilde Detectives" offer a totalizing and unique experience and it definitely enriches and asks the essential questions about our world and time.

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Intermediality
Rapports interartistiques
Интермедијалност

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Do Vilém Flusser's Writings Bring Technology and Humanities Closer Together?

Abstract: Vilém Flusser's concepts, such as techno-imagination, telematic society, information revolution, and proxemics, are tools that allow us to address problems, how to describe and critically understand the changes that were brought about by the technical advances in the field of communication technologies. The paper will show the interplay between the historical world of narratives and the world of techno codes, which takes place in Flusser's writings. His theoretical approaches will be examined from the point of view of the following questions. What are the possibilities to establish connections between the, so called, hard sciences and humanities? How do the distances between interlocutors change through the use of telematic media? How to study literature in the context of new media?

Key Words: technical image, techno-imagination, Vilém Flusser, theory of communication, new media, methodology of comparative literature

The English Translation of *Die Schrift*

The introductory essay to the first English translation of the famous Flusser's¹²² work *Die Schrift*, which was published this year under the title *Does Writing Have a Future?* – originally the subtitle – makes an unusual and highly problematic remark: »Flusser is perhaps least convincing in his insistence on the difference between prehistoric images and photographs« (xvii). This sentence is not as innocent as it would seem, when taken out of its context. What the sentence in fact refers to is the core concept of Flusser's works, the technical image (techno-image), and its context, the technical imagination (techno-imagination).¹²³ There is an additional reason for concern, namely the fact that the issue of the image, i.e. a planar medium, was presented alongside Flusser's study on the written medium, which is addressed primarily to literary scholars who work with texts. *Die Schrift* is his only book focused exclusively on writing and therefore such a comment accompanying this particular work might

¹²² 1920-1991. Many of his texts were published posthumously.

¹²³ German: technisches Bild, das Technobild and die Techno-Imagination, die Technocodes. At the end of his career, e.g. in the famous lectures at the Ruhr-Universität in Bochum in 1991, Flusser omitted the term, but not the underlying concept, which remains unchanged throughout his works.

distort the perception of Flusser's theory, which is a general theory of communication in all media, by the community of literary scholars. The existing gap between the visual studies and the text oriented approaches of literary scholarship is not to be taken lightly, in particular when mediating the almost untranslatable work – in this book Flusser inseparably intertwines his discursive points with their formulation in the materiality of German language. Flusser's »composition« - the German »Schrift« – masterfully demonstrates the hegemony of language, but not in order to disqualify the communication through images as an irrelevant problem.

Technical Image and Comparative Literary Studies

This paper attempts to demonstrate the usefulness of Flusser's theory of communication and the concept of technical image in particular to the studies of literature. An example pointing to problems arising from the clash of a techno-image and a textual message is the short video posted on *YouTube*, which shows Heidegger commenting on Marx's 11th thesis on Feuerbach.¹²⁴ The appropriated video image, taken from a TV programme, is put in a non-scholarly context. However, to say that watching the philosopher speak, make gestures and facial expressions is a reduction of the meaning of his written texts, doesn't make sense, since more information is transmitted than in a printed text. But nevertheless, the video doesn't convince the viewer in either way: neither that Marx is right nor that he is wrong. This impression could be attributed to some sort of medially conditioned trivialization.

However, an opposite example showing a techno-image taking over the textual legacy is also available. In his new book Jonathan Arac comments on current status of the realist novel: »*The Wire* on HBO has seemed to many of us to accomplish the task of realism better than any current novel« (xii). The literary realism has, according to a growing consensus among scholars that Arac refers to, successfully migrated to the TV programme form (of course, *The Wire* series by David Simon¹²⁵ is an exceptional case of TV production). Flusser's perspective focused on techno-imagination can provide further insight into *The Wire* phenomenon. E.g. while watching the 1st season one gets the impression of visual heterogeneity between the episodes, which is in fact a consequence of different parts being directed by different authors; e.g. the 9th episode *Game Day* (2002) was directed by the famous Macedonian film director Milcho Manchevski. Still, the homogeneity of the narrative stream remains intact. It seems that the visual and the narrative aspects of this TV programme coexist as if in isolation of each other, which is a phenomenon that clearly calls for further interpretation. The level, at which the examination would take place, is the level

¹²⁴ Martin Heidegger *Critiques Karl Marx – 1969*, <<http://www.youtube.com/watch?v=jQsQOqa0UVc>> (20 November 2011); posted by hiperf289.

¹²⁵ 2002-2008, <<http://www.imdb.com/title/tt0306414>> (11 August 2011).

of the technical image that differs from the linear text and from the traditional visual expression.¹²⁶

Techno-Imagination: Why?

Flusser's writings are a response to two problematic phenomena that our world¹²⁷ is confronted with. The first is the emergence of colourful surfaces, the »explosion of colors« after the second world war, which stands in stark contrast to the grey and »styleless« visual appearance of the previous industrial society. The new colourful style is associated with the »mass culture« (*W* 35; *K* 171, 262-3). The second problem is the decoding, i.e. understanding, of techno-images. E.g. a photograph could be mistakenly construed as a traditional painterly representation. Another example is the television that, according to Flusser, always stultifies the addressee. Both phenomena are connected since the colourfulness appears encoded on two-dimensional surfaces, and the problematic information in technical media is coded as images. As a consequence, the information encoded in techno-codes is not »read« but »grasped« (erfaßt), which happens instantaneously (*K* 267).¹²⁸ Starting from this insight the issue of textual practices in new media can be addressed. E.g. in the well known Espen J. Aarseth's theory of cybertext, a synthesis of reading and game playing results in an immanent tension within the reception of cybertexts.¹²⁹ Techno-image, for Flusser, is always problematic ... at least until it is proven otherwise.

A New Paradigm

For Flusser the horizon of techno-imagination is a new paradigm of reality, which differs radically from previous paradigms. Techno-images cannot be decoded by using linear codes, i.e. through models of process, progress, causality, history ... or their symbolic embodiment in the line of text that turns images into concepts – i.e. conceptualizes – by progressing linearly.¹³⁰ Every conceptualization stems from an experience of a concrete situation, which is always already mediated through an image (the traditional image). The standpoint of the so-called »cultural pessimists«, e.g. Baudrillard, is unacceptable for Flusser, since the (failed) attempt at »reading« the techno-images – either as traditional images or using the linear codes of verbal language – robs them of their specific traits. Instead, he proposes the »phenomenological« method of describing experiential facts pointing to the

¹²⁶ Narvika Bovcon's analysis of Srečo Dragan's new media artworks focussing on the techno-modified gaze and the techno-performance is an example of such approach.

¹²⁷ And his world in the seventies and eighties.

¹²⁸ The traditional images are »scanned« in a non-linear time (*W* 64).

¹²⁹ See. Vaupotič: *Who Chooses*.

¹³⁰ Die Vorstellung, der Begriff (*K* 134, 154).

characteristic features of techno-images (*D* 79; *K* 172). Between the conceptual linear representation of given data and the two-dimensional techno-image there is a (zero-dimensional) turning point, which is the numeric thinking of modern technology, founded on system analysis and calculation. This mode of thinking is first found in Nicholas Cusanus' work *De docta ignorantia* (1440), where it is stated that God's laws are encoded in words, and the natural laws in algorithms (*D* 67).

The »revolution« of Cusanus was construed as transcoding of thought from alphabetic to numeric. The current revolution is marked by thought transcoding, too. We begin to transcode the numeric, now digitally coded thinking, to lines, shapes, sounds and soon volumes too. We don't think numerically any more, but in »synthetic« codes (we don't possess a common name for them yet). (*D* 80-1)

Flusser therefore distinguishes between three paradigms: the alphabetic codes before Cusanus, the numeric codes following his break, and the »synthetic« codes following the most recent »revolution«. In theory they are diachronically kept apart, but they also coexist engaged in conflictual relationships. Flusser's commitment to solving the problems of contemporary media reality, which is evident in his writings, speaks in favour of a synchronous interpretative cut through the codes of reality: the first two paradigms roughly correspond with the two incompatible cultures from C. P. Snow's famous lecture *The Two Cultures* (1959), i.e. the culture of natural sciences, on the one hand, and, on the other, the humanities (the »literary intellectuals«). Flusser suggests an additional break and a new paradigm that he names »techno-imagination«, which »programs« reality with techno-codes. It is distinct from the verbal codes, as well as from the numeric codes of science and technology.

Techno-Images and Traditional Images

The clear distinction between techno-images and the »old images« is essential for Flusser's theory especially in the face of current lamentation on the inadequacies of contemporary visual media. The techno-images include one, two, and three dimensions, the sound and movement: they are multimedial (*K* 173). The techno-imaginary reality is a »computation«, a synthesis, and it is founded on the translation of reality into numeric codes within the sciences (*M* 210, 212-3; *D* 74). The numeric codes return to reality as »projections« or »concretizations« (*W* 129), while their level of »realness« depends on the density of the zero-dimensional points as basic elements. »Calculation« - i.e. to make something countable and the counting itself by means of calculation - is the analytic stage, which leads to a subsequent »computational« or synthetic stage that is characteristic of the techno-imagination.

At this point Flusser abandons the Heideggerian views on technology that do not provide the appropriate answers.

With Heidegger the notion of »project« (Entwurf) got a new meaning. For him it is the moment, when we decide to turn our thrownness around and to projectively liberate ourselves from it (entwerfen). This is a profound insight into our condition.

Flusser concedes that Heidegger's insight is correct, but nevertheless, he points out, it doesn't facilitate an explanation for the concrete cases of »projecting« that happen in the products of technology, because Heidegger »hasn't known the transcoding from numbers to imaginations« and hasn't borne witness to the »projections of today« (D 81).¹³¹

Do the Images Function Magically?

»The pessimists [...] explain the change in ways of thinking as a regression to the image-based, magical consciousness« (D 81). The concept of magical takes part in Flusser's exuberant rhetoric, which constructs a model of the development of social programs (code systems) from prehistory to the current situation. The problem-oriented reading of this model of historical development is in place. Flusser himself calls it »a thought experiment« and »an auxiliary figure« (79). His theory strives for current relevance, it aims to respond to contemporary concerns, and for this reason the extensive historic overviews in fact serve an universalistic and constructive description of the current condition. They can therefore be reinterpreted through a synchronous techno-imaginary perspective.

Two examples of »old images« are the cave paintings from Lascaux and the Florentine renaissance painting (M 70-3, 75-6; D 81). The differences between the two types of paintings shed light on Flusser's theses. The prehistoric images follow the continuum: objective world → subjective experience → intersubjective reception of the image on the cave wall. The image is a result of the imaginative relationship between the human and her surroundings, and it entails the magical reconstruction of the object through a sort of direct iconic representation (M 24-5). The Florentine painting adds a supplemental layer between the object and its perception, because the object is beforehand »impregnated with subjectivity« - it is a scene from the *Bible*. The decoding of the renaissance painting involves historical linear verbal codes, which complicates the relation between (traditional) imaginative reception and conceptual reading. However, Flusser clearly states that both cases follow the model of traditional two-dimensional codes, which mustn't be confused with the techno-imaginary paradigm. The technology cannot be a mere addition to the perception of a techno-image, which is, according to Flusser, something completely different from the combination of reading and imagination that goes on in narrative images. A speculative answer to this dilemma would be that the

¹³¹ See Heidegger: *Die Frage nach der Technik* (1954).

classical image is dialogized internally and externally in a Bakhtinian sense, nevertheless it is constituted by a single author, who enters a dialogue with others. Would the techno-image therefore need to additionally split the author into a group of identifiable authors?

Why Not Techno-Language Instead?

At this point an explanatory digression is needed. First, it has to be asked: why technical »images« and not »language« or »discourse«? Because the intuitive insight reveals the dominance of two-dimensional encoding of information in a multimedia environment. Second, Flusser also argues that decoding of techno-images remains problematic and as a rule fails. E.g. the stultifying effect of television isn't a coincidental result of incompetent or malicious editors, but a problem that needs to be addressed systematically.¹³² Flusser's general answer to the dilemma that follows the reception of techno-images proposes, that they are »images of concepts« from linear texts. This apparently problematic answer paradoxically connects the non-connectible (in particular if it excludes the case of the renaissance narrative painting).

A possible techno-language is by definition a paradox, which would obscure the planar aspect of the technologically generated sign. Also, the image as such, as it exists outside the techno-imagination, is irrelevant for understanding the techno-images. The only way to decode the techno-image is by using technocodes, i.e. the codes of the modern technology, and by taking into account the additional features that pertain to the techno-imaginative level only. The latter are sometimes referred to as »Marxism in the belly« that indicates Flusser's selective proximity to Marxist theory (*D* 91, 97-8; *K* 231).¹³³ The concept of dialogue is ubiquitous, which speaks in favour of an interpretation of Flusser's thought through Bakhtin's. Flusser is interested in interhuman relationships via the products of technology, which are realizations of intentions. Technology is the production of »concretizations of 'the ought'« in »deontological« and political sense, however by dispensing with the presupposed existence of an external reality (*D* 94; *K* 185-6). As a conclusion of this digression from the main argument it has to be emphasized that the problematic use of concepts taken from the world of linear codes needs to be constantly kept in mind when reading Flusser's works.

¹³² Flusser proposed a systematic answer to the dilemma of mass media: it is not the media itself that is diabolic, nor it is some sort of logic of capitalism. The source of crisis of the mass media is in the transitive character of the programs of elites, the senders, stemming from the incompatibility between historical-humanist information and formal information, i.e. functional information within information systems (*K* 328).

¹³³ E.g. it is possible to establish an analogy with late Lukács' concept of reification.

Multiple Authors

If the Bakhtinian criterion of at least two authors that should enter into a dialogue in the techno-imaginary utterance¹³⁴ should be validated, the two persons need to be described. Flusser speaks of technical appliances, the apparatuses,¹³⁵ that program the user of the apparatus, e.g. the photographer, and the viewer as well. The technical design of the apparatus takes part in the production of the technical image. Translated into the personalistic formulation focusing on relationships between humans the situation presents itself thus: the viewer of a photograph is confronted with the user (the photographer) and the constructor (the technician, the programmer) of the apparatus (*D* 75-6). For Flusser these are two personalities, since his ontology doesn't accept any existing givens (data) but only facts (artificial products, projections) that correspond to personal intentions (*M* 202; *D* 97).

The artistic photography is an attempt at tricking the apparatus. An artist [...] attempts to create »original« images. But the self-timer can create them too, if given enough time. It works much quicker than artistic photographers.

Only a few photographs exist that show an opposite intention: the attempt to trick the cunning program of the camera and force the apparatus to do something that it was not built for (*M* 78).

The technological artist has to be skilled at using and technically managing the apparatus, cunningly and artfully twisting it in obedience.

The authorial aspect reveals a threefold split in terms of reception. The game-rules that govern the apparatus are separate from the user-author's extra-apparatical intention. The choice of a particular apparatus is the third aspect. The double authorship is correctly decoded, only if the three elements are taken into account: the photographer's (or apparatus-user's) subject position, the programmer's subject position and the dialogue going on between them (the third layer, since it is not a mere sum of the first two intentions).

Two Types of Technical Image

Flusser describes two – equally problematic – types of techno-image (*K* 177-9). The »elite techno-images« occur within the communication domain of an elite of experts that are linked to the apparatus that codifies. The sender is at the same time the operator and the receiver of techno-images. Flusser's example is the X-ray image: the roentgenologist knows, how the X-ray images are made, and uses them appropriately to diagnose a disease. She understands

¹³⁴ This use of Bahktin's term is, of course, problematic, since it obscures the specificity of techno-imaginary communication, however it seems appropriate for capturing Flusser's own hesitation to give up the linear textual codes.

¹³⁵ Technology is defined as the application of scientific findings to the phenomena.

the image semantically within the framework of the discipline that uses the apparatus to concretize aspects of the medical science. The dialogic aspect of the communication is evident: if the diagnostician sees anything unusual on the X-ray image, she first asks the roentgenologist who, in turn, talks to the engineers. Together they ascertain, how the anomalous feature on the techno-image was produced by the apparatus. The techno-images are therefore understood as models.

In the »mass techno-images«, the second type, the apparatuses stand beyond the receivers' horizon. The communicative standpoints become unequal. E.g., in television broadcast the communication runs one way, and the dialogue, the recipient's reply to the message, becomes impossible. Other examples of »bundled« (*W* 73) communication are books, newspapers, magazines, distribution of photography, radio. As a critical reply Flusser proposes a network of reversible cables, which would establish the »telematic information society« that realises a dialogue through »networked computer images« or »new synthetic images« (*M* 73-6).

The Problematic Dialogue

The dialogue is always a problematic form of communication, which is clear from Bakhtin's work, too. Flusser's utopia is the humanity as a »web of responsible and creative partners« (*K* 228), however the communication between experts and the masses presents an unsolvable problem.

Not because the experts would not be completely aware of what they are doing in their fields. If we ask a nuclear physicist, an astronomer, or an economist what the images that he uses mean, he will become impatient. Namely, he will think that we are not asking a semantic question but a »metaphysical« one, which proves how difficult it is to maintain the techno-imaginary level of consciousness even in one's own field. (*K* 179)

This impasse indicates the dialogic tension between the numeric simulation of the techno-image and its coding and decoding. The tension emerges between two socially and historically specific subject positions, or, often, two persons belonging to the »two cultures« of C. P. Snow. According to the excerpt, the split exists also within a single physical person.

A Methodology for the Study of Techno-Images

Flusser proposes two approaches: »the close examination of the *production* of these images« and »the study of the *reception* of images« (*K* 179). The two approaches correspond to two aspects of the receiver's »irresponsibility«: the inadequate critique of the images and the absence of a constant dialogical connection of the participants in the communication (*M* 73-4). The two approaches are the basis for a number of groundbreaking media

analyses, of which in particular the analysis of video as a constitutively dialogic medium stands out (K 196-200). In his last book *Software Takes Command* (2008) Lev Manovich also argues strongly for the study of software, which should be the foundation for the understanding of new media phenomena. A representative example of the software studies is David Link's paper *There Must be an Angel* (2006). Software (and hardware) studies reveal the authors of the apparatuses – in Manovich's case the creators of computer interfaces, in Link's work the creators of the modern computer and radar technology via the use of cathode tube as a memory medium. In 2009 Link functionally reconstructed the first (commercial) computer Ferranti Mark I, which was used by Christopher Strachey in 1953 to implement the first program for automated writing of love letters (as a recombination of variables). Regarding the methodology of new media studies Manovich states:

It is not accidental that the intellectuals who have most systematically written about software's roles in society and culture so far all either have programmed themselves or have been systematically involved in cultural projects which centrally involve writing of new software (Manovich 8-9)

The situation when a humanist is involved in the production of software matches Flusser's »elite techno-image« situation, but with an important addition that the multidisciplinary approach is consciously added. As a consequence of the obvious fact that equal competences in multiple disciplines are out of any single person's reach the cultural projects involving the »writing of new software« are made in collaboration of multiple authors from an array of disciplines. The communication among them is a dialogue.¹³⁶

»Welt der Technoimagination«

For Flusser the techno-imagination is a new form of human consciousness. In his early unpublished book-length study *Umbruch der menschlichen Beziehungen?* (1973-74) he points out three categories (K 210-22). (i) The intersubjectivity: the physical distances in the world have become irrelevant, the overcoming of the limits of the experiencing self occurs through the inclusion of other people. (ii) The changing standpoints: the positions for Flusser are non-exclusive ideologies, among which a human moves in a non-epistemological, an almost religious quest.

[...] pseudo-objects produced by technology are not objects that the subject denies, but projections grounded in a particular project. These are not

¹³⁶ The interinstitutional dialogue is, of course, full of misunderstandings. Also, the dialogue might not involve the end-user of the software, nevertheless in order to decode the techno-image correctly, the immanent dialogic and multidisciplinary construction of the resulting object needs to be taken into account.

objectivized values, but no less than »values« themselves that are condensed to the point, when they appear as objects (*D* 94).

And (iii) the proximity (*die Nähe*): techno-imagination abolishes the distinction between temporal and spatial distances. Here and now are the same. Proximity is the opposite of far and future. The temporal flow is reversed, the future is arriving. The past doesn't exist, »it transforms itself into the future and arrives as waste, garbage, and the undigested« (*K* 216). The measure of distances is »interest«, the space becomes an ethical category, the proximity a political and ethical experience.¹³⁷

Conclusion

Flusser's insights sometimes tempt scholars to arrive to unjustifiable extrapolations of the original theses. The temptation to align his »telematic information society« with phenomena, such as *Facebook* and *Twitter*, needs to be scrutinized before (potentially) making such a claim. An illuminating example is Michael Schmidt-Klingenberg's review of the second edition of *Die Schrift* from 1989. The critic finds it unusual that the first edition from 1987, which was published alongside the printed version also as a computer disc, invites the reader to comment on the digitized book and to subsequently send the comments via traditional post office mail to Flusser's home address in the south of France.¹³⁸ The critic asks, why not invite users to send e-mails etc. Beside the fact that the technology was at an earlier stage at the time of the first edition, one should actually think of Flusser's methodology, which foregrounds the necessity to study existing communication media and their use. Apart from the analysis of the telephone communication (*K* 300-8) the description of the communication via letters is among the most elaborate ones (*Sch* 99-106). For Flusser: »The letter models the highest form of any textual reading,« because it is first read and then again »read between the lines« (*Dwhf* 107). Therefore it would make sense that Flusser didn't want to receive any techno-mails – such as spam – but real replies to what he has stated in his book. One may speculate that the chaos of tweets and the nightmare of on-line forums was not really overlooked in Flusser's vision that was cut off by his death in 1991. From Flusserian perspective it isn't a coincidence that communication doesn't function as it should but a fact that invites critical examination.

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Imaginary Lapland – Photographic Philosophy by Jorma Puranen

Abstract: The aim of this paper is to present photography art of Jorma Puranen (1951-) depicting Lapland through images and text. Throughout the years Puranen's publications have emerged as a result of his photographic projects. For instance, "Imaginary Homecoming", a mysterious trip to the indigenous past of Lapland and Sami people, is one of the most recognized of Puranen's works. Lapland, as a geographic place, can itself be considered as "dislocated" because of its specific lingual and ethnographic character. Being spread among territories of four countries, using more than one common language, it becomes one of the unknown and scarcely literarily described region. Jorma Puranen, dealing with Nordic photographic tradition, has created several projects where he has analyzed the roots of Sami ethnicity. Moreover, the displacement of Lapland and Sami people provokes other types of displacement present in Puranen's art. One of them is the dislocation of images into landscape, another one - images into text. The article explains these metaphors along with the artistic strategies applied by the artist.

Three main dichotomies constituting issues of Puranen's albums are necessary to understand his projects: art versus anthropology, nature versus cultural heritage and photographs versus text. These three distinctions are the starting point for the article and, what is more, they provide theoretical framework for the examination.

The third dichotomy in particular requires elaborated analysis in terms of intermedial research. In Puranen's books words and images overlap each other, which brings a new quality to thinking of what not only the art of photography is nowadays, but also of what travelogue and anthropological research are.

The already mentioned quotation from Elizabeth Edwards which depicted *Imaginary Homecoming* as "'texting' that accrues through their (Sami's – M.M.) preservation in archives" (Edwards 1999) corresponds with all the aspects of Puranen's art discussed: anthropological "texting" indigenous people and their images as well as photographic archiving that migrated into a different form of existence. Being an artist and an intellectual assumes balancing between two discourses while risking being accused of too much of one or another, depending on who interprets the artworks. Puranen's projects have gained mainly positive reviews and have become widely recognized, mainly due to the successful combination of anthropological "research" with subtle visual aesthetics. Words are literally written "on the nature" and after being photographed, the same words, already as a part of the composition of nature, become a part of the photograph's composition. Three or sometimes even four levels meet one another via Puranen's images. The memory of indigenous people is constantly cultivated in the art of the Finnish photographer although the answer to the question "how" to continue this cultivation evolves as a different form of representation of Puranen's albums.

Key Words: Lapland, intermediality, dislocation, photography, anthropology

Introduction

The exhibition “Lapin Taika” (“The Magic of Lapland”) which is currently taking place in Ateneum, Finnish National Gallery in Helsinki (from June 2011 until January 2012) presents the most remarkable pieces of art devoted to Lapland and Sami culture. Among the artists whose paintings, sculptures and installations have been exhibited, the photographs by Jorma Puranen (1951-) belong to most recognized artifacts worldwide. Three photographs have been chosen for the exhibition in Helsinki. This amount is definitely too scarce to depict Jorma Puranen’s art, even regarding his visual experiments in Lapland known from the work *Imaginary Homecoming*, a special project that I will elaborate on in the last chapter of the article. However, it would be impossible to create an exposition about Lapland without mentioning Puranen who has definitely become an icon of Finnish photography, especially after *Imaginary Homecoming*.

The experiment with the revival of photographs was neither the first idea of depicting Lapland (previous albums released concerned this region as well) nor the first trial of juxtaposition of words and images for Puranen. Relations between visuality and text have been an issue present in Puranen’s art, including his very first publications. This focus on intermedial relations can be, however, noticed on different levels, from a remark about an obvious fact that images in photography albums are always commented on in several ways to more extended philosophical essays written either by the photographer himself or sometimes by a third person.

Nonetheless, visual versus (or along with) textual categories not only seem to be a characteristic feature of Puranen’s art of photography, but also a distinctive feature for the art from Lapland. To clarify, the term “art from Lapland” as used in this paper refers to literature, above all. Vuokko Hirvonen in his article titled *The illustration and the text in one hand* analyzes the problem of multi-media character of Sami literature. At the beginning of the article Hirvonen writes:

“Indeed, one of the most striking features of Sámi literature is the multi-talented and multi-artistic approach of the authors. They are not involved only in one field- writing – but they can also be visual artists, musicians, yoik singers, makers of handicraft or actors.” (Hirvonen 2005: 104).

Further, the author gives several examples of Sami artists whose output was an embodiment of such an approach. One of the writers mentioned by Hirvonen is Nils-Aslak Valkeapää - a legendary writer and yoik singer from Finnish Lapland who used photographs in his poems as well. For example, the portraits of Sami people taken during the escapade of Prince Roland Bonaparte in 1884 to Lapland, became part of the collection of poems titled *Beaivi áhcázan*

(1988) (*The Sun, My Father*) and published in year 1988. The same portraits of Sami people inspired Jorma Puranen when he saw them for the first time while meeting Nils-Aslak Valkeapää at his place in Enontekiö. Puranen has made photographic revival of these portraits which are currently available as a whole collection that remained after Bonaparte's field trip in Musée del l'Homme in Paris. This is how his album *Imaginary Homecoming* was created. All photographic projects that the photographer has done have their own story and they all vary in the way Lapland is presented. The following chapter will explain the content and differences between three main photographic albums devoted to Lapland and signed by Jorma Puranen.

Puranen's dichotomies

“For the last twenty years the Finlander Jorma Puranen has been developing a creative photographic production based on the Laplanders, which reconsiders the view imposed by anthropologists concerning these European »aliens«. This example reveals the interest in provoking a confrontation between the approach used by artists and that used by the intellectuals” (Maresca, 2001).

The quotation from Sylvain Maresca is one of the best descriptions of Puranen's approach in a nutshell. While reading this statement one could get an impression that it mainly regards the content, the Sami people, the one and only indigenous ethnic group left in European Union (Sami. Encyclopedia). However, one part of this quotation is essential when the whole oeuvre of the Finnish artist is to be discussed. The remark on Puranen as the one who finds “confrontation between the approach used by artists and that used by the intellectuals” is crucial. It allows the reader to observe photographic images by Puranen through the dichotomy, which may be the most obvious while looking at these pictures. We see ethnographic “recording”, but its artistic value cannot be denied. Puranen seems to lead very peculiar ethnographic field work, where creativity and the form of representation are as important as data collection. Nevertheless, the balance between these two spheres - scientific and artistic - is almost never perfect. It always leans towards one discipline or another. These shifts are noticeable when comparing different albums and different visions of Lapland developed by Puranen through the decades.

The article deliberately concentrates on three photographic albums of Lapland by Jorma Puranen. *Maarf Leu'dd* (1986), *Alpha et Omega* (1989), *Imaginary Homecoming* (1999) vary among themselves. Nonetheless, they all depict Lapland. The last album is definitely the one that attracted the attention of international audience and art critics all around the world thanks to its innovative approach towards landscape and ethnicity of this Nordic region. These three albums are all black and white and they all depict the people of Lapland. However, the evolution of Puranen's concept is visibly in progress

when setting them side by side. *Maarf Leu'dd* is the earliest work and least "artistic" when we judge the innovative nature of these images. Most of the pictures have a documentary character although their technique is highly appreciable. Jan-Erik Lundström called this album "a visual and verbal encounter with the Skolt Saami people" (Lundström, 1993). It is clear that already in case of this early album Puranen is interested in verbal-textual relations, which will be elaborated on in the following chapter. One representative photograph from the album is a picture of two men holding a small deer with a knife close to its ear. What is visible are only legs and arms of the men and the frightened deer, nothing more, only the close-up on these few elements. *Maarf Leu'dd* has the most documentary character of all these three albums. It presents habits, traditions and everyday life of Skolt Sami. As Lundström comments: "this book may seem a conventional photographic reportage" (Lundström, 1993).

Three years later, when Puranen published *Alpha et Omega*, a more creative perspective of representing Sami via images was noticeable. Pictures published in *Alpha et Omega* all present one couple of people in different situations. That is why these images seem to be much more intimate regarding their topic, but also the form of these pictures is much more innovative. Blurred shapes, strong contrasts and shadows in black-and-white pictures make them somehow unreal. Robert Pujade described this photographic album:

"C'est la publication du livre Alpha et Omega qui amorce un passage du descriptif au narratif: sur des lieux que la mémoire tribale a institués en sites sacrés, le photographe rapporte les moments de la vie d'un couple - (Norman, un iroquois et Åsa, une lapone) - qui redécouvre son rapport à la nature. Il s'agit d'une genèse, d'une sorte de prise de vue directe sur le mythe des origines que la photographie propose en réparation de la taxinomie coloniale : une récréation à la place d'une classification." (Pujade, 2011)

Pujade emphasizes one important fact - Puranen's album from 1989 already presents tendency that the photographer will continue in his following works, a need for rediscovering the origin of Sami people, the will to find the root of the culture. The main aim remains to grasp its spiritual nature rather than simple ethnographic classification. However, Pujade continues his line of reasoning and makes another statement that is remarkable: "Mais Jorma Puranen ne s'arrête pas à cette réécriture d'un mythe oublié; il attend de la photographie qu'elle recrée aussi l'espace du peuple Sami devenu aujourd'hui la propriété d'autres peuples.". This attitude is encouraged by the following project of Puranen as well and acquires a more radical form. The re-creation of the space inhabited by Sam and divided (shared) between different administrative bodies is the main topic of the album *Imaginary Homecoming* that was inspired by the Sami portraits "borrowed" from Nils-Aslak Valkeapää.

As it was mentioned before, the project *Imaginary Homecoming* was

published as an album in year 1999. However, it took almost two years (1997 – 1999) to finish the whole project of the same title. It concerns already existing photographs taken by Roland Bonaparte's team during their exploration of Lapland in the nineteenth century. Nevertheless, to explain what in fact *Imaginary Homecoming* was we can read the explanation that Puranen provides us in the album:

"Imaginary Homecoming attempts a dialogue between the past and the present; between two landscapes and historical moments, but also between two cultures. To bridge this distance, I tried to return those old photographs to their source, restoring the representations to the place where they originated, and from where they had been severed. To achieve this metaphorical return, I began by rephotographing the images of the Sámi. I developed them on graphic film and mounted them on acrylic boards, which I arranged in the landscape where they had once been taken." (tr. Philip Landon for "Books from Finland" 1999). And this is how these images look in real scale and in real landscape. Printing them in the photographic album was another step towards presenting the same pictures, which were previously exhibited in form of installations in the natural environment in Norwegian part of Lapland. The third album raised vast interest among photographers, art critics and anthropologists, in other words, among both artists and intellectuals and eventually it became the most recognizable sign of Puranen's art.

Above are three cases of constant balancing between being an artist and being an intellectual (understood here as a researcher, explorer, scholar, ethnologist and anthropologist). The debate whether Puranen is an artist or an intellectualist depends then on the album being currently considered as the main topic of such a debate. However, when the examination of these three albums becomes more scrutinized, it is obvious that not only this one dichotomy characterizes Puranen's art. Artistic versus intellectual would be followed by two other distinctions present in the albums - nature versus cultural heritage (or civilization) and text versus image, that is in fact the main interest of this paper.

Triple Displacement

In the Prologue to *Imaginary Homecoming* Elizabeth Edwards writes: "The authority of the text, in which one must include photography as an descriptive inscription, has been seen as increasingly problematic over the last decade or so." (Puranen, 1999). Edwards emphasizes that through the years the domination of text over images was obvious. Photographs are usually used only as decoration or play some documentary roles in non-fiction writings. The strategy of Puranen is slightly different. Photos are the starting point, thus the function of the text is secondary. The text either explains the photographs or functions as a separate, but equally important part of the book. Or, it remains a part of the composition of the image (like the pictures with the names of people placed on the birch's bark or flags with the names situated at the lake side). The

text can physically migrate into the space of the image that leads to intersemiotic exchange on one surface. In the case of Puranen's art, words can be literally transgressed to the images, but on the other hand, the issue of indigenous people is being textualized first as well. Edwards calls it "'texting' that accrues through their (Sami's - M.M.) preservation in archives" (Edwards 1999). The displacement of text into images would be the first type of displacement present in Puranen's works. And, as in the case of the image mentioned above, the text can literally "migrate into the photograph" or into nature. As for a literary scholar this sort of displacement is the most fascinating and peculiar example of intermediality. Nevertheless, this interference between image and text treated as a displacement can be noticed on the formal level of Puranen's work. Regarding the content, however, such a dislocation corresponds with two other types: geographical displacement of Sami folk and displacement of art into the nature.

Sami is not a homogenic ethnic group. They have no mother language, neither political status. Depending on the territory of the country they inhabit, Sami have acquired different privileges. Nevertheless, they always remain this "wild" minority of developed Nordic states. In the Introduction to *The Saami - A Cultural Encyclopaedia* Sami people are called the only remained indigenous people in Europe. They inhabit an area of Norway, Sweden, Finland and Russia and speak over eleven languages. Without one independent territory Sami people could inhabit they can be described as constantly dislocated folk, also due to their nomadic origin and way of life. This type of displacement can be analyzed in terms of cultural sciences, such as anthropology and ethnology, which is not a real matter of studies for this article.

The third type of displacement introduced in this paper, however, concerns the art of Jorma Puranen itself, the displacement of art into nature; literally, the process of incorporating the images into the landscapes through the installations of photographs in their natural environment. *Imaginary Homecoming* in particular is an example of such an artistic strategy. The portraits of Sami people photographed by Bonaparte's expedition team were originally exhibited not as a photography album, but installed as an element of winter landscape of Lapland. Big scale portraits, negatives and positives were placed, for instance, on the snowy ground or on tree bark. That way of displacing the images had dual meaning. First of all, it represented the real homecoming, faces of the Sami people from the past physically traveled from the Museum in Paris back to their native "home". On the other hand, considering the formal aspect of such an idea, we can say that Puranen is putting André Malraux's concept of "Museum without walls" into practice. The category of an "exhibition", as well as an institution of the museum cannot be perceived in traditional terms, as a collection of artifacts placed next to each other in the space with strictly demarked borders. Puranen's artworks, both considered installations-in-the -landscape which used old images of people as well as

pictures printed in the photo-albums, are examples of transgressing traditional meaning of the museum. The first step is to import old images “into the wild”, the next step is to photograph these images in spatial motion. The final product of the whole process is transforming them into reproductions available to the public worldwide.

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Ecology as an Eco-Utopia: the Displacement of the Subject in Thoreau, Calvino and *In to the Wild*

Abstract: Considered as the self-evident alternative to human society, Nature has always been the *other place* where the subject, the narrative subject in our case, tries to re-position itself in order to gain a new point of view on its life, on its relations, and on the society he/she used to belong to, in the attempt to negotiate a new existence. A new existence supposed to be more real, pure, authentic, sincere, paradoxically even more human, than the one he/she used to live among human beings. A new positioning supposed to give the subject a better view on the society and the self, and a less conditioned voice. A better way for human cognitive processes. The paper takes into account H. D. Thoreau's *Walden* (1854), Italo Calvino's *Il barone rampante* (1957) and the movie *In to the wild* (Sean Penn, USA 2007, from the novel by Jon Krakauer, 1996), in order to understand how the displacement of the subject is carried out; trying also to trace a development of the natural alternative from Thoreau's short-timed experience of a new possibility of existence, through the fantastic model of the *Barone rampante's* one-man revolution, to the tragic, extreme ending of *In to the wild*. From the middle of the XIX century to our days something is changed in our relationship with the *otherness* of Nature and in the reasons to choose that *otherness* against human society, the paper will outline the changes in Western culture which lie behind the differences shown in these three works.

Key Words: nature, human, otherness, death, utopia, ecology, Thoreau, Calvino

Nature has always had a particular status in our culture: compared to any other human creation, it has an ontological and epistemological priority, maybe even superiority. It has been created by God before man and, for the Christians, observing the created World a man can get to know the Creator. Let us think, as an example of this bi-millennial story, to Bernardus Silvestris' *De Mundi Universitate* and Alain de Lille's *De planctu naturae* in the Twelfth century Neoplatonism. In the former the figure called Nature, a kind of primordial aspiration toward formal existence, is to become the principle of harmony between soul and body and the overseer of the process of generation and renewal in the Universe; Nature, along with Urania and Physis, creates men. In the latter, Nature is not simply the *mater generationis* of the *De mundi*, but she is God's deputy and her most important function in the *De planctu* is as a source of moral law.¹³⁹ Nature mirrors God's will and the essential laws of our world lay behind it. For some reasons, ignoring Nature means to ignore a main part of our

¹³⁹ Winthrop Wetherbee. *Platonism and Poetry in the Twelfth Century*. Princeton: Princeton University Press, 1972, pp. 158-211.

being human but, at the same time, Nature is something radically different: an external object we want to know, but also something we have to reject in order to fully develop our humanity. The topic of the *De planctu* and the burden of Nature's complaint is man's abandonment of her law. Man's actions have lost their proper *Meaning (significatio)*. They no longer express a *homo interior* of primordial perfection, but instead illustrate man's loss of the power to realize his true nature. Nature's work is a *trace* of God's and the life she creates is to be transcended by a higher life, but in order to transcend her men have to participate of the natural order. Something alike can be said in psychoanalytical terms:

The need to regain a lost paradise – the original bliss of perfection – to overcome the empty feeling of self-depletion and to recover self-esteem. In the metapsychology of the self this would amount to healing the threatened fragmentation and restoring firm self-cohesion through a merger with the self-object – the work of art – and a bid for mirroring approval of the world. We can also add a fourth current to the creative drive – the need to regain perfection by merging with the ideals of the powerful selfobjects, first the parents, then later revered models that represent the highest standards of some artistic tradition.¹⁴⁰

In this way Charles Kligerman defines the urge for artistic creation. If we replace the work of art with Nature, because they share the subject's ideal fusion with the Whole, and we take Nature for the ideal of the 'powerful selfobject', that is to say the universal idealized parent(s), we can understand the cultural loss and the inner desire to recover the tie to Nature, a lifelong effort to recapture a lost state of perfection. And, we can assimilate the urge of Art and the desire for Nature. One of the basic qualities of idealization is the sense of formal perfection and value known as *beauty*; the work of art and Nature share this quality. But, what is the main, intrinsic difference between the work of art and Nature? Another fundamental quality is perceived by men in Nature: it is not created by human minds and hands. The desire for Nature is the desire for something *not-made*, not created by man.¹⁴¹ In this sense it is the essential Utopia, a space where man could *naturally* take place without artifices and mediations, restoring a lost self-state and renewing the sense of self that has been corrupted by that failure of the parent(s) which is the foundation of culture. But is it really a possible option?

The uncertain status of man within the created world, both inside Nature, as a part of it, and outside, as its interpreter, is an essential point in our culture. Myths expressing the desire for an ideal harmony between man and nature, such as the Garden of Eden, the Earthly Paradise, the Golden Age, and also the

¹⁴⁰ Charles Kligerman. "Art and the self of the artist". In *Advances on Self Psychology*. Ed. Goldberg, A. Madison, CT: International Universities Press, 1980, pp. 383-391, pp. 387-388.

¹⁴¹ For this definition of Nature and its aesthetic value see María Zambrano. *Filosofía y poesía*. Mexico: Morelia, Publicaciones de la Universidad Michoacana, 1939, chapter III.

modern scientific revisions in the stories of the wild boy or girl grown up among the wolves or the apes, show the extent to which this problematic relation is profoundly felt in a society which seems to progressively leave nature apart and create a *second Nature* for its own survival. But this survival, this successful creation does not easily coincide with a true and meaningful existence. Nature, the *natural* Nature, has always something more to teach to man, first of all its being *uncreated*. Creation seems to be almost necessarily inferior to its creator, so if we want to learn something we have to turn our eyes to what is not created by us. God, or Nature, as external principle of creation guarantees the world to which we belong by birth and at the same time we have to explore, to understand, to learn, to properly live in.

Considered as the self-evident alternative to human society, Nature has always been the *other place* where the subject – the narrative subject in our case – tries to re-position itself in order to gain a new point of view on its life, on its relations, and on the society he/she used to belong to, in the attempt to negotiate a new existence. A new existence supposed to be more real, pure, authentic, sincere, paradoxically even more human, than the one he/she used to live among human beings. A new positioning supposed to give the subject a better view on society and the self and a less conditioned voice. The paper takes into account three works: Henry D. Thoreau's *Walden* (1854), Italo Calvino's *Il barone rampante* (1957) and the movie *In to the wild* (USA 2007¹⁴²), in order to understand how this task is carried out. I'll focus on the reasons (*why* to go to nature), on the relationships established (*how* to be in touch with nature), and on the endings of these stories.

*Walden*¹⁴³ is the account of a two years and two months experiment – which took place from 1845 to 1847 – of a new possibility of existence: (partially) retiring from human community, Thoreau decides to live in a hut on Walden Pond, a few miles from Concord (Massachusetts), trying to survive on natural basis, relying on self-grown and self-provided food, without the mediation of money. From the first chapter, Thoreau reminds the reader that the Walden experiment was meant to show to the contemporaries how little is necessary to live; it is exactly his sarcastic refusal to enter the consume-cycle which irritated the people of Concord. He is not completely alone in the woods, he accepts other men's help. Walden Pond is a typical place of what Thoreau calls *wilderness domestic*, the oxymoron he uses to define nature in New England.¹⁴⁴ It is a XIX century socio-economic experiment, not a radical rebellion

¹⁴² Written and directed by Sean Penn, starring Emile Hirsch, USA 2007. Adapted from the non-fiction book written by Jon Krakauer (New York: Villard Books, 1996) and based on the travels of Christopher McCandless across North America in the early 1990s. In 2007 McCandless's story also became the subject of Ron Lamothe's documentary *The Call of the Wild*.

¹⁴³ Second volume of *The Writing of Henry David Thoreau* (Walden Edition). Ed. B. Torrey and F.H. Allen. XX vols. Boston and New York: Houghton, Mifflin, 1906.

¹⁴⁴ Gigliola Nocera. *Il linguaggio dell'Eden. Natura e mito nell'America di Thoreau*. Milano: Tranchida, 1998, p. 57.

against human society or Western civilization, after two years Thoreau comes back to Concord, to his civilized life.

Il barone rampante is the heroic-fantastic story of the baron Cosimo Piovasco di Rondò narrated by his admiring brother. One day, at the age of twelve, after a quarrel with his father about food – happened on 15 June 1767 – Cosimo decides to retire on the trees and live there for the rest of his life. Displacing himself (or his *self*) at two metres above the ground and creating a proper life up there, he does not renounce fellows and friends. Cosimo meets common and weird people, cooperates with the locals, falls in love, reads many books and newspapers, keeps in touch with the main European intellectuals of the XVIII century. His private rebellion against the *Ancient Régime* father, started as a youngish disobedience, becomes the mirror of the French Revolution and ends up to be its alternative model: the intelligent and stubborn Cosimo holds on for all his life, whereas French revolution ends up in the Restoration. Cosimo is a positive model, a champion of rationality (even if paradoxically demonstrated), but he can be admired, not followed. He is doomed to stay alone in his life-long one-man revolution. Calvino is narrating another kind of dislocation, in the *Nota 1960* he makes clear:

Did I have to make a story of a flight from human relationships, from society, politics etc.? No, it would have been too obvious and useless: the game began to be interesting only if I made of this character who refuses to walk on the ground like others not a misanthrope but a man who continuously devotes himself to the good of others, inside the movement of his time, who wants to take part in every aspect of the active life: from the improvement of the local administration techniques to the love life. But always knowing that for being really with others, the only way was to be parted from others, to stubbornly impose on himself and on others his awkward singularity and solitude in every hour and in every moment of his life, such being the vocation of the poet, of the explorer, of the revolutionary.¹⁴⁵

In to the wild is, more or less, the story that Calvino does not want to tell. It is the tragic, true, and extreme story of a young man looking for himself in the wilderness. The real protagonist, Chris, died on 18 August 1992. But we can see that something is slightly changed when compared to *Walden* and *Il barone rampante*. There is no socio-economic experiment nor an ideological point to defend, so no relation to other human fellows is required any more. It is a lonely research leading to the dissolution of the protagonist's humanity. Natural forces are too strong to be resisted and to find a safe place in them. Is it too late or is the plan changed? Maybe both of them. From the middle of the XIX century to our days something is changed in our relationship with the *otherness* of Nature and in the reasons to choose that *otherness* against human society. *Walden* and *Il*

¹⁴⁵ Quoted in the *Introduzione* in Italo Calvino. *Romanzi e racconti*. 3 vols. Ed. C. Milanini, M. Barengi e B. Falcetto. Foreword by J. Starobinski. Milano: Mondadori, 2003, vol. I, p. XXII. Translation is mine.

barone rampante are not proper movements into the wild, there is no wilderness in them. The more the subject feels far removed from nature and the natural components of his life, the more he wants to find an extreme version of nature. Walden Pond was not so far from Concord and Cosimo was able to see, through the windows, inside his old house staying perched on the branches of a tree. To go alone into the real wilderness, instead, means to lose oneself definitely. At the end of the XX century and at the beginning of the XXI, a man can die of Nature.

But Nature is changed itself. It is not a real socio-economic alternative in the movie, it is still thought so by very few people in our society, we have come to terms with the fact that pure nature is a possibility no more available, if it has ever been. We can consider a new and less destructive relationship between human society and nature, but we cannot totally renounce society. A lonely attempt of reintegration in nature is doomed to fail, and failure in such a nature means death.

The word *ecology* has at least two main meanings: the first, in the scientific field, is the study of an ecosystem, the study of the mutual relations between living organisms and the surrounding environment; the second, of common use, is the preservation of natural world. The first meaning tends to considerate man as a part of *nature*, with his own ecosystem and, eventually, as an agent of rapid and deep transformation of other ecosystems or of the Earth-ecosystem. The second meaning can tend, instead, to place man outside nature, as a dangerously disturbing agent or, in the opposite and corresponding case, as a potential saviour.¹⁴⁶ This distinction is partially applicable here. Displacements like those seen in *Walden* and *Il barone rampante* still consider man as a part of nature, or nature as a part of man, and a not-so-much problematic relationship can still be established. Thoreau and Cosimo are *scientific* in their relationship with nature, they want to know her, to find a new place in (and with) her. And they want to find that place without really rejecting their human ecosystem, which obviously involves an organized community.

Into the wild shows the progressive and complete rejection of any comfort of Western middle-class common life. The young Chris is in search of an extreme liberty which means extreme isolation. The educated young man leaves his bourgeois family just after his graduation from Emory University and begins his voyage across the US with a manic idea on his mind: to live an experience similar to Thoreau's but in Alaska. Thoreau's model – read, loved and quoted by Chris – mingles with the extreme outcomes of some Hippie counter-culture, but Chris pushes it toward asceticism and refuses any kind of associated life. Only testing himself in an adventure a man can destroy his false self and carry on his spiritual revolution. There is no social mission, it is a lonely inner revolution. In order to get rid of the poison of civilization, he walks alone to lose himself in

¹⁴⁶ Francesco Giusti. "La natura nei versi tra desiderio utopico e percezione distopica. Due tradizioni a confronto: Gary Snyder e Pier Luigi Bacchini". *Compar(a)ison* 2 (2007): 94-105.

the wilderness. The montage, alternating the present life and the old one, stresses the radical alternative between his search and all what he is leaving behind: the short-sighted self-made parents, a family with no love but rage and violence. The beginning can seem similar to Cosimo's rebellion to his *Ancient Régime* father: a scene of graduation-lunch with the family which leads to a youngish rebellion against the bourgeois parents, full of contempt for them and their life. And, going on, the viewer understands that Chris, like Cosimo, is obeying an inner impulse he has always had and he is respecting a rigid moral code. A strong passion for literature helps and the favourite authors are Thoreau, Jack London, Dostoevsky: an explorer of human corruption and two lovers of nature and adventure.

Chris burns the money and even renounces sex. The euphoria of this attempt to dislocate his self is entirely due to an escape from the Law. Chris studied contemporary social problems: Apartheid, world famine, social politics, consumerism. He wants the truth of his existence against all the falsities of Western civilization, and to gain this truth he has to get back to the most ancient human condition: to be alone in front of the deaf stones, without any help but his own hands and his own head. Previous family life is felt as a *fiction*. Dislocating the subject he gains another position of truth and can see the fiction of the previous one. *Reason*, in the sense of bourgeois reason, bars the chance to live. The underlying idea is that human laws are a *fiction* and they need to be broken; truth is only in the laws of nature and there they need to be found. Chris' sister knows that it is more than a rebellion or a simple outburst of rage, Chris has an inner urgency, he has always been attracted by adventure, since he was a kid. Across the US, Chris tries to work in agriculture and to live with a hippie couple, but he must abandon even these in order to carry on his search. He explores the underworld of American society and at every encounter he gets more and more convinced of his choice. There is the ethics of the new experience, of the joy of life depending on a new way of looking at the world. Like Cosimo for his brother, Chris can be a model for his sister. She could repeat what Cosimo's brother writes in the last chapter, after the protagonist's death: "It was different before, there was my brother; I said to myself: «He is already there thinking about this» and I took care of living". And, "Only being so mercilessly himself as he was until his death, he could give something to all men".¹⁴⁷ But that kind of model can be admired, but cannot be really followed.

While living in an abandoned bus in the middle of the Alaskan nowhere, like Thoreau he tries to organize his life, he draws maps, goes hunting, explores, constructs tools and conveniences. But he is not expert enough to live that life. Facing the necessity to preserve the meat of an elk that he has hunted, he fails and transgresses the basic principle of no wasting; from now on a sort of mental decline begins looking at the meat going bad. It is the wasting of a life. Nature is,

¹⁴⁷ Italo Calvino. *Il Barone rampante*. In *Romanzi e racconti*, vol. I, p. 773. Translation is mine.

or can be, a force hostile to man. That is a place for 'men' more similar to stones and wild animals than to us. Like Thoreau, after his mission to Alaska Chris tries to come back but he is stuck by the swollen river, the same river he had crossed on his way to that place. He is forced to go back to the bus. But, even if he tried, his contact with Nature is psychological and cosmic, he lacks the competences of the place which Thoreau had, and the latter was in a much more domesticated nature. Unlike Thoreau who comes back home and unlike Cosimo who dies old, Chris is killed by a poisonous herb which he started eating because in a serious need of food. It is an error of identification, of two similar herbs he takes the poisonous one. Extreme nature is not made to welcome man. It is not created to be man's *habitat*. The young Chris can go there and be happy, can rediscover himself – no more pseudonymous, but his proper name, because one must call every thing by its proper name – but this rediscovering leads to the extreme point of personal dissolution. It seems that Chris' existential escape from his civilized American life can be successful only at the expense of his life. *He can die happy, but he must die*. A man will always lack some notion and, if he is alone in the wilderness, this ignorance will probably kill that man. The *eco-utopia* can quickly turn into a mortal *eco-dystopia* if confronted alone and unprepared, because Nature as true wilderness is not man's ecosystem. Renouncing humanity a man is renouncing his being a man.¹⁴⁸

To the idea, shared by many others in the mid XIX century, of civil disobedience (coherent with the Puritan principle of personal responsibility of every individual), motivated by moral intransigency and necessity, Thoreau brought something new: he took away from those acts every romantic meaning and used them in his critique of the principles and social behaviour in which he lived. He made them politics. When Thoreau criticizes the division of labour he writes from inside an agricultural and artisan society where the powers of industrialism were still a little minority.¹⁴⁹ With a demonic forethought he had understood the times to come and what an industrial economy and politics could have meant. He refused any permanent job for wandering, only sometimes working as a land surveyor, he praised frugality and the study of nature and man, and demonstrated that it is possible to live well cutting the consumes. But, even rejecting often the social life, for Thoreau it is an 'institution' where the individual life is absorbed to improve the life of will. He was a supporter of the collective action and, at the same time, of the principle that the best government is the one which governs less. In this dimension of truth, that Thoreau brings to the light, men are part of Nature to the extent of absorbing its characters and meanings, even if never confusing themselves with

¹⁴⁸ From an aesthetic point of view, a man exercises his human subjectivity giving a shape to the world, creating things and looking for beauty; placing himself in the uncreated Beauty (Nature is supposed to be its embodiment) and submitting himself to the World, the subject loses his individuality and disappears. About the search for beauty and the desire to shape the world see Franco Rella. *L'enigma della bellezza*. Milano: Feltrinelli, 1991.

¹⁴⁹ F. O. Matthiessen. *American Renaissance*. New York: Oxford University Press, 1941, p. 78.

it; and, finally, animals and plants have human characters even remaining animals and plants. It is a world made of things and events and people, of symbols and signs showing the presence of men in the space. There is no sentimental defence, no mystic flight, but the result of a stoic absolute relationship with reality, being sure of the inevitability of both dissolution and fight against dissolution. From the 'I' of the first chapter of *Walden* ('In most books the I, or first person, is omitted, in this it will be retained'), in the last page he reaches the 'us': 'The light in *us* is like the water in the river; even this may be the eventful year [...]. The light that puts *our* eyes out is darkness to *us*: etc.'. Thoreau is a mix of irreducible individualism and necessity of society to be fully a man. In *Walden* man becomes an element of Nature, he is almost sanctified by his progressively becoming a thing, but it is not a negation of man or a reification. For Thoreau it is exactly the opposite: man's humanity is in its absolute materiality. He interrogates himself about the necessity of the gradual transformation into a thing in order to attain the most general and complete vision of the world.

Chris' final experience into the wild is partially the obedience to an inner desire of liberty and partially the flight from the constrictions of the old family life. Perhaps, it could be said that it is tinged by that psychology or psychoanalysis which make of every voyage an escape, of every going out to the open a coming back to the personal past. Chris' ascetical individualism refuses the socialization of his experiment and cannot propose itself as a model. For the naturalist Thoreau, materiality can be enough to make sense of a human life and to demonstrate his point; Chris needs to colour his return to the material basis of life with that romantic or neo-romantic shadows that make of his Alaskan life both a cosmic experience and a personal existential try. Chris is not an expert naturalist like Thoreau – after all his main guide to the open world is *Walden* – and he goes much farther in his exploration, so his death is not an unexpected ending. The last embodiment of a movement – a displacement – so present in American culture and literature is doomed to death. Maybe living in a society not really industrialized grants Thoreau an optimistic or, at least, a successful attempt to displace himself; the post-modern society forces Chris to push his try too far, to go where probably no man can live alone because any error is a good chance to die. Chris' final vision is the completion of his searching but it is also his death: how could he come back to his previous life after such an experience? Could it be possible for him to get back home, say hello and enrol in the faculty of Law at Harvard? He can die happy poisoned in the bus, but he has to die alone. The total vision of natural truth is the dissolution of the single life, it is the loss of value of the individual life. To recognize the truth of nature means to experience the extremity of life, that is to say *death*, not in something else but in himself. Dying a natural death, Chris finally enters the circle defined by that non-human law he had been searching all his short life and all the movie.

For Kant beauty was a human thing and, later, Francis Jeffrey (1816) also argued for the human source of the aesthetic:

It is man and man alone that we see in the beauties of the earth which he inhabits; it is the idea of the enjoyment of feelings that animates the existence of sentient beings, that calls forth all our emotions, and is the parent of beauty.¹⁵⁰

Recent psychoanalytic aesthetics echo Kant and Jeffrey by showing that beauty has a human core, 'but that core is not found in some abstract inner goodness or individual affective state; rather, it adheres in the idealized experience of the parent/child interaction that is elaborated, refined, and spread out over the individual's experience of the world'.¹⁵¹ Let us take Nature as an equivalent of beauty, being both a utopian hypothesis of existential Sense. At this point a serious problem arises: the subject's fusion with a cosmos not created by himself – which is not a work of art he can control, at least partially – puts in danger the same existence of the subject. After the disappearance of God, Nature is considered to be not a primordial aspiration as in Bernardus Silvestris' *De Mundi Universitate*, created before man but itself a creature. It is rather considered as a beginning and an end in itself, as something not created, in case as a creating force; the lost mother which deserves to be rediscovered. Anthony Storr writes:

It appears, therefore, that some development of the capacity to be alone is necessary if the brain is to function at its best, and if the individual is to fulfil his highest potential. Human beings easily become alienated from their own deepest needs and feelings. Learning, thinking, innovation, and maintaining contact with one's own inner world are all facilitated by solitude.¹⁵²

But the association of ecstatic states of mind with death is understandable. Not only because 'these rare moments are of such perfection that it is hard to return to the commonplace, and tempting to end life before tensions, anxieties, sorrows, and irritations intrude once more'.¹⁵³ For Freud, dissolution of the ego is nothing but a backward look at an infantile condition which may indeed have been blissful, but which represents a paradise lost which no adult can, or should wish to, regain. For Jung, the attainment of such states are high achievements, numinous experiences which may be the fruit of long struggles to understand oneself and to make sense out of existence. These are good definitions of *utopia*. But a proper realization of this kind of utopia –

¹⁵⁰ Francis Jeffrey. *Essay on Beauty*. In *Aesthetic Theories: Studies in the Philosophy of Art*. Ed. Aschenbrenner, K. and Isenberg, A. Englewood Cliffs, NJ: Prentice Hall, 1965, pp. 277-294, p. 286.

¹⁵¹ George Hagman. *Aesthetic Experience. Beauty, Creativity, and the Search for the Ideal*. Amsterdam – New York: Rodopi, 2005, p. 26.

¹⁵² Anthony Storr. *The School of Genius*. London: Andre Deutsch, 1988, p. 28.

¹⁵³ *Ibid.*, p. 40

the refusal of human laws (or the Law of adult life in society) and the complete fusion of the self with the Mother (Nature or God) – seems to bring to the dissolution of the subject that had shaped and defined himself in the search and according to his desire. Chris was a young man looking for Meaning, but his attempt to make his imagination real, to turn a mental state into a physical condition, leads him toward death. Renouncing mankind in order to totally submit himself to the will of Nature, Chris doomed himself to death. In this sense one would say that, for Chris, Nature is an affective/cognitive utopia, for its *reductio ad unum* not only as an epistemological process driven by logical reasoning, but also as a psycho-physical process driven by an inner desire. The motive forces of phantasy is the discrepancy between the inner world of the imagination and the world of external reality, the attempt to bridge the gap is the search for order, for unity, for wholeness and harmony, in other words the creation of a Utopia, but entering definitively a real Utopia means the loss of the previous self, it is a no return voyage.¹⁵⁴

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¹⁵⁴ Relying on Foucault's distinction between *utopia* and *heterotopia*, perhaps we could say that in Thoreau and Calvino Nature was an *heteropia*: a practicable, real place which works as a critic alternative to an other place by creating an illusion that reveals all the rest of reality as an illusion, or by really creating another space that is as perfect and organized as ours is chaotic and disorganized. In the movie *In to the Wild*, instead, Nature is properly a *utopia*, a no-place, or a place without place, or a non-existing place. Moreover, *utopia* is a concept that, according to Foucault, problematises human physical body. See Michel Foucault. *Des espaces autres*. (1967, published 1984). Trans. L. De Cauter and M. Dehaene as *Of Other Spaces*. In *Heterotopia and the City. Public space in a postcivil society*. Ed. Dehaene, M., and De Cauter, L. Oxford and New York: Routledge, 2008, pp. 13-29.

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Literature and body images: Photography and Performance in Julio Cortázar

Abstract: This article will look at some minor works of the Argentinean writer Julio Cortázar *Last round* (1969), *Prose of the Observatory* (1972) and *Territories* (1978). This selection is sustained in the connection in crossings and dislocation points between literature, performance and photography. In addition, in this paper will also consider that are different approaches to reading body images. These body images create new views of the relation concerning visual arts and literature that are linked with sensuality, sexuality and eroticism. Our proposal is to research these particular aspects in Cortázar's writings in the dislocations between different disciplines and to suggest a reading "in- between speeches" (Rhizomes, according to Deleuze's point of view) in a process of reterritorialization, territorialization and deterritorialization in particular.

Key Words: Julio Cortázar, photography, in- between speeches, reterritorialization, territorialization, deterritorialization

Introduction

Considering new concepts on how to read literary narratives, is one of the challenges of this article. On particular importance is the focus on different discourse concerning to literature, photography, performance, dislocations could be one opportunity to settle some orbital concepts and to construct ways and perspectives to work interdisciplinary.

Literature, performance and photography are rare crossings in humanities research. When choosing an interdisciplinary position to analyze the corpus, we assumed a research proposal that investigates literary theories interrelated with the visual arts and the theater. This way -the putting in relation of speeches and its confrontation-, implies to bet to emergent forms of reading: the instance of the literature that incorporates the photography (thought like source of connection with the narrated thing or as complement of the writing experimentation), appears like a subject *outside field* (Speranza, 2006: 17).

We propose to do a kind of travel around the routs of these connections in minor Cortázar works *Last round*, *Territories* and *Prose of the Observatory* to explore the dislocations and the way to construct imaginary worlds that work in a particular a machinery of meanings. For this, we will draw a sort of conceptual map.

Getting ready: Mapping the concepts

The present proposal departs from the field of Argentine Literature and its relations with the performance and the photography in the construction of corporal images. So, in our article we will try to: a) contribute to a deep study of the entailments of the disciplines before mentioned with corporal images in literature. In such interrelational process of the fields of the visual and literary, we emphasized the rhizomatic way to write in which the process of territorialization, reterritorialization and deterritorialization stands out the presence of sensuality sexuality and eroticism; as main characteristics; b) at the same time, allows to realize of certain ruptures and the inauguration of a particular literary field equipped with original characteristics, like the result of the interrelation with other arts. It is possible, then, to indicate an “interartistic” way of writing

According to the previous item, the main issue is to re-think about the concept of interdiscursivity, as it points out the crossing between speeches and it allows the reader to realize the present intersections in the tales. According to Marc Angenot’s point of view, interdiscursivity is considered “*as reciprocal interaction and influences of the axiomatic clauses of contiguous and homologous speeches*” (Angenot, 1984: 11). The “plot of relations” that characterizes the discursive heterogeneity where the discourse about photography, performance and literature interact, generates literary works that are difficult to classify. All these discourse, would occupy the periphery of the discursive system like dissidences to the hegemonic one.

In order to approach the corpus, we consider also the joint of the definitions of territorialization, deterritorialization and reterritorialization through the concept of corporal images in literature. This allows: a) to locate the corpus within the visual art and the tradition of the Literature; b) to distance them of such tradition from the appropriation and reading within an interdisciplinary and a new field and c) to link this process of reading with the construction of corporal images.

We could identify these relations in subjects referring the body that are present in different zones of the discourse. We reflect on that in these rhizome and interdiscursive relations, in the interaction given by visual devices and/or visual effect (like the performance) associated to the literary discourse. In the corpus we recognized rhizome zones, as well as *liminal* spaces (Turner: 1997), and rituals (Schechner: 2000) and (Van Gennep: 1986). It’s in those spaces where literature, performance and/or photography are connected to the fictional constructions of the corporal images.

We take these concepts from Gilles Deleuze and Felix Guattari. The authors consider “rhizoma” the discourse that tends to emphasize the heterogeneity of a series of multiple aspects of connection. Consequently, it is

distinguished by being “between”, for its crossing, for example, diverse discourse, subjects and languages.

From the rhizome conceptualization of Deleuze-Guttari, “territory” would be a zone of meaning socially assigned. With “deterritorialization” we understand the variation of emptiness meaning process and with “reterritorialization” the transformations, displacements or allocations of new meanings.

Another important theoretical aspect is the literary heterodoxies. This concept arose from a previous research¹⁵⁵ related to literary syncretism and the interdiscursivity given in certain religious, social and political discourse in the Argentine Literature of the XIX century. When including authors of the XX Century, we had to extend this concept, evolving the literary heterodoxies. By heterodox discourse we understand the multiplicity of discourse that consists of diverse disciplines. This was important for the incorporation of the others speeches as the photography, for example.

Our question is: How we included the contrahegemonic or minor speeches in the Argentine Literature studies? From this question it was essential to take into account a different theoretical approach. Nevertheless we need to extend this general definition to the particular analysis of each work characterized by interdiscursivity or rather by the so- called “outside field” or dislocation.

1st Stop. Cortazar and his minor works: The way to emergent literature

Julio Cortázar is a writer canonized internationally and therefore, analyzed from diverse points of view. His works include the novel, the theater, the tales, etc. In this case, we used the term “minor” because these works were excluded from the general studies of the Cortázar’s writings also because of its generic and complex interdiscursivity.

Since the works where Cortázar crossed corporal images and text, he incorporates an innovative field in his production. The presence of corporal images in Literature takes place from the insertion of a visual device as by the incorporation of elements of the performance in these images. It constitutes an example “Your deepest skin” of *Last Round*: “*I learned with you parallel languages: the one of that geometry of your body that filled my mouth and the hands of tremble theorems, the one of your speaking different, your insular language that so many times it confused me*”¹⁵⁶ (Cortázar, 2009: 28).

¹⁵⁵ In the research group “Syncretism and Heterodoxies in Argentinean literature” started in 2005 at the Literature Department at Córdoba National University in Argentina, we tough about the concepts of syncretism and heterodoxies in order to analyze a corpus of Argentineans writers. Those concepts are still part of the same studies going on in the Argentinean studies.

¹⁵⁶ The original books of Julio Cortázar are editions in Spanish. All the translations into English are personal for this particular article.

It is important to clarify that with the concept of corporal images we refer about, to the construction of body images in Literature by the writing with visual discourse. We will consider the approach of Ginés Navarro that follows the perspective of Georges Bataille. He says that, within the representations of the corporality in literature, the body is center of intelligibility and meaning. In it representations of the reality are incarnated giving account of a thought: “*To take the body as train of thought implies that it takes the word to articulate a dumb speech that, nevertheless, becomes visible within its representations*” (Navarro, 2000: 9). This consideration of the body allows conceiving multiple representations and therefore, it postulates the distance of the conception of unique speech.

2nd Stop: Literature and Photography

With respect to photography -as we said below-, in Cortazar’s tales the incorporation of images are linked with the erotic construction and the sensualism. *Territories* is one of his works where it instituted for one side, the context of the photo itself in relation to the narrated thing, on the one hand; the visual support completes the narrative one. Each “territory” or “tale” found a literary land. In this sense, we can read this like zones to explore, ways of writing and of experimentation in relation to the image.

In some tales of *Last round*, the images are associated with the literary story and the sensual forms. We must add that *Prose of the observatory* is a clear literary experimentation from the photographic suggestion, that’s mean: the photography in this case is an inherent part of the writing process. Another example of the constructions of body images, are still in *Last Round*, “Your deepest skin”:

Then I learned that the pain in your mouth was another name of the modesty and the shame, and that you were not decided to my new thirst that you already had satiated, that you rejected me begging with that way hide-and-see the eyes, to support the chin in the throat for not leaving to me in the mouth more than the black nest of your hair (Córtazar, 2009, 29-30)

After reading this quote, we give account of the effect that plays the photography in relation to the writing and its erotic meaning. If we also read the tale “Cycling in Grigan”, (*Last Round*), from the quote of *History of the eye* of George Bataille at the beginning, we notice the entrance of the erotic element in the story. The photography is made up of the shades of parts of bicycles, and the text plays its senses:

“She was on profile, almost of backs per moments, and when she speaks, it raised and it lowered, lightly, from the seat of the bicycle (...) No longer I watched more than that, the seat of the bicycle, its vaguely heart form (...) the thighs worn to both sides of the seat but that left her continuously when the body lay down forwards and it lowered a little (...) to each movement, the extremity of the seat leant a moment between the rumps, it retired, it leant again” (Cortázar, 2009: 72-74)

The sensuality and the erotism it is part of the process of reading that means that text and image are playing an important role in the literary writing process. Regarding the way that Cortázar’s incorporates the photography, there are few related studies. *Letteratura e fotografia* of Michele Vangi (2005) is the deepest work that we have found about the relation between literature and photography in Cortázar’s works. This book deals with the subject of the literary writing associated to the photography particularly concentrating in three aspects: a 1) a critical outline of the photography from the point of view of the literary writing, 2) the intention to integrate the photography to the fiction, and 3) the overcoming of the concept of illustration to give place to a deeper analysis of the entailments between image and word. The author refers about a position that the reader assumes, in diverse ways, in the reading process of the literary work, that is to say, the creation of an “image of reading”. He defines this under the concept of “*icontextuality*”.

3rd Stop: Literature and Performance

There are few studies dedicated to identifying the relationship between performance and literature and the main reason generally speaking is because of the associations between performance, video art and other similar artistic disciplines are part of the theater field studies.

The studies of the performance use a vast variety of objects that contain several genres and it’s an unlimited field. According to Richard Schechner, the performance is one *interdisciplinary discipline* (Schechner, 2000). The author has a theoretical base erected on the repetition and restoration concepts. This point of view emphasizes the recovered conduct or conduct practiced twice, that is to say, carried out *ad infinitum*, and distinguished by its iterability. For this reason, the performance is a process under permanent construction and repetition and excess identifiable in any practice.

Indeed, the ritual and the performance are two separate concepts, but in this paper their must think of them together. The representation of the rituals from our position follows the theory of the performance of Richard Schechner, as well as the proposal of Arnold Van Gennep and Victor Turner. From the point of view of the performance studies, Richard Schechner defines the ritual like “*ambivalent symbolic actions*” (2000: 195), and simultaneously constitute “rites of passage” or “bridges”. All this disciplines linked with the ritual are associated

somehow, and are characterized by the redundancy, the repetition and the exaggeration. Van Gennep is the one who denominates “rites of passage” to those “rites that accompany any kind of change, place, social position, of state or age” (Van Gennep , 1986: 88). The *liminality* means to the moment of the representation that would correspond with the process of configuration of the corporal images in a performance process.

In order to analyze the performance and the ritual, Nick Kaye with the notion of “*site specific*” alludes to the incursion of the performance in other disciplines like the visual arts. In this way, photography and performance are articulated through interdisciplinary practices; thus Philip Auslander, in “*From acting to performance*”, settle down the concepts “presence” and “theatricality” in the discourse that examine the visual art and performance subjects. According to the Auslander, fragmentation and discontinuity are new aspects of narrative. We can observe the uses of the body and the relation of the performance with the space and the spectators (or readers in our case). In this sense, the idea of the body as territory is a key concept in our proposal.

An example constitutes the story “Tribute to a young witch”, included in *Territories*, where the images in black and white of a naked body interpreting a drama, manifest the role of the performance as part of the interrelation between disciplines. Under the title “Territory of Rita Renoir” the image is introduced and *a posteriori*, the text: “*After taking on a perfectly striptease, Rita Renoir searches in dramatic dance a more complex and challenging scope: the opposition of the feminine body like mere object*” (The text was written after attending the spectacle of *La sorcière*”. (Cortázar, 1978: 23)

In this way, we noticed how the performance is a discipline that interacts with Literature and photography. It puts in movement a series of meanings in the tales and therefore, the writing itself with the image has a diverse dynamics.

Last steps: Opening new routes

From the confluence of the conceptual map before mentioned, we tried to propose a new concept of interdiscursivity between texts of Argentine Literature and other visual arts, such as the interactions with photography and performance. These concepts were sustained in the presence of rhizome and heterogeneous discourse in which multiple senses and devices are working at the same time.

This contribution could be important because it indicates particularly interartistic way of writing and allows to postulate a study of Cortázar fare from the canonical perspective.

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Translation

Traduction littéraire

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**«Soi-même comme un autre :
 déplacements de l'énonciation
 au cours du processus d'autotraduction
 (Paris-Athènes, Παρίσι–Αθήνα, de Vassilis Alexakis)**

Abstract: L'autotraduction (qu'il s'agisse d'écrivains bilingues de naissance ou bien de ceux qui ont adopté une langue non-maternelle comme langue d'écriture) constitue un cas littéraire singulier. Devient-on *autre* lorsqu'on change de langue pour se traduire ? Les cas aussi divers de G. Ungaretti, R. Tagore (pour ne citer que quelques noms, à côté de ceux de Beckett, J. Green, ou V. Nabokov par exemple) suscitent l'interrogation et mettent en question l'identité même de l'acte d'écrire et de traduire. Où doit-on situer en effet le texte-source lorsqu'un auteur s'autotraduit ? L'instance traductive doit s'adapter à un nouveau contexte culturel et linguistique qui requiert fréquemment des déplacements ou des transformations plus ou moins conséquents dans les données du texte source, allant de la simple adaptation à la complète réécriture – un phénomène de « non coïncidence » singulier lorsque auteur et traducteur sont une seule et même personne. S'appuyant sur *Paris-Athènes*, récit autobiographique autotraduit (*Παρίσι–Αθήνα*) par l'écrivain grec francophone Vassilis Alexakis, cet article nous donnera l'occasion d'explorer la traduction littéraire comme acte de (re)création de plein droit et d'éclairer les divers processus d'implicitation/explicitation à l'œuvre. Il sera ainsi possible d'envisager la traduction de manière positive, comme vecteur de subtils transferts culturels et littéraires, bien au-delà du discours traditionnel opposant l'écrivain « libre » au traducteur « non-libre ».

Key Words : traduction auctoriale, autotraduction, grec moderne, français, Vassilis Alexakis

Traduire, traducere, übersetzen, translatio, translation, tradurre, μετάφρασις, переводить... Tous ces mots qui désignent ou ont désigné historiquement l'acte de traduire dans différentes langues européennes semblent déjà contenir comme « constante étymologique » l'idée d'un déplacement au sens propre ou figuré (indiqué par les préfixes « trans », « über », μετα ou « пере »), l'idée également que la traduction est le lieu d'un mouvement du texte ou de la langue elle-même, une « Sprachbewegung », pour reprendre le terme de F. Apel (1982).

C'est d'un double déplacement, spatial et linguistique – entre la Grèce et la France d'une part, le grec et le français d'autre part – qu'il va être question ici. Si traduire est un « voyage » (Grandmont 1997) souvent aventureux entre deux rives (culturelle et linguistique), quelle sera sa nature lorsqu'auteur et traducteur sont une seule et même personne ? Evoquant son expérience de l'autotraduction, l'écrivain grec francophone Vassilis Alexakis parle d'une

« promenade » à l'intérieur de soi (Alexakis 2007, 264) : une forme de déplacement, mais dans les limites de cet espace borné qu'est son propre soi. Qu'est-ce qui différenciera cette « promenade » d'une traduction classique ? Quels sont les processus à même de conditionner le texte second qui, par certains aspects, ne mérite d'ailleurs plus cette appellation ? *Paris-Athènes*, œuvre autotraduite (*Παρίσι-Αθήνα*) de l'écrivain grec francophone V. Alexakis, nous servira ici d'appui pour tenter d'apporter quelques éléments de réponse à ces interrogations.

1) Création littéraire et (auto)traduction

Acte créatif par sa recherche de solutions esthétiques pour rendre dans la langue cible le texte de départ mais réalisé dans un cadre contraint, celui du respect de l'original, la traduction littéraire interlinguale est le lieu de tous les paradoxes. Cela tient à la nature même du texte. Ce dernier, en effet, si l'on en croit l'analyse d'U. Eco (2004, 63), est un tissu de blancs et d'interstices que le lecteur doit combler afin de construire sa propre interprétation :

« Le texte est donc un tissu d'espaces blancs, d'interstices à remplir, et celui qui l'a émis prévoyait qu'ils seraient remplis et les a laissés en blanc pour deux raisons (...) parce qu'un texte veut laisser au lecteur l'initiative interprétative, même si, en général, il désire être interprété avec une marge suffisante d'univocité. Un texte veut que quelqu'un l'aide à fonctionner. »

Lors de la lecture, le lecteur doit faire preuve de certaines compétences herméneutiques qui sont à la fois d'ordre linguistique mais aussi encyclopédiques (l'ensemble des connaissances générales partagées par le lecteur et l'auteur). Or le traducteur est aussi, à sa manière, lecteur. La différence pourtant ici est qu'il va devoir conserver, autant que possible, les blancs et les interstices du texte de départ, qui font partie intégrante de la signification de l'original. Les combler serait en effet s'arroger un pouvoir qui dépasse la tâche du traducteur, l'exposant à la surinterprétation ou la surtraduction.

La question se pose différemment lorsque l'auteur est son propre traducteur. Si les situations de bilinguisme sont relativement fréquentes, celles de bilinguisme littéraire (c'est-à-dire où un auteur possède et utilise deux langues d'écriture) sont cependant moins nombreuses et plus problématiques. Dans le cas de l'autotraduction, le rapport au texte-source est en effet tout autre : l'auteur ayant juridiquement le contrôle total sur son texte, il peut décider de gérer autrement les blancs et les interstices présents, de les laisser tels quels, ou bien de les remplir. Autrement dit, l'auteur-traducteur n'est plus seulement créatif, il est aussi *créateur*, d'où l'opinion souvent répandue que la distinction original/traduction n'a plus vraiment de raison d'être dans ce cas

précis : l'auteur n'est-il pas le mieux placé pour se traduire, lui qui connaît parfaitement les deux langues et son « moi » dans chacune d'elle ? Qui peut se replonger à volonté dans son passé, revivre les émotions consignées dans la première écriture, et qui est à même de percevoir l'ensemble des connotations qu'il s'agira de transporter dans la langue cible ? Pour toutes ces raisons, on a pu voir dans l'autotraduction une seconde écriture de plein droit (Oustinoff 2001 ; Lombez 2009 ; Marmaridou 2004 ; Montini 2007), dont l'auctorialité, c'est-à-dire l'autorité littéraire, n'est quasiment jamais remise en doute. Le cas de R. Tagore excepté (Le Blanc 2011), nul ne semble s'être risqué à remettre sur le métier les versions que des auteurs tels que S. Beckett, V. Nabokov, J. Green, N. Huston, etc., ont pu donner de leur œuvre dans leur « autre » langue. Pourtant, si l'on adopte un autre angle de vue, sous entendu par ailleurs dans les propos tenus par V. Alexakis déjà évoqués plus haut, on peut tout de même se demander dans quelle mesure la liberté et la marge de manœuvre de l'autotraducteur sont aussi totales qu'on le pense. En effet,

« il s'agit d'un traducteur privilégié que sa position avantageuse par rapport au traducteur commun ne met cependant pas à l'abri de tous les dangers. Car l'auteur-traducteur court d'autres risques, interprétant son idée avec ses propres moyens de compréhension et de représentation, c'est-à-dire à travers sa perception de l'univers, laquelle est façonnée par sa langue personnelle, sa langue maternelle. » (Orphanidou-Frérés 2001, 50-51)

Bien que jouissant d'une position exceptionnelle, l'écrivain-traducteur ne serait donc pas lui-même à l'abri de certains pièges que connaissent tous les autres traducteurs, car il est lui aussi déjà « individualisé par sa mémoire culturelle » (Orphanidou-Frérés 2001, 51) et façonné, pour ainsi dire, par sa langue maternelle dominante, ce qui pourra le conduire à prendre des options de traduction éventuellement discutables. D'autre part, tous les bilinguismes ne sont pas à mettre sur le même plan : la situation sera en effet sensiblement différente selon que l'auteur en question est *né* bilingue (J. Green, N. Huston), ou qu'il l'est devenu plus tardivement (V. Alexakis, R. M. Rilke ou S. Beckett). On peut sans peine imaginer qu'un bilingue tardif, qui a acquis une deuxième langue d'écriture bien après sa langue maternelle, ne maniera pas de la même façon qu'un bilingue natif ses deux langues, et que son rapport aux implicites/explicites de son propre texte par rapport à ceux d'une langue/culture d'adoption en sera modifié.

Comment l'auteur-traducteur va-t-il permettre à son texte de « tenir » littérairement une fois effectué son déplacement vers l'autre culture ? Quelles négociations va-t-il devoir mener avec ses deux langues afin de remplir les conditions de lisibilité de son texte par un double public ? L'exemple de V. Alexakis va nous permettre d'explorer plus avant ces questions.

2) Entre deux rives : l'autotraduction chez V. Alexakis

Vassilis Alexakis (né en 1943 à Athènes) est un romancier qui a adopté la langue française pour des raisons purement conjoncturelles, lorsqu'à la fin des années 1960, après le coup d'Etat militaire en Grèce, il décida de s'installer en France pour fuir le régime des colonels. L'œuvre de ce bilingue tardif, écrite en deux langues et autotraduite dans les deux sens, constitue un observatoire intéressant des pratiques d'un écrivain qui est aussi son propre traducteur. Le récit *Paris-Athènes* paru d'abord en français en 1989, puis en grec en 1993 sous le titre *Παρίσι-Αθήνα* (mais en fait rédigé de manière concomitante, l'auteur ne publiant la première version que lorsque les deux sont fin prêts – cf. Bessy 2011, 241¹⁵⁷), nous paraît ici des plus emblématiques. En effet, il s'agit d'un texte fondamentalement métalinguistique, dans lequel, au fil des pages, l'auteur réfléchit et s'interroge sur sa double identité culturelle. Cette réflexion qui met en abyme la capacité du langage à exprimer une même pensée dans deux langues différentes permet d'observer des déplacements souvent spectaculaires entre l'énoncé français et l'énoncé grec. V. Alexakis a clairement pris le parti d'explicitier dans chaque langue ce qui ne serait pas compris spontanément, selon lui, par le lecteur destinataire. Cette optique résolument cibliste est soulignée par l'auteur dans l'avant-propos à l'édition grecque de son ouvrage :

" Το κείμενο αυτό το πρωτόεγραφα στα γαλλικά. [...] Το μετέφρασα όσο πιο πιστά μπορούσα : δεν αναφέρομαι σε γεγονότα μεταγενέστερα του 1988, απλώς αφαίρεσα κάποιες διευκρινίσεις που ήταν απαραίτητες για το γαλλικό κοινό και πρόσθεσα μερικές άλλες για τον Έλληνα αναγνώστη."¹⁵⁸

[Cet ouvrage, je l'ai d'abord écrit en français. [...] Je l'ai ensuite traduit le plus fidèlement possible : je ne me réfère pas à des événements qui se sont produits après 1988, j'ai simplement enlevé quelques indications qui étaient indispensables pour le public français et j'en ai rajouté plusieurs autres pour le lecteur grec. (Notre traduction)¹⁵⁹]

L'interventionnisme et l'orientation ethnocentrique assumée de l'autotraducteur se révèlent d'autant plus clairement au fil du texte grec que V. Alexakis l'a voulu de manière tout à fait consciente « autre ». Lorsque, par exemple, il évoque le souvenir de son premier professeur de français à Athènes, la manière diffère subtilement dans les deux langues :

¹⁵⁷ Entretien avec l'auteur.

¹⁵⁸ Avant-propos, non paginé.

¹⁵⁹ Toutes les traductions françaises de l'autotraduction grecque d'Alexakis sont de nous.

« Mon premier professeur de français était une femme, elle s'appelait Aspromali, ce qui veut dire *aux cheveux blancs*. » (Alexakis 2007 [1989], 22)

"Τα πρώτα γαλλικά μου τα έμαθε η κυρία Ασπρομάλλη."
(Alexakis 1993, 20)

[C'est Mme Aspromalli qui m'enseigne les premiers rudiments de français.
(Notre traduction)]

Si, de façon toute naturelle, le patronyme du professeur de français n'a pas besoin de commentaire métalinguistique pour un Grec, en revanche Alexakis tient à l'explicitier en français (« ce qui veut dire... »). Curieusement, il ne translittère pas exactement le nom : lui retirant un « l » en français, il rompt avec l'immédiateté sémantique du signifiant grec (devenu de toute manière opaque pour un lecteur francophone).

A l'inverse, évoquant depuis Paris l'annonce de la chute de la junte à Athènes en août 1974, Alexakis commente le titre d'une manchette de France-Soir, dont la lecture ne serait pas évidente pour un lecteur hellénophone. Il met en relief le signifiant français dans le texte grec et en renforce d'autant l'hybridité :

" ATHENES EN LIESSE, *αγαλλίαση* στην Αθήνα. Δεν ήξερα ότι liesse σημαίνει *αγαλλίαση*: το έμαθα εκείνη τη μέρα." (Alexakis 1993, 203)

[ATHENES EN LIESSE, liesse à Athènes. Je ne savais pas que liesse veut dire *αγαλλίαση* : je l'ai appris ce jour-là.]

« (...) la « une » de *France-Soir* annonçait l'événement sous le titre ATHENES EN LIESSE. J'appris le mot *liesse*. » (Alexakis 2007, 245)

Des exemples d'hybridation du même type, qui d'ailleurs ne sont souvent pas dénués d'humour, émaillent tout le récit, sous forme de commentaire métalinguistique français de mots grecs (ou vice-versa) :

« *Ténia* désigne, outre le parasite de l'intestin, le film de cinéma. Le sens courant du mot *aphorisme* est excommunication et celui de *prothèse* intention ou préposition. Si on m'avait parlé à cette époque d'une bonne prothèse et d'un mauvais ténia, j'aurais compris probablement qu'il s'agissait d'une intention louable ou d'un film raté. » (Alexakis 2007, 184)¹⁶⁰

Le plus intéressant de ces déplacements, cependant, se situe dans les commentaires « culturels » des *realia* grecques ou françaises, et dans le rendu

¹⁶⁰ Dans la version grecque, Alexakis procède de façon exactement inverse, en traduisant le sens des mots français de façon à être compris.

du « ressenti » de l'auteur dans les deux langues. Sur ce dernier point, on notera que la version grecque est souvent plus explicite que la française, comme si Alexakis avait plus de facilité à se livrer dans ce qui reste sa langue dominante, la langue maternelle grecque :

"Ήμουν περίλυπος μέχρι θανάτου, και περίεργος συνάμα να δι
αβώ την ευθεία γραμμή του ορίζοντα." (Alexakis 1993, 135)

[*J'étais accablé jusqu'à la mort*¹⁶¹ et en même temps curieux de passer la ligne droite de l'horizon.]

« J'étais curieux de franchir la ligne droite de l'horizon. » (Alexakis 2007, 164)

Une autre illustration de ces déplacements énonciatifs, dans le sens d'une plus grande expressivité en grec quand le français semble caractérisé par plus de réserve, concerne une remarque de l'auteur sur ses enfants au moment de son divorce. L'un d'entre eux demande à son père, pour une raison imprécise, de lui garder ses tickets de métro. Alexakis interprète cette requête en français, puis en grec, de la façon suivante :

« Il a peut-être besoin que je pense souvent à lui, ai-je écrit dans mon carnet. » (Alexakis 1989, 263)

"Ίσως θέλει να τον σκέφτομαι τουλάχιστον όποτε παίρνω το μετρό", σημείωσα στο μπλοκάκι μου." (Alexakis 1993, 217)

[Il veut peut-être que je pense à lui *au moins quand je prends le métro*¹⁶², consignai-je dans mon petit carnet.]

Là encore, il y a une nuance importante entre ce qu'exprime l'écrivain dans chaque langue : le français demeure plus factuel, détaché, quand la version grecque s'implique émotionnellement et souligne avec l'adverbe *τουλάχιστον* la douleur de la situation créée par la séparation des parents.

C'est toutefois dans les remarques métaculturelles que se révèlent en pleine lumière les options de l'écrivain-traducteur. Dans son désir de rendre le récit accessible à un double public, ce dernier est amené à préciser, on l'a vu, voire à modifier sensiblement son texte en accord avec les attentes de la « cible ». L'incipit du livre nous offre deux exemples des plus représentatifs de ce trait. V. Alexakis est en train de consulter son agenda qui indique le jour du 9 novembre 1986, fête de la St Théodore. Si, en grec, la date reste la même, une précision absente du texte premier retient cependant l'attention : « gr. : je regarde mon agenda, *qui est français*¹⁶³. » Le biculturalisme de l'auteur est ici rendu manifeste par cette explicitation à destination du lectorat grec car en

¹⁶¹ Nous soulignons cette précision qui ne figure pas dans le texte premier écrit en français.

¹⁶² Nous soulignons cette précision absente du texte français.

¹⁶³ Nous soulignons cette précision absente du texte français.

Grèce, la St Théodore ne se fête pas en novembre mais au début du printemps (Marmaridou 2004, 151). L'agenda est donc bien français.

Plus loin dans la même page, Alexakis se souvient de son ombre aperçue sur le quai, le jour de son premier départ pour la France :

« Elle m'a fait penser à une figurine comique, accoutrée d'une énorme jupe rectangulaire. » (Alexakis 2007, 11-12)

En grec, cette ombre est plus nettement décrite :

"σαν φιγούρα του Καραγκιόζη μού φάνηκε, μια κωμική φιγούρα με τετράγωνη φούστα." (Alexakis 1993, 11)

[elle me parut comme une figure de Karagüosis, une figure comique avec une jupe carrée.]

Il y a un fort risque que le lecteur français ne connaisse pas la figure de Karagöz, personnage traditionnellement issu du théâtre d'ombres gréco-turc, qui fait le bonheur des enfants dans les Balkans. Alexakis opère donc un glissement et préfère employer en français un terme plus vague, générique, l'hypéronyme¹⁶⁴ « figure comique », et réserver pour le grec le vrai nom de cette marionnette. A noter qu'une telle option serait très problématique dans le cas d'une traduction allographe, dans laquelle le traducteur devrait justement respecter l'imprécision de la description faite par l'auteur et ne pas combler l'interstice, pour reprendre les mots déjà cités d'U. Eco, au besoin en explicitant la référence au moyen d'une note de bas de page. On peut également s'interroger sur les raisons qui qualifient la jupe de « rectangulaire » en français, alors qu'elle « carrée » en grec...

Un dernier exemple de déplacement hypéronymique, cette fois-ci en grec, concerne l'évocation dans les deux langues d'un lieu géographique situé en France. Repensant à son mariage, l'auteur commente :

« Je garde un très beau souvenir de mon mariage, qui eut lieu dans ce village du Lot. » (Alexakis 2007, 262)

"Έχω πολύ οραία ανάμνηση απ'το γάμο μου, που έγινε σ'εκείνο το χωριό της Νοτιοδυτικής Γαλλίας." (Alexakis 1993, 216)

[J'ai un très beau souvenir de mon mariage qui eu lieu dans ce village du Sud-Ouest de la France.]

Le besoin de préciser pour un lecteur grec le nom du département en question (« Lot ») ne se fait pas nettement sentir chez l'autotraducteur car il sait que la connaissance géographique de la France n'est pas aussi fine en Grèce que

¹⁶⁴ On entendra par *hypéronyme* un terme générique incluant une sous-classe d'éléments plus précis, les *hyponymes*. Ex : fruit est l'hypéronyme de cerise qui est son hyponyme.

dans l'Hexagone. La phrase est donc tournée de manière à situer *grosso modo* l'endroit (« Sud-Ouest de la France »), sans plus d'indication ; guidé par le cadre de références de sa langue maternelle grecque, l'auteur-traducteur gomme volontairement dans son texte second une précision qui n'a, selon lui, plus lieu d'être et fait sauter, pour ainsi dire, une maille dans le tissu textuel. Ici encore, la liberté d'approche est telle qu'il faudrait parler davantage de *réécriture* que de traduction stricto sensu.

L'écrivain traducteur semble donc procéder toujours plus en auteur qu'en traducteur ; en ce sens, il paraît se rapprocher de la pratique classique des Belles-Infidèles dans son désir d'être à la fois créatif *et* créateur, bien plus qu'aucun traducteur tiers ne pourrait se le permettre. On peut d'ailleurs citer l'intéressant aperçu d'Alexakis sur la seule traduction « allographe » qui existe de son œuvre :

« Aucun de mes textes n'a jamais été traduit en français par un autre que moi : c'est la seule expérience qui me manque dans ce domaine. (...) J'ai vécu l'expérience inverse : un de mes romans, le dernier, a été traduit en grec par une traductrice professionnelle. J'eus un sentiment étrange en lisant la version grecque : elle était très fidèle, et en même temps, tout était légèrement différent. Je reconnaissais chaque phrase, mais je ne reconnaissais pas ma main. » (Alexakis 2007, 266)

Au regard de l'autotraducteur, quelque chose semble échapper à la traductrice, aussi scrupuleuse soit-elle. Preuve *a fortiori* que l'acte de traduire n'a pas pour seule vocation de rendre le sens des mots, mais aussi la « main » de l'auteur : plus exactement traduire ce que les mots ne disent pas, mais ce qu'ils « font » (Meschonnic 1995).

Telle est sans doute la raison pour laquelle V. Alexakis regarde sa démarche avec sérénité et même une certaine satisfaction : « Je ne trahis aucune des deux langues et aucune ne me trahit » a-t-il pu affirmer au cours d'un récent entretien¹⁶⁵. Au terme de longues années de cohabitation avec et dans les deux idiomes, l'auteur semble parvenu à un degré équivalent de maîtrise de ses deux « moi », français et grec, et à se sentir à l'aise, paradoxalement centré, dans cet entre-deux linguistique. La traduction alexakienne paraît donc davantage devenue le lieu d'un dialogue de culture à culture, d'un prolongement de l'écriture, que celui d'un conflit, ainsi qu'en témoigne ce propos tenu il y a peu par l'auteur lui-même :

« En allant d'une langue à l'autre, je poursuis le travail d'écriture. [...] Au cours de cette période, je peux avoir de meilleures idées que celles qui sont dans la version grecque que je vais noter et que je vais reporter ensuite dans la version originale. D'une certaine manière, on peut dire que *la version originale*

¹⁶⁵ *La Grèce en héritage*, entretien avec Thierry Guichard, publié dans *Le Matricule des anges*, n° 85, juillet-août 2007, pp.18-23

est la traduction¹⁶⁶. C'est un paradoxe mais c'est un peu une vérité. » (Bessy 2011, 241)

On ne s'étonnera donc pas que dans *Paris-Athènes*, Alexakis manifeste le désir que toute future réédition de son œuvre se fonde non sur le texte premier, mais bien sur l'autotraduction (Alexakis 2007, 264). La boucle se trouve ainsi bel et bien bouclée.

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¹⁶⁶ Nous soulignons.

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Literature Across Time and Space: Translation as a Journey

Abstract: Very often the translation of literature gives priority to the target readers, sometimes to such an extent that the culture of the source text becomes unimportant. On the other hand, Venuti has tried to rectify the balance by suggesting manipulation of the target language, to ensure that the original text and culture continue to exist in the translation. Translation always results in some form of cultural or linguistic dislocation and leaves space for cultural alterity and manipulation. But every translation is carried out under constraints and ultimately leads to the construction of images of the translated cultures in ways that preserve and/or expand the hegemony of the translating culture (Lefevere, 1990).

This will be presented through the example of Will Firth's and Mirjana Simjanovska's translation of *Pirey* by Petre M Andreevski. The novel describes life in Macedonia during the Balkan wars and World War I, using language and dialects specific for the geographical and historic context. The international reader from the 21 century, through the use of the „Mid-Atlantic and mid-Indian Ocean English dialect” is transferred to a distant, often unknown country, in a distant period of time.

Finally, based on the selection of translated fiction from Macedonian, as a small language, into English, as an intermediary language, I will examine what part of the Macedonian culture is transferred to the foreign reader.

Key Words: literary translation, *Pirey*, Macedonian literature, English language

“The central moment, the pivotal between cultures when a work passes from one culture into the other, is translation. It is here that a product of one linguistic and cultural territory is transformed from one understandable in another.”
Emer O’Sullivan

“The word ‘translation’ comes, etymologically, from the Latin for ‘bearing across’. Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained.”
Salman Rushdie

The ever increasing communication and movement have enormously influenced the way we live today. Communication and language as its main medium have taken center stage in today's theoretical discourse on globalization. Defined by Giddens (1990: 64) as "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa", globalization rests on the premise of instant communication and the intensification of global interconnectedness. As Nicolas Bourriaud clearly explains in his *Altermodern Manifesto*: "our daily lives consist of journeys in a chaotic and teeming universe. Our universe becomes a territory all dimensions of which may be travelled both in time and space". This mobility unavoidably rests on the need for translation, not only between different languages, but also between various cultural contexts. The lack of this indispensable tool for the global exchange of meaning would make the circulation of capital and people impossible. As Venuti points out (1998:158): "the recent neocolonial projects of transnational corporations, their exploitation of overseas workforce and markets cannot advance without a vast array of translation, ranging from commercial contracts, instruction manuals and advertising copy to popular novels, children's books and film soundtracks".

However, for all its theoretical benefits, the current focus of globalization theory on mobility, fluidity and disappearance of borders carries the risk of eluding the complexities involved in overcoming cultural and linguistic barriers, threatening to render invisible the key role translation plays in global communications. The need for instant communication has at its foundation a neo-Babelian shift towards reduction of linguistic diversity, "a desire for mutual, instantaneous intelligibility between human beings speaking, writing and reading different languages". (Cronin, 2003: 59).

Moreover, any existent exchange cannot be easily rendered to be equal in size and quality. By the end of the 1990s, Susan Bassnett and Harish Trivedi wrote that "we can now perceive the extent to which translation was for centuries a one-way process, with texts being translated *into* European languages for European consumption, rather than as part of a reciprocal process of exchange" (5). But what does this mean in terms of translation directions, especially in "small" cultures such as Macedonia? One look at the statistical data, e.g. UNESCO's *Index Translationum*, the only global translation database, is enough to conclude that English has become the most translated language worldwide. If we focus only on translations from and into Macedonian, for instance, we can see that the number of translations from English into Macedonian is 817, while the number of translations from Macedonian into English is only 198.

One recent positive aspect (Seraphinoff: 2007), that should be tapped into and developed further, is the emergence of publishers of translations from Macedonian mainly into English, catering to the Macedonian immigrant

communities in Australia, Canada, and USA. One of such publishing houses, Pollitecon Publications of Sydney, Australia, recently published one of the key works of modern Macedonian fiction, Petre M. Andreevski's novel *Pirey*, in translation by Will Firth and Mirjana Simjanovska. Other such publishers include the Sydney-based Grigor Prlichev Literary Society and the Brothers Miladinov Literary Society of Toronto, Canada. *Pirey* is one of the key works of Macedonian literature, and Petre M. Andreevski has been proclaimed as "the essence of Macedonian identity"¹⁶⁷. In the words of the author, *Pirey* is "a book about one of the most tragic moments in the history of the Macedonian people: the Balkan wars and World War I... of the systematic extermination of our people"¹⁶⁸. Will Firth and Mirjana Simjanovska, both professional translators from Australia, have succeeded in making Andreevski's prose available for reading through the medium of English language by a wider international readership.

As the translator and theorist Lawrence Venuti explains in *The Scandals of Translation* the translator has the responsibility to convey not only the meaning, but also all the nuances of the original text. Calling the two extremes in translation strategies "domestication" and "foreignization", Venuti argues in favor of the latter, especially when it comes to translations from "small languages and cultures" into English. He mocks the tendency among publishers to efface difference in translation, a practice which, according to him, overshadows the original culture and the whole process of translation. By keeping "foreign" elements, the translation preserves the tone of the novel and its idiosyncratic style. We can trace this ideas in the translation practice of *Pirey's* translators who have decided to keep certain words, because certain social and cultural terms, most commonly associated with food, have no equivalents in English: "rakia, kravayche", etc... In this way, readers who want to conquer the text of the translation must put some effort to look for some words in the dictionary, online, or try to figure out the meaning themselves from of the context. Such a search for meaning will help the reader gain a more comprehensive picture of the distant location and historic period described in *Pirey*.

Moreover, the choice of a domestication translation strategy - based on fluidity and transparency - only serves to promote the values of the target culture. Domesticated translations tend to minimize cultural and linguistic differences; thus they "invisibly inscribe foreign texts with English language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (Venuti15). However, does the retention of the word "pirey" in the English transcription as the title of the book really take into account all the wealth of symbolic meanings of this term and "faithfully" reflects the resistance and defiance in the face of the "extermination of our people"? If

¹⁶⁷ according to the director Vlado Cvetanovski

¹⁶⁸ interview with Gligor Stojkovski for "Nova Makedonija" in January 1981

pirey is weed, "couch grass... (which) ... nothing can destroy" and is omnipresent, the emphasis here is placed on its commonality and not on the air of uniqueness and exoticism, on the collective destiny and not individual fate, on a situation where each individual is at the same time the collective, much like in Walt Whitman's "Leaves of grass ". In that sense, the original title in Macedonian says much more than the English translation.

Andreevski's novel is also highly distinctive in that it describes life in Macedonia during the Balkan wars and World War I, in the graphing of its characters and in its use of language and historic context. All these "codes" make the translation even more difficult. For example, certain parts not only use the western-Macedonian dialect, but also alternate between Serbian and Bulgarian. The translators of the novel state that "having in mind the international audience" they have chosen to translate the novel into "mid-Atlantic and mid-Indian-Ocean English dialect." This has helped bring this work closer to the 21st century, but at the expense of a necessary loss in the ability to reflect all the complexity of the context. Andreevski is certainly an author that deserves to be translated into English, and Firth and Simjanovska have done an excellent job of making his work more available to the general international readership. If we add to this the fact that very few works of Macedonian literature ever get translated into English, then we have all the more reason to honor the two translators.

The translator says: "Weeds is familiar to most English speaking people, at least to those who garden or have an interest in nature. There are several English names one can use, one of them being "couch grass". However, we did not want this wonderful novel to be mistaken with a gardening manual or something similar, so we decided to have the English title "Pirey", which for the English reader sounds very exotic. And why not? For English readers the novel is like an outing to another world". Translation allows us to read as something *beyond* the borders and context of the Macedonian language.

Translation has a unique role to play in intercultural communication in that it ideally presents a target culture with an image of a source culture, with the ultimate goal of achieving mutual understanding and recognition, through developed awareness and embracing of differences. On the other hand, cultures may also use translations to represent and (re)define themselves *visa-vis* 'others', i.e. delimit themselves by focusing on that which distinguishes them from other cultures. As Mary Snell-Hornby, points out, today's translators (and interpreters) must be experts not just in interlingual but also in intercultural communication, possessing the necessary professional expertise (linguistic, cultural and subject-area competence), and equipped with suitable technological skills: "On the basis of source material presented in written, spoken or multi-medial form, and using suitable translation strategies and the necessary work tools, they are able to produce a written, spoken or multi-medial text which fulfils its clearly defined purpose in another language or

culture. Translators are engaged in fields ranging from scientific and literary translation over technical writing and pre- and post-editing to translation for stage and screen.” (Snell- Hornby, 1999:117) According to Snell-Hornby, the necessity for speedy processing brought about by globalization and the accompanying tolerance of less than impeccable language forms, along with the leveling of culture-specific differences within the technological ‘cultura franca’, open up a potentially greater role for machine translations. However, in the area of intercultural communication, which requires not only language mediation but a high degree of cultural expertise as well, the human translator (and interpreter) will continue to play an increasingly important role, taking the full responsibility for the ‘final product’.

Translation is a key infrastructure of globalization, the analysis of which can lend valuable insight into the dynamic interplay between the global and the local on a concrete, material level. In particular, it allows us to chart out the complex and numerous ways in which cultural difference is negotiated under globalization, and how the present trends towards cultural homogenization and Anglo-American hegemony are mediated at the local level through strategies of demystification and hybridization. If globalization is to live up to its true potential, it must allow greater room for smaller cultures and their cultural production, including increasing the number of translations from other languages into English.

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Textual Dislocations: Critical Editions and Translation

Abstract: According to the Italian critic Pier Vincenzo Mengaldo, critical editions play a key role in shaping and enlarging the textual space of literary works by showing their complex stratifications (P. V. Mengaldo, *Da una prigionia*, in *Giudizi di valore*, Einaudi, Torino 1999, pp. 122-23). In my paper I shall further develop this argument, which brings together textual criticism and the notion of literary spatiality, by focusing on a particular kind of critical edition, namely that of translated texts.

It is widely acknowledged that translation is strongly related to spatiality as it is a means of transforming and dislocating the source text into a new linguistic and cultural space.

Keeping in mind the centrality of the notion of location (and dis-location) in both textual criticism and translating practices, I will address the ways in which critical editions of translations can lead to a deeper understanding of both the translated texts and the cultural spaces that they occupy.

As a textual evidence for my argument and in order to show how the critical apparatus offers an insight into the dislocating process activated by the translator, I will address the critical edition that I am producing on Vittorio Sereni's Italian translations of William Carlos Williams' poems. The detailed account of the variants, corresponding to the translator's choices, not only allows the reader to trace the phases leading to the creation of the new target text; it also offers the possibility to observe the ways in which such choices, while placing the translated text within the receiving culture, force the boundaries of the existing cultural space, concurring to its reshaping.

Key Words: textual criticism – criticism of variants – translation – dislocation – Vittorio Sereni – Italian post-war poetry

During the 1940s, Italian textual criticism flourished thanks to the contribution of philologist and literary critic Gianfranco Contini who developed what he called *critica delle varianti* [criticism of variants], an innovative method whose first application dates back to 1937: in occasion of the publication of the autograph fragments of Ariosto's *Orlando Furioso*¹⁶⁹, the scholar wrote a brief essay entitled *Come lavorava l'Ariosto* [How did Ariosto work]¹⁷⁰. As the title of this work suggests, Contini's aim was the investigation of the poet's *modus*

¹⁶⁹ L. Ariosto, *I frammenti autografi dell'Orlando Furioso*, ed. by Santorre Debenedetti. Torino: Chiantore, 1937.

¹⁷⁰ G. Contini, "Come lavorava l'Ariosto", *Meridiano di Roma*. 18 luglio 1937.

operandi, to be obtained through a detailed analysis of the drafts that lead Ariosto to the composition of his final text.

The novelty represented by an approach which Contini later applied to a number of Italian writers¹⁷¹ lies in the fact that authors' variants, corrections and drafts are looked at from a perspective which brings together criticism and philology, renewing the relationship between these two disciplines.

To develop his criticism of variants, Contini moved away from Leo Spitzer's stylistics, a model which the philologist both widely used and significantly modified: while both systems aim at studying the writer's language by highlighting its specific stylistic aspects, they recur to a different concept of linguistic norm; in Spitzer's stylistics the writer's language is defined by his personal deviation from a norm which is an Abstract set of linguistic rules. On the contrary, in Contini's system the study of the author's language does not recur to elements which are outside the text, but it is made possible by the close observation of the changes that the author operates on his or her own language: the author's variants, mainly the substitute ones, allow the philologist to move within the text, observing the writer's attitude towards his or her own language; the analysis of corrections and drafts allows an investigation of the ways in which the author creates a system characterized by recurrent linguistic elements; though in some cases, the variants, for example the substitution of one word with another one, will show the attempts of the writer to subtract him/herself from his/her own linguistic norms.

In order to identify the writer's linguistic system, the variants cannot be considered singularly, as isolated phenomena, but rather as a set of elements which concur to the shaping of the text.

In other words, the criticism of variants changes the perspective from which we look at the literary work: instead of considering it as a finished product, we face the process of its making; this is the reason why Contini's *critica delle varianti* has been defined, in more recent years, as a *fenomenologia dell'originale* [phenomenology of the original text], an expression which stresses the importance of looking at the text in its movement rather than in its fixed form¹⁷².

As a consequence of Contini's approach, the textual space is expanded in two ways: on the one hand, the variants show us the layers of which the text is composed, in a tridimensional view which brings together work in progress (phases) and final result; on the other, the possibility to see the author's work allows to define his/her system not only in relation to the text taken into

¹⁷¹ Contini worked on Petrarch, Leopardi and Manzoni as well as on coeval poets such as Ungaretti, Saba and Montale; his essays are collected in *Esercizi di lettura sopra autori contemporanei con un'appendice su testi non contemporanei*. Torino: Einaudi, 1974.

¹⁷² This definition belongs to D'Arco Silvio Avalle, author of *Principi di critica testuale*. Padova: Editrice Antenore, 1972; a few years later Dante Isella referred to this kind of textual criticism in terms of *filologia d'autore*; such a definition was first used in his *Le carte mescolate. Esperienze di filologia d'autore*. Padova: Liviana Editrice, 1987.

consideration, but also to his/her whole production and the context in which he/she operates.

Notwithstanding its incompleteness, this brief overlook on textual criticism aims at highlighting some aspects of the discipline which can also be recognized as characteristic elements of translating practices. Far from being surprising, such affinities imply a tight bond between these two approaches to the literary text; an historically inextricable bond, as epitomized by the emblematic figure of Leonardo Bruni (l'Aretino) in which the two disciplines coexisted.

Author of *De interpretatione recta* (1420 c.), considered as the first modern essay on translation, l'Aretino understands any translating practice as an hermeneutical act which ensures the comprehension and transmission of the text¹⁷³; such an operation is evidently close to that done by the textual critic who very similarly attempts at interpreting the text in an effort to give his readers a critical edition that is as close as possible to the "original". As a consequence of such an act of interpretation, both translations and critical editions are necessarily "works in progress" characterized by a continual strive towards amelioration and subject to corrections, revisions and remakings. Given their focus on the transmission of the texts, the two disciplines also share the capacity of moving a literary work through cultures and ages, and concur to the reshaping of the textual space.

The observation of the affinities between textual criticism and translation is the starting point for considering the usefulness of applying textual criticism' tools to translated texts; the punctual description of the variants produced by the translator during his work, which is entrusted to a rigorous critical apparatus that shows the evolution of the text from its first draft to its final version, justifies its rather pedantic form by accomplishing two fundamental tasks: on the one hand, it offers a scientific system which ensures adherence to the text and offers the reader the opportunity to follow each passage described; on the other, the amount of data gathered in the critical apparatus allows the critic to draw general conclusions on the translator's practice without recurring to a set of preconceived theories. Most importantly, the critical apparatus provides the opportunity to produce a description of the translated text that goes beyond its mere comparison with the source text; a comparison often resulting in a judgment on the values of the translation not sustained by textual evidence and not considering the space, the context occupied by the translation.

¹⁷³ Leonardo Bruni, often referred to as l'Aretino (1374-1444) was a writer, philosopher, historian, philologist; in his essay *De interpretatione recta* (1420 c.), he states that the translator has to master both the source and the target language and, most importantly, that he has to produce an imitation of the author's style. l'Aretino first introduced the verb *traducere* and the noun *tractio* to substitute and bring together the number of synonymous expressions used to refer to translation (i.e. *exprimo, redo, muto, transfero* for written translations and *interpretari* for oral translations). For further details on this issue, see Gianfranco Folena, *Volgarizzare e tradurre*. Torino: Einaudi, 1991, pp. 80-81.

Textual criticism of translated texts proves to be very useful to achieve the kind of *critique des traductions* theorized and practiced by Antoine Berman¹⁷⁴. According to the scholar, such a criticism – meant as «*dégagement de la vérité d'une traduction*» – should consist in a «*analyse rigoureuse d'une traduction, de ses traits fondamentaux, du projet qui lui a donné naissance, de l'horizon dans lequel elle a surgi, de la position du traducteur*»¹⁷⁵.

Berman's definition raises the issue of a broader approach to the study of translations which should be capable of describing the text as it is in its target language but, at the same time, should be suitable for understanding the dynamics of the inscription of the translated text within a new culture, and the role played by the translator. Such an approach can benefit, in my opinion, from the use of textual criticism' instruments which provide, at the same time, a very close reading of the text and an enlargement of the field of analysis: first, the critical apparatus, with its meticulous description of the work taken into consideration leads to punctual commentaries which favor Berman's «*analyse rigoureuse*»; secondly, showing the translator's *modus operandi*, it provides the ground to identify the project that stands behind a translation and its evolution, according to the translator's changing attitude towards the text; this leads to the third point, which is the observation of the process of dislocation of the text and its re-location within the target culture. As it is widely acknowledged, translation is strongly related to spatiality as it is a means of transforming and dislocating the source text into a new linguistic and cultural space; if the literary space is defined by the concepts of context, reception, positioning of the text among the literary canon, the genres, and among the author's production, then translation intervenes on each one of these aspects contributing to the source text's dislocation.

To illustrate the usefulness of textual criticism tools, and in particular of the criticism of variants, within the field of translation, I will mention a few examples from a research that I am conducting on Vittorio Sereni's translations of William Carlos Williams' poems.

Vittorio Sereni's activity as a poet, as editor in chief for a leading publishing house and as a translator reached its peak in post-war Italy, more specifically in the Sixties¹⁷⁶. During this decade, in 1965, he published a collection of poems, *Gli strumenti umani*, welcomed as the first fully mature expression of his poetry; only a few years earlier, in 1961, he published his translations from Williams in

¹⁷⁴ Antoine Berman, *Pour une critique des traductions: John Donne*. Paris: Gallimard, 1995.

¹⁷⁵ Antoine Berman, *Pour une critique des traductions: John Donne*, p. 14.

¹⁷⁶ Vittorio Sereni (1913-1983) is the author of four books of poems: *Frontiera* (Milano: Edizione di Corrente, 1941), *Diario d'Algeria* (Milano: Vallecchi, 1947), *Gli strumenti umani* (Torino: Einaudi, 1965), *Stella variabile* (Milano: Garzanti, 1981); a selection of his translations is collected in the anthology *Il musicante di Saint-Merry e altri versi tradotti* (Torino: Einaudi, 1981) where Williams is accompanied by Pound, Apollinaire, Frénaud, Camus, Corneille and Char. Sereni has been editor in chief of foreign poetry series for the leading publishing house Mondadori from 1958 to 1976.

an anthology which for the first time presented the American poet's works to the Italian readers¹⁷⁷.

Williams was, at the time, an almost unknown poet whose name was obscured by that of his most famous fellow countrymen, T.S. Eliot and Ezra Pound; Luciano Anceschi's essay dedicated to Pound at the beginning of the Fifties shows the contrasting feelings which characterized the Italian reception of American writing: while Pound's innovative force was considered astounding, his attitude towards the European literary tradition was, on the contrary, perceived as a limit¹⁷⁸. Anceschi's observations help to clarify the reasons for Williams' even slower and more limited reception in Italy (as in other European countries, such as France¹⁷⁹): unlike Pound, who entertained a dialogue – although conflicting – with the European literary tradition, Williams was seen, by Italian critics, as the most American of all poets¹⁸⁰; a poet whose aim was the creation of an American writing, independent and not subject to any cultural debt with Europe.

Notwithstanding the difficulties represented by a poet who seemed to refuse lyricism and the whole European tradition, Williams' writing was seen, by some Italian intellectuals, as a possibility of renewing part of the tradition itself, that part that needed to be left behind after the experiences of dictatorship and war; for instance, Williams' way of bringing together poetry and prose, of eliminating the difference between poetic and non-poetic material, and the communicative force of his works were welcomed as concrete alternatives to the still dominant hermetic tradition¹⁸¹.

Keeping in mind the Italian cultural context of that time, Sereni's observations on the absence of lyricism in Williams' poetry, expressed in the essay which opens his volume of translations¹⁸², suggest that his interest into the American poet went beyond the personal search for new writing

¹⁷⁷ William Carlos Williams, *Poesie*, translated by Cristina Campo and Vittorio Sereni. Torino: Einaudi, 1961; the anthology consists in a selection of poems from Williams' *Collected Earlier Poems* (New York: New Directions, 1951), *Collected Later Poems* (New York: New Directions, 1950) and *The Desert Music and Other Poems* (New York: Random House, 1954).

¹⁷⁸ Luciano Anceschi, *Poetica Americana e altri studi di poetica*. Firenze: Alinea, 1988, p. 37.

¹⁷⁹ Jacqueline Saunier-Ollier, *French Interest in William Carlos Williams*, "William Carlos Williams Newsletter", v. IV, n. 2, Fall 1978, pp. 25-8.

¹⁸⁰ Bompard refers to Williams and Whitman as "americanissimi poeti" in P. Bompard, *Profilo di William Carlos Williams*, "Studi Americani", 1955, p. 242; Montale calls him "il più Americano dei poeti" in *Letture*, p. 2424; Sereni speaks of Williams' "americanismo" in *Enciclopedia Europea*, v. 11. Milano: Garzanti, 1981.

¹⁸¹¹⁸¹ The word *Ermetismo* was first used by Francesco Flora in his *La poesia ermetica* (Bari: Laterza, 1936) with reference to the obscure and allusive poetry of young poets such as Gatto, Luzi, Bigongiari who were inspired by Ungaretti'symbolistic collection of poems, *Sentimento del tempo* (1933); the poetic movement which goes under the name of *Ermetismo* prospered in Florence during the 1930s and is represented by the works of poets who strove for a purely lyric poetry, with no links to reality and ideology. The influence of hermetic poetry stretched until the 1950s despite the great changes brought by the end of Fascism and the Second World War and, in the literary field, by the arising of *Neorealism*. Sereni's first books of poems, *Frontiera* (1941) and *Diario d'Algeria* (1947) are often associated with the hermetic tradition, particularly from a linguistic and formal point of view.

¹⁸² V. Sereni, introduction to W. C. Williams, *Poesie*, p. 27.

possibilities; his translations of Williams' poems can be looked at in the light of Anceschi's essays on American poetry (1949-50), and seen as the consequence of Sereni's reception of the critic's suggestions: according to Anceschi, not only were American poets such as Pound examples of a new American «ars poetica»¹⁸³; they also induced the critic to reassess the role played by Italian and European intellectuals in the aftermath of WWII, considering whether Europe would accept the new cultural suggestions coming from America.

In other words, the aim of Sereni's translations seems to be two-fold: on the one hand they are part of a personal poetic experimentation which will lead him to his mature works of the Sixties which show no trace of the hermetic legacy but, instead, discover a new relationship between poetry and reality, imagination and experience. On the other, his versions of Williams' poems mark Sereni's participation to the cultural debate of those years, by means of introducing in the existing cultural space a translated text which forces its boundaries.

The drafts of Sereni's versions of Williams' poems are extremely useful as they bring light to these two interrelated aspects of Sereni's translating activity, the personal research and the contribution, as a cultural operator, to the reshaping of the Italian poetic panorama.

The five notebooks and the five files which constitute the totality of Sereni's preparatory work on Williams are held at Sereni's private archive in Luino, the poet's hometown. Such materials are, in most cases, manuscripts drafts of poems, both published and unpublished; there are also typescripts, often with handwritten corrections, and notes usually regarding the translation of English words.

Dating notebooks and sheets allows us to establish that Sereni's translation stretched over a decade, starting in 1951 and ending in 1961 when, as previously stated, a volume containing Williams' Italian versions was published. The drafts of three translations also show Sereni's intention to continue his work on the poet after the publication of the anthology, but their incompleteness reveals that such a project was soon abandoned.

Such an information on the dates not only reveals Sereni's long lasting interest towards Williams, but it also allows us to place the translations within the context of Sereni's activity as a poet: it is interesting to observe that the decade over which the translations were realized, roughly corresponds to his long «creative silence» – as Sereni himself called it – that stands between the publishing of his wartime collection, *Diario d'Algeria* (1947) and Sereni's return to poetry, marked by the publishing of *Gli Strumenti Umani* (1965). The alleged poetic aridity of this decade is contradicted by the archival documents which show that Sereni conceived the core of his 1965 collection during the years dedicated to the translation of Williams' poetry; yet the definition of «creative silence», valid if we consider the actual publications of his poems, has the effect

¹⁸³ L. Anceschi, *Poetica Americana e altri studi di poetica*, p. 17.

of highlighting the process, the laborious work which lead the writer to his new poetic identity.

This preliminary observation, which suggests that Williams played a central role in the formation of Sereni's poetics, is confirmed by the more detailed observations made possible by the critical apparatus: the account of the variants allows a reconstruction of the numerous steps which lead from the first draft to the final version of the translated poem; it is exclusively thank to this process that it is possible to see the dislocating forces of translation at work and to understand the path drawn by Sereni's choices.

While the first drafts offer a literal translation of Williams' poems, almost as if these were only notes to self and attempts at understanding the mechanism which lies behind the original, the second drafts, or the variants and corrections made to the first one, reveal Sereni's work on the texts as a poet.

As his translations from Williams took place during the Fifties, before Sereni elaborated his poetics and mature poetic identity, they reflect the strong influence of the Italian literary tradition, the same tradition which is seen through his earlier works, those published in the 1940s.

The heavy impact of such a tradition is evident on a metrical, syntactical and lexical level: Williams' free verse is rendered with hendecasyllables and other meters belonging to the traditional Italian prosody; the linear and prosaic syntax of the original poems is ennobled by a more elaborated verse structure where hypotaxis is preferred to parataxis; Williams' everyday language is substituted by a lexicon which establishes intertextual relations with a number of Italian poets, from Dante and Petrarca to Eugenio Montale.

Let's consider the beginning of the poem *These* whose final version (PE 1961) is preceded by a manuscript draft (notebook L, 1951) and by a typescript sent, with other translations and poems, to the committee of a literary prize (Premio "Libera Stampa", Lugano, W¹ 1956):

These

are the desolate, dark weeks
when nature in its barrenness
equals the stupidity of man.

The year plunges into night
and the heart plunges
lower than night

to an empty, windswept place
without sun, stars or moon
but a peculiar light as of thought

that spins a dark fire –
whirling upon itself until,
in the cold, it kindles

Costoro

Sono le desolate, buie settimane

quando natura nella sua
sterilità eguaglia la stupidità

umana

– L'anno si tuffa nella notte
e il cuore si tuffa più basso

che la notte
– fino a un luogo vuoto e spazzato
dal vento senza sole, stelle o
luna se non una particolare
luce come di pensiero
– che fa girare un buio
fuoco - rotante su sé

to make a man aware of nothing
that he knows, not loneliness
itself – Not a ghost but

would be embraced [...]

Queste sono

le desolate cupe settimane
quando la natura, arida, eguaglia
l'umana vacuità.

L'anno affonda nella notte,
ma più giù che la notte il cuore affonda
fino a una vuota plaga

corsa e corsa dal vento
senza luce di sole stelle o luna.

Solo è una luce, come di pensiero,
e tetro un fuoco ne serpeggia,
mulinante che freddo

avvampa infine in un'umana forma

per cui senso non serbano
le cose già note, nemmeno
la solitudine. E certo il calore
d'un abbraccio vorrebbe anche uno spettro.
(W¹,1956)

stesso finché, nel freddo, esso provoca
a prevenire
uno del nulla che egli conosce,
(se non) solitudine stessa – non uno
spettro ma
– sarebbe abbracciato –

(L, 1951)

Queste sono

le desolate cupe settimane
quando la natura, arida, eguaglia
l'umana vacuità.

L'anno affonda nella notte,
ma più giù che la notte il cuore
affonda
fino a una vuota plaga
corsa e corsa dal vento
senza luce di sole stelle o luna.

Solo è una luce, come di pensiero,
e tetro un fuoco ne serpeggia,
mulinante, che freddo
avvampa infine di
consapevolezza
di nulla che si conosca
e non è solitudine nemmeno
– anche uno spettro lo si
abbraccerebbe –
(PE 1961)

A quick look at the different versions allows to see that Sereni's revision of the poem concerns the whole text's structure, from the title to the redistribution of the lines into longer stanzas which constitute small meaningful units rather than an indistinct flow as in Williams' original. Most lines, which in the English text are characterized by three main stresses, are turned into the traditional hendecasyllables and heptasyllabic verses.

It is also interesting to note the translator's lexical choices regarding the poem's key-words: «dark», which appears twice in the original, is first translated with «buie/buio» (L) and later rendered – with a *variatio* and a more explicit moral connotation – with «cupe» and «tetro». Sereni's work on

Williams' language and imaginary is particularly evident in his second stanza, where the «windswept place» is translated, in the final version, with «vuota plaga | corsa e corsa dal vento»: the first version, «luogo vuoto e spazzato | dal vento», is rewritten according to both Sereni's personal experimentation and his tribute to the Italian poetic tradition: on the one hand, the repetition will become a characteristic element of Sereni's writing of *Gli strumenti umani* and *Stella variabile* (i.e. «parlanti parlanti | e ancora parlanti», *Un posto di vacanza*, and «e dicono no dicono no gli oleandri» *Niccolò*); on the other, the noun «plaga» recalls the Bible, Dante (*Paradiso*, 13-4, 23-11, 31-31) and, among the contemporaries, Montale (*Le occasioni*, Milano 1954, p. 85) and Sinisgalli who uses it in the collection of poems reviewed by Sereni in 1952 (*La vigna vecchia*, Milano 1956, p. 50).

The second half of the third stanza («avvampa ... abbraccerebbe») proves to be particularly problematic for Sereni, as demonstrated by the numerous variants and confirmed by a letter in which he expresses doubts on his translation¹⁸⁴: the first version is rather confused in its attempt to be a literal translation of the original, while the typescript (W¹) tries to suggest a concrete image which disappears in the more Abstract final text (PE).

Interestingly enough, Sereni's attitude slightly changes over the years, showing his attempt to correct himself when indulging too openly in the Italian literary tradition; the translations dated 1955 show corrections and variants which go in a direction opposite to the one which I have tried to describe; or, more precisely, in a direction which aims at reducing some of the most evident phenomena: a very significant example is offered by the reduction, almost the elimination, of the syntactic inversions such as adjective+noun, verb+noun, etc. which are typical of Italian poetry but not at all present in Williams' originals. Another fact which is worth mentioning is the different attitude held towards the use of the enjambement: while the earlier translations tend to reduce Williams' enjambements (often strong ones, such as preposition+ noun) to zero, preferring a text in which there is a correspondence between metrics and syntax, the later translations reproduce some of the enjambements and let the text be less static and regular.

The distinction which I have traced between Sereni's first and last translations is to be taken as the indication of a path followed by the translator, a path on which contradicting elements often coexist; the poem taken into consideration is itself an example of such contradictions, as among its lines we find a *variatio* next to a repetition, two elements which summarize the translator's opposite tensions towards tradition and personal experimentation. Far from being univocally defined, Sereni's attitude as a translator is the sum of attraction and resistance to Williams' poetry; as the critical edition shows, his

¹⁸⁴ Letter to Attilio Bertolucci, 19 January 1956, Attilio Bertolucci e Vittorio Sereni, *Una lunga amicizia*. Milano: Garzanti, 1994, pp. 212-13.

versions are, at the same time, a demonstration of the strive for a new poetic identity and, yet, a lack of “tools” to achieve it.

Thus, Sereni’s translations cannot be only considered “domesticating” although they tend to inscribe the original text within the already existing cultural space of the receiving country. The critical edition witnesses the presence of a counterbalancing “foreignizing” attitude which not only marks the beginning of Sereni’s shift towards a different kind of translation; drafts and variants actually reveal that these translations lead the way to the fundamental poetic changes whose effects will be seen in Sereni’s poetry of the 1960s.

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La notion de transfert culturel : L'exemple du cas franco-américain à travers les fictions camusienne et sartrienne

Abstract: L'exemple des circulations théoriques entre la France et les États-Unis peut apparaître comme une manière de mettre en lumière les structures régissant le principe du transfert culturel, avec ses notions de « resémantisation » et de « naturalisation ». Il est particulièrement intéressant de voir comment les données propres à tout transfert culturel s'adaptent plus spécifiquement au cas franco-américain, la France et les États-Unis représentant deux nations culturellement opposées dans l'imaginaire collectif. Ces oppositions percent à travers les nombreux échanges théoriques qui ont eu cours entre les deux territoires tout au long du XX^{ème} siècle et plus précisément à travers la resémantisation de ces échanges sur le territoire récepteur. Nous aimerions montrer, par le biais d'un exemple de circulation théorique des États-Unis vers la France, que tout déplacement littéraire se présente indéniablement aussi comme un déplacement d'ordre sémantique et que la très forte empreinte sociale et culturelle laissée par un pays sur la théorie d'origine étrangère qu'il s'approprie est inévitable. Autrement dit, nous voudrions insister sur le rôle capital de la notion de spatialité dans l'analyse littéraire. La littérature dite béhavioriste et créée par les Américains dans l'entre-deux guerres n'a ainsi été reprise et adaptée par Sartre ou par Camus en France qu'au prix de nouvelles implications idéologiques.

Mots-clé: transfert culturel, resémantisation, France / États-Unis, Sartre, Camus, littérature béhavioriste

Né au cours des années quatre-vingts, le concept de transfert culturel est le fruit d'un groupe de chercheurs implanté à Paris et regroupant des représentants de diverses disciplines mais dont les initiateurs sont des germanistes. En se centrant sur la question des relations franco-allemandes, ces chercheurs, dont les deux figures les plus célèbres aujourd'hui sont Michel Espagne et Michael Werner, en sont venus à étudier les relations entre la France et l'Allemagne par le biais de cette nouvelle notion qu'est le transfert culturel. Michel Espagne signale avoir voulu « aborder de façon nouvelle les imbrications culturelles » (Espagne : 13) afin de « comprendre des processus » (Espagne : 26).

Ce concept s'inscrit dans la lignée des études de réception, nées dans les années soixante-dix avec l'École de Constance autour de théoriciens tels que Hans Robert Jauss ou Wolfgang Iser¹⁸⁵. La réception avait notamment rendu

¹⁸⁵ Voir H. R. Jauss, *Pour Une Esthétique de la réception*, Paris, Gallimard-NRF, coll. « Bibliothèque des Idées », 1978. Traduit de l'allemand par Claude Maillard.

caduque la notion d'influence en redonnant une place de choix au destinataire. Le problème principal de la notion d'influence était en effet de négliger l'importance du récepteur en ne considérant la dynamique que du point de vue de l'émetteur. Ce défaut a, comme le nom même de *réception* l'indique, été corrigé par ce type d'études dont la principale préoccupation fut d'étudier des phénomènes de circulation entre deux objets ou deux espaces du point de vue du destinataire.

Avec le transfert culturel, la réception a cette fois été élargie à la perception de phénomènes plus globaux, situés au-delà de la perspective individuelle du lecteur et surtout, de l'univers de l'œuvre proprement dit, pour penser des faits culturels plus larges, en l'occurrence ici des relations entre nations. Si la réception pose en effet la question du lecteur et de ses différentes facettes (idéal, réel, interpellé) ou celle de la réception d'un texte ou d'un écrivain à l'étranger, même au niveau d'un groupe social ou d'une nation, il est plus rare qu'elle envisage la réception en miroir à travers le regard croisé que deux pays portent sur la production de l'autre. Autrement dit, elle ne se focalise que fort peu sur la relation entre deux espaces nationaux et en se centrant plus spécifiquement et plus fréquemment sur la réception dans une direction unique, elle travaille peu sur la réception croisée où les rôles d'émetteur et de récepteur se cumulent ou s'inversent. Michel Espagne et Michael Werner ont, à travers leur étude du cas franco-allemand, permis, non de révolutionner la perspective d'approche qui était celle de la réception, mais de penser celle-ci de manière constamment croisée, à l'échelle systématique de groupes sociaux ou de nations, et d'envisager des phénomènes culturels plus larges que la simple circulation d'œuvres littéraires.

Dans son approche définitoire du transfert culturel, Michel Espagne insiste lourdement sur l'idée d'un processus de resémantisation qui engage les deux espaces et implique par conséquent une focalisation sur la dynamique elle-même :

Lorsqu'un objet passant la frontière transite d'un système culturel à un autre, ce sont les deux systèmes culturels qui sont engagés dans ce processus de resémantisation. (Espagne : 32)

En raison même de cette « resémantisation » que le transfert fait obligatoirement subir à la donnée importée, il est indéniable que le destinataire demeure, comme au sein des études de réception, une entité privilégiée pour l'analyse. Michel Espagne parle à ce sujet d'« une sorte de traduction puisque [le transfert culturel] correspond au passage d'un code à un nouveau code » et d'un indispensable passage « du code de références du système d'émission dans celui du système de réception » (Espagne : 20). En ce sens, les transferts culturels sont toujours des « phénomènes de création et de déplacements sémantiques » (Espagne : 5).

Toutefois, s'il existe bien une inévitable transformation de l'objet de départ, il n'y a pas pour autant recréation complète et le terme de « resémantisation » le dit d'ailleurs bien. Cette transformation n'est en outre pas le signe d'une « déperdition » ni d'une « trahison » (Espagne : 20) vis-à-vis de l'espace émetteur et de la notion originelle, dans la mesure où la nouvelle interprétation proposée par l'espace récepteur est le plus souvent d'une grande richesse. Elle présente même un intérêt majeur puisqu'elle apparaît révélatrice des mœurs, de la civilisation et de l'Histoire du pays dans lequel elle a été réinscrite.

La resémantisation est d'autant plus justifiée que, dans la plupart des cas, elle ne vient pas d'un souci d'exportation par l'espace émetteur, mais bien d'une volonté d'importation du récepteur, étant donné que « c'est la conjoncture du contexte d'accueil qui définit largement ce qui peut être importé » (Espagne : 23). Le récepteur décide donc de ce dont il souhaite hériter pour se le réapproprier. Une notion non désirée et exportée malgré tout n'a de ce fait aucune chance de s'intégrer dans le contexte d'accueil si elle est trop éloignée des goûts, des envies ou des besoins de ce dernier. Par conséquent, la resémantisation d'une donnée ne peut se faire que si elle possède au départ des caractéristiques déjà propres à l'espace de réception.

Outre le terme de « resémantisation », ceux de « naturalisation », d'« hybridation » et de « métissage »¹⁸⁶ sont d'autres mots-clés qui permettent de penser et de désigner le processus de passage d'un espace à un autre, les deux premiers termes insistant davantage sur le rôle de l'espace récepteur, les deux suivants, sur celui du rôle combiné des deux espaces.

Il nous a semblé intéressant d'étudier la manière dont ces données, propres à tout transfert culturel, s'adaptent au cas franco-américain dans la mesure où la France, longtemps symbole du raffinement au cœur même de la Vieille Europe, et les États-Unis, nation longtemps jugée inadaptée à la pratique artistique, d'abord en raison de sa jeunesse, puis de son expansion capitaliste, représentent deux nations culturellement opposées dans l'imaginaire collectif. Ces oppositions (ou du moins ces différences notables) percent à travers les nombreux échanges théoriques qui ont eu cours entre les deux territoires tout au long du XX^{ème} siècle et plus précisément à travers la resémantisation de ces échanges sur le territoire récepteur. Nous nous concentrerons ici sur un transfert culturel du début du XX^{ème} siècle, essentiel dans l'histoire des relations franco-états-uniennes : celui de la littérature américaine de la *Lost Generation*,

¹⁸⁶ Les termes de *naturalisation* et d'*hybridation* sont employés par Jean-Loup Bourget dans une étude cinématographique consacrée aux cinéastes européens exilés à Hollywood.

Voir J.-L. Bourget, « L'« hybridation » des genres hollywoodiens par les metteurs en scène européens », in J. Aumont (dir.), *Les Cinéastes en exil. Exilés, immigrés : Les Cinéastes déplacés*, Paris (Cinémathèque française), Conférences du collège d'histoire de l'art cinématographique, n° 2, 1992, p. 39-52.

Les termes de *resémantisation* et de *métissage* sont en revanche empruntés à Michel Espagne dans *Les Transferts culturels franco-allemands*.

admiration et resémantisée en France dans les années trente et quarante, notamment par Sartre et par Camus.

Ce transfert a marqué l'histoire des relations culturelles entre la France et les États-Unis dans l'entre-deux guerres car il s'agit de l'un des premiers grands transferts des États-Unis vers la France. Jusqu'à cette époque, des auteurs isolés, comme Henry James, avaient certes eu un impact important sur de nombreux jeunes auteurs français, mais avec la *Lost Generation*, c'est tout un ensemble d'écrivains, pour la plupart vivant d'ailleurs à Paris, qui a fasciné et inspiré les romanciers français¹⁸⁷.

C'est plus précisément la technique dite « behavioriste » (d'après la théorie psychologique du même nom)¹⁸⁸ qui a frappé certains artistes ou penseurs français en raison de sa nouveauté. Dans un ouvrage intitulé *L'Âge du roman américain*, Claude-Edmonde Magny déclare d'ailleurs que « cinéma et roman américains [étaient] comme en avance par rapport aux œuvres européennes » (Magny : 110) et les auteurs français s'empressèrent d'ailleurs de commenter les récits venus de l'autre côté de l'Atlantique. Sartre consacra de nombreux articles aux nouveaux romanciers américains dans ses *Situations I*, notamment à Dos Passos, et Joseph Kessel rédigea la préface à la traduction française de *Of Mice and Men* de Steinbeck. L'ouvrage de Steinbeck constitue d'ailleurs un cas typique de behaviorisme. Ce dernier correspond à un style nouveau, reposant sur une totale objectivité de l'écrivain et donnant lieu à une écriture dépouillée où seules les actions et les dialogues ont droit de cité alors que les explications, descriptions psychologiques et jugements sont rejetés. Claude-Edmonde Magny définit l'exigence des auteurs behavioristes comme le « parti pris de tenir pour seul réel, dans la vie psychologique d'un homme ou d'un animal, ce qu'en pourrait percevoir un observateur extérieur, représenté à la limite par l'objectif d'un appareil photo » (Magny : 50) et elle insiste sur leur volonté « d'éliminer tout ce qui ne peut être connu que par le sujet lui-même, au moyen d'une analyse intérieure ; bref, de réduire la réalité psychologique à une suite de comportements, dont les paroles ou les cris font d'ailleurs partie au même titre que les gestes ou les jeux de physionomie » (Magny : 50). Joseph Kessel, dans sa préface de *Of Mice and Men*, souligne lui aussi l'absence totale d'une représentation de la vie intérieure dans les romans behavioristes :

¹⁸⁷ Citons quelques-uns des plus célèbres : Ernest Hemingway, Francis Scott Fitzgerald, John Dos Passos ou Sherwood Anderson pour la génération précédente.

¹⁸⁸ Il est à noter que l'expression de « littérature behavioriste » relève déjà en elle-même du transfert culturel puisqu'elle a été employée en France par les critiques et écrivains pour qualifier la littérature moderniste américaine, mais n'a pas été nommée ainsi par les critiques outre-Atlantiques, qui parlent davantage de « style objectif » (« *objective style* »).

Certains auteurs de l'Amérique du Nord disposent d'un secret impénétrable.

Ils ne décrivent jamais l'attitude et la démarche intérieures de leurs personnages. Ils n'indiquent pas les ressorts qui déterminent leurs actes. Ils évitent même de les faire penser.

« Voilà ce qu'a fait cet homme ou cette femme. Et voilà leurs propos. Le reste n'est pas votre affaire. Ni la mienne », semblent dire au lecteur Hemingway, Dashiell Hammett, Erskine Caldwell, James Cain. (Kessel : 7)

Cet art d'écrire behavioriste fait écho à ce que Roland Barthes, dans *Le Degré zéro de l'écriture*, nomme « l'écriture blanche » (Barthes : 55), c'est-à-dire une écriture de journaliste ou encore une « écriture neutre » (Barthes : 56), en raison de son refus de l'élégance ou de l'ornementation. Ce style nouveau fait en outre appel à un mode narratif bien spécifique. Il exige en effet une focalisation externe avec absence de toute intervention du narrateur, qui est extradiégétique et apparaît comme un témoin observateur impartial. Cette focalisation externe n'est pas une invention propre aux romanciers behavioristes, mais leur innovation est de l'avoir maintenue tout au long d'un récit, le plus souvent assez bref. Dès lors, le narrateur semble en savoir moins que le protagoniste dont il nous conte l'aventure et découvrir l'action au fur et à mesure qu'elle se déroule. En ce sens, il nous livre bien une vision objective, sans accès à la psychologie du personnage qui reste perçu seulement de l'extérieur, et les faits, actions et paroles sont enregistrés et transmis au lecteur de façon neutre. Gérard Genette précise que dans le récit behavioriste, l'histoire prédomine sur le récit car le racontant s'efface au profit du raconté, le seul élément d'énonciation qui subsiste étant l'emploi du passé simple qui marque la distance entre l'histoire et la narration. Mais dans le dialogue, qui tend à prendre une place importante au sein de ce type de récit et à se rapprocher par là de cet autre genre qu'est le théâtre¹⁸⁹, cette ultime distinction énonciative disparaît à son tour avec l'emploi du présent, contribuant ainsi à l'effacement total du narrateur. Le plus souvent, c'est tout un art de l'ellipse qui accompagne cette absence d'intervention, d'interprétation et de jugement du narrateur. G. Genette souligne que ce dernier fait comme s'il ne comprenait rien à ce qu'il raconte mais qu'en vérité, il en dit toujours moins qu'il n'en sait. Ce choix de l'ellipse relèverait pourtant, dans les conventions de la fiction, d'un parti pris d'honnêteté obligeant le narrateur à ne livrer que ce qu'il a pu atteindre sans tricher et pourrait parfois aller jusqu'à l'escamotage de l'essentiel. Dans *Of Mice and men*, le meurtre involontaire de la femme de Curley, commis par Lenny, ne nous est ainsi décrit qu'à travers

¹⁸⁹ Voir sur ce point certaines nouvelles de Hemingway qui, par leur radicalité dialogique, semblent n'être, non plus des récits, mais bien de petites scènes théâtrales. Le début de *The Killers* dans le restaurant Henry va dans ce sens, mais c'est surtout une nouvelle comme *Today is Friday* qui est révélatrice sur ce point puisque le récit se limite à une suite de répliques de la part des personnages sans aucune intervention du narrateur si ce n'est quelques indications se rapprochant de ce que l'on nommerait au théâtre les didascalies et se limitant à rapporter les gestes, les attitudes ou la posture des protagonistes.

quelques gestes bruts et saccadés du personnage et à travers quelques mouvements de défense apeurée de la jeune femme. Jamais il ne nous est dit que cette dernière a fini par être tuée par un Lenny inconscient de sa force sauvage. Le narrateur se limite à mentionner qu'elle s'effondre et ne bouge plus parce qu'elle a les vertèbres du cou brisées. Cela tient essentiellement au fait que le béhaviorisme est une technique où l'on montre beaucoup plus que l'on ne dit.

Sartre, tout particulièrement fasciné par cette nouvelle manière d'écrire, en fit, dans *Qu'est-ce que la littérature ?*, un modèle pour le roman français, selon lui moribond à la même époque car trop centré sur des procédés introspectifs¹⁹⁰, et il tenta lui-même, à la fois dans des nouvelles (celles du recueil *Le Mur*) et dans des romans (la trilogie *Les Chemins de la liberté* et tout particulièrement *Le Sursis*) d'en adapter, au moins partiellement, la technique narrative. Dans son récit *L'Étranger*, Albert Camus semble être lui aussi partisan de cette technique, sans pour autant la revendiquer. L'intérêt, du point de vue de cette question du transfert culturel, est le fait que, dans les deux cas, Sartre comme Camus ont naturalisé la littérature béhavioriste en fonction de leurs propre vision du monde. Ils ont certes repris les aspects narratifs et formels de la technique américaine mais ils ont donné à ces procédés des implications idéologiques bien différentes de celles qu'avaient pu leur conférer les jeunes auteurs américains.

Avec *L'Étranger*, Camus avait bien compris la nécessité de parcourir de nouveaux horizons et de se frayer une voie nouvelle. Surgi dans le paysage littéraire français comme un récit singulier, le texte fut présenté par les lecteurs comme du « Kafka écrit par Hemingway »¹⁹¹, cette deuxième référence soulignant bien l'emprunt de Camus, même inconsciemment ou involontairement, à la technique américaine. Sartre, qui commenta l'œuvre dans ses *Situations I*, déclarait d'ailleurs que « [l']existence d'une technique de récit « américaine » [avait], sans aucun doute, servi M. Camus » mais il doutait « qu'elle l'ait, à proprement parler, influencé » (Sartre, « Explication de *L'Étranger* » : 105). Pour Sartre, le rapprochement avec Hemingway était d'ailleurs plus fructueux que celui avec Kafka tant la parenté des deux styles était évidente. Dans son récit, Camus décrit effectivement en premier lieu les gestes de son personnage Meursault. L'auteur insiste donc, à la manière des

¹⁹⁰ Selon Sartre, les romanciers américains avaient compris depuis le milieu du XIX^{ème} siècle une grande vérité d'ordre artistique, à savoir que l'écrivain ne doit pas pénétrer trop loin en l'homme, ce qui ne l'empêche pourtant pas de se concentrer *in fine* sur la subjectivité même de l'être. Il s'est trouvé conforté dans cette idée par Simone de Beauvoir qui, dans son journal *L'Amérique au jour le jour*, 1947, défend ardemment la nouvelle littérature américaine, en soulignant à quel point le béhaviorisme littéraire n'empêche en aucun cas la percée de la subjectivité : « en substituant le béhaviorisme à l'analyse, elle [la génération de Hemingway] n'a pas appauvri la psychologie comme on le prétend parfois ; la vie intérieure d'un homme n'est pas autre chose que son appréhension du monde ; c'est en se tournant vers le monde et en laissant dans l'ombre la subjectivité du héros qu'on réussit à l'exprimer avec le plus de vérité et de profondeur ; elle est indiquée en creux à travers les silences, d'une manière bien plus savante que par les bavardages des mauvais disciples de Proust ; et ce parti pris d'objectivité permet de manifester le caractère dramatique de l'existence humaine » (Beauvoir : 365).

¹⁹¹ Nous sommes ici confrontée à un autre cas de réception : une réception lectorale et française.

béhavioristes américains, sur les actes du personnage et laisse les comportements parler d'eux-mêmes, étant donné que, selon Camus, un homme est plus un homme par les choses qu'il tait que par les choses qu'il dit et que ses actes en disent plus long sur lui que n'importe quel discours. Comme Hemingway, Camus a donc privilégié les actes des personnages au discours du narrateur et a ainsi repris aux Américains leur art de la monstration.

Mais à la différence de ces derniers, il a choisi d'écrire son récit à la première personne. Différence de taille puisque malgré le recours à une technique de la distanciation, Meursault est dépeint de l'intérieur. Cet usage d'une première personne nuance beaucoup le béhaviorisme et semble même l'annuler puisque celui-ci s'allie toujours à une troisième personne pour créer une objectivité totale. Toutefois, il faut bien avouer que, dans *L'Étranger*, nous n'avons qu'une fausse introspection puisque le héros se voit toujours selon le point de vue des autres. Meursault dit « je » mais ce « je » est un étranger à ses yeux et le titre ne fait que souligner ce fait. La dissonance entre l'emploi d'une technique narrative objective et celle de la première personne permet donc de faire apparaître la distance à soi-même d'un personnage qui ne voit rien de subjectif en lui. Il n'est donc pas permis de parler ici d'objectivité sur le plan perceptif, dans la mesure où le personnage n'est pas vu de l'extérieur, mais en revanche, il est évident que nous avons affaire à une objectivité d'ordre psychique tant le héros ne fait jamais état de ses pensées. De la juxtaposition du « je » et de la pure objectivité naît alors le sentiment d'étrangeté du personnage à ses propres yeux et à ceux du lecteur. Dans ces conditions, nous sommes bien confrontés à un cas typique de « resémantisation ».

Les choses sont encore plus nettes dans les textes de Sartre, chez qui l'héritage américain était pleinement reconnu et assumé. Toutefois, il est important de noter que l'écrivain a adopté la technique dite objective (dans une nouvelle comme *L'Enfance d'un chef* par exemple¹⁹²) avant tout parce qu'en mettant en avant l'action des personnages, elle lui permettait de révéler narrativement les implications de sa philosophie existentialiste, à savoir que l'homme se construit et existe uniquement par ses actes. Dans *Qu'est-ce que la littérature ?*, il déclarait d'ailleurs que « le faire est révélateur de l'être » (Sartre, *Qu'est-ce que la littérature ?* : 236-7) et dans *L'Existentialisme est un humanisme*, il ajoutait qu'« un homme n'est rien d'autre qu'une série d'entreprises » (Sartre,

¹⁹² *L'Enfance d'un chef* n'est toutefois pas seulement marqué par la technique béhavioriste. La forte impression faite sur Sartre par le style de Dos Passos a poussé l'écrivain et philosophe français à nuancer la narration objective et à travailler une forme plus mouvante, usant aussi des propriétés du monologue intérieur et de la focalisation interne. Comme Sartre l'explique, « Dos Passos, afin de nous faire ressentir plus intensément l'intrusion de l'opinion publique au sein des pensées les plus secrètes de ses personnages, a inventé une voix collective qui bavarde sans cesse en sourdine sans que nous ne sachions jamais s'il s'agit d'un chœur au conformisme médiocre ou d'un monologue que les personnages eux-mêmes tiennent enfermés dans leur cœur » (Sartre, « Les Romanciers américains vus par les Français » : 16). C'est cette hésitation que l'écrivain français a tenté de reproduire au sein même des monologues intérieurs que se tient Lucien Fleurier, le personnage de sa nouvelle. Pour ce faire, il a mis en évidence la « voix collective » de la société perçant derrière celle du jeune garçon.

L'Existentialisme est un humanisme : 53). Sartre s'est ainsi essayé à la technique behavioriste parce qu'elle constituait un reflet narratif parfait de ce qu'il tentait de démontrer à la même époque à travers ses préceptes philosophiques. Chargée de toute une métaphysique, cette technique permettait de transmettre au lecteur un point de vue sur le monde en s'adressant, non à son esprit et à son intelligence, mais à la partie sensitive de son âme. C'est cet aspect du behaviorisme qui a véritablement interpellé et séduit Sartre. Celui-ci y a en effet vu un moyen nouveau pour transmettre ses idées, non plus seulement en recourant à l'art romanesque et en mettant en scène des personnages censés révéler au lecteur le sens véritable de l'existence, mais en faisant appel à une technique narrative idéologiquement révélatrice de ce sens.

Par ailleurs, il reconnaissait pleinement la transformation subie par la technique objective lors de sa récupération par des auteurs français¹⁹³. Il le dit explicitement aux jeunes Américains auxquels il s'adresse à Yale en 1946, en insistant particulièrement sur le caractère inévitable de toute réappropriation et en mettant plus précisément l'accent sur l'intellectualisation française subie par la méthode américaine, au départ directe et brutale :

Nous avons rassemblé ces outils [ceux de la *Lost Generation*], mais il nous manque la naïveté de leurs créateurs ; nous les avons pensés, démontés puis remontés, nous avons théorisé à leur sujet et tenté de les intégrer dans notre grande tradition du roman. Nous avons traité de façon consciente et intellectuelle ce qui était le fruit d'une talentueuse spontanéité. [...] vos écrivains ont enrichi les écrivains français de nouvelles techniques. Les écrivains français les ont absorbées, ils les ont utilisées à leur façon. [...] Nous vous restituerons les techniques que vous nous avez prêtées. Nous vous les rendrons digérées, intellectualisées, moins efficaces, moins brutales – délibérément adaptés au goût français. Par ces échanges incessants qui font que les nations redécouvrent chez d'autres ce qu'elles-mêmes avaient inventé, puis rejeté, peut-être redécouvrirez-vous, dans ces livres étrangers, l'éternelle jeunesse de ce « vieux » Faulkner. (Sartre, « Les Romanciers américains vus par les Français » : 17-18)

Selon Sartre existerait donc une resémantisation propre, non pas seulement aux individualités des uns et des autres, mais aussi à la perspective nationale dans son ensemble, perspective liée à ce que l'écrivain nomme, sans plus de précision, le « goût français ». Nous pouvons souligner l'étrangeté qu'il peut y avoir à se référer au caractère national, idée assez désuète en soi et d'autant plus étonnante qu'elle se retrouve ici dans la bouche du penseur de la liberté et

¹⁹³ Précisons à ce sujet que la notion de transfert culturel est ici justifiée dans la mesure où elle n'a pas touché que Sartre et Camus, qui sont seulement les deux figures littéraires les plus célèbres à être concernées. Sartre avait en effet souligné, lors de sa conférence à Yale en 1946, qu'« aujourd'hui, les deux tiers des manuscrits soumis par de jeunes auteurs à la revue qu'[il] dirige[ait] [*Les Temps Modernes*] [étaient] écrits à la Caldwell, à la Hemingway, à la Dos Passos » (Sartre, « Les Romanciers américains vus par les Français » : 8).

du refus de tout déterminisme. Mais au-delà même de l'évocation de cette dimension nationale, Sartre suggère également l'idée que la littérature créée en France à partir de la technique américaine est susceptible de nourrir une nouvelle génération d'auteurs outre-Atlantique et de les conduire à redécouvrir leurs propres romanciers, parfois sévèrement jugés sur le territoire états-unien¹⁹⁴. Le transfert culturel n'est de ce fait pas un simple mouvement latéral d'ouest en est ; il est un permanent chassé-croisé¹⁹⁵.

Conclusion

La réutilisation par Sartre ou par Camus de la narration objective déployée d'abord par certains écrivains de la *Lost Generation* nous a donc montré que les États-Unis ont pu devenir à leur tour un modèle pour la France qui les avait si souvent inspirés de par les siècles passés. Un véritable échange implicite s'est dès lors instauré entre les deux territoires autour de ce transfert culturel propre à l'entre-deux guerres et à l'ère moderniste ; transfert qui a nettement mis en jeu les notions de naturalisation au sein du pays récepteur et d'hybridation de la technique originelle, sur le plan narratif (avec Camus et l'usage de la première personne par exemple), mais surtout sur le plan idéologique ou philosophique.

Au-delà, cet exemple relatif au cas franco-américain est révélateur du fait que le concept de transfert culturel permet de penser avec pertinence les liens existant entre spatialisation d'un côté et littérature et théorie de l'autre. Ce concept a en effet pour intérêt de nous montrer qu'en ce qui concerne les échanges théoriques, culturels ou artistiques, le passage des frontières ne peut être séparé d'une redéfinition de la création et d'une resémantisation de ses significations artistiques et idéologiques.

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¹⁹⁴ Voir sur ce point la remarque de Simone de Beauvoir qui, dans son journal sur l'Amérique, déplorait que la substitution bénéfique du béhaviorisme à l'analyse psychologique ne soit pas estimée à sa juste valeur outre-Atlantique. En discutant des héritages de la *Lost Generation* avec des membres de l'équipe de *Partisan Review*, elle s'étonnait de voir que ceux-ci n'aient le caractère révolutionnaire de la technique objective pour réaffirmer les bienfaits de l'introspection : « Il existe, me disent-ils, une authentique culture américaine, héritière de la culture européenne à laquelle elle se rattache directement : ce furent au siècle passé Thoreau, Whitman, Melville, Hawthorne, Henry James, Crane [...] ; plus près de nous, il y a Wolfe, Fitzgerald. C'est là une littérature civilisée qui cherche à la fois la perfection formelle et une saisie approfondie du monde. Si l'on excepte Faulkner, tous les écrivains que nous aimons en France vont à l'encontre de cette tradition. Ils sont retombés dans un réalisme sans beauté et superficiel. La description du comportement a remplacé la psychologie en profondeur, et l'exactitude documentaire, l'invention et la poésie. Hemingway ou Wright, si on les compare à un James Joyce, par exemple, n'apportent rien : ils racontent des histoires, c'est tout. Si nous aimons ces livres, c'est par une sorte de condescendance. [...] Nous n'accepterions pas en France avec estime un équivalent de ces romans. [...] sur le fond de la discussion je ne suis pas du tout d'accord. Ils s'en irritent un peu. [...] Ils me semblent rêver d'un retour à la psychologie d'analyse et d'un certain classicisme, toutes choses qui nous ennuient aujourd'hui en France. » (Beauvoir : 78-80).

¹⁹⁵ Notons à ce propos que les romanciers américains de la modernité ont souvent eux-mêmes écrit leurs œuvres à Paris ou du moins en Europe et qu'ils ont été marqués par des données de la culture européenne, la psychanalyse et le cinéma muet notamment.

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Neighborhood as an Ontological Topos in Eugen Barbu's Novel *Groapa/ Pit*

Abstract: Literary critics deplore the fact that in Eugen Barbu's novel *Groapa/ Pit* there are dozens of pages "Stained with blood, the dead upright, filled with sadism, obscenity and rape". They see a kind of naturalistic experience in this novel. Yet they also consider that in the whole work of Eugen Barbu "There is a dispute between social realism and naturalism." The view of the neighborhood as a closed world and a prey to despair is attributed to naturalism. There are also the acts of thieves and vagabonds, beating, brutality, cruelty and violence. The author describes the life of the dregs in Bucharest before the war. Worthy purpose, interest of naturalism is social man, as in novela. All is developing "a true rhetorical, decayed remains of life". World with its own regularities, "Topos of contrasts". Neighborhood is an extension of city, but also an independent organism, vital and robust, which tends to swallow everything else. It was, however, considered unequal by several critics, who took into measure Barbu's preference for archaisms, as well as his fluctuating narrative style.

Key Words : Pit, naturalism, topos, neighborhood, aggressiveness, crime, Romanian society, WWI

Mahala as an ontological topos or sociological phenomenon is very little discussed in Romanian literature. However, mahala has retained the status of "Topos of contrasts which is in constant metamorphosis. It is regarded as a hybrid space, viewed with nostalgia, repulsion, and it is in constant need of hygiene" (Sârbu 2009: 6-7). In Romanian literature, the phenomenon of mahala is discussed by few writers, although there was "An explosion of prose describing a peripheral worldview" (Sârbu 2009: 6-7) in the interwar literature. This worldview was being excluded from the society at that time.

Mahala is a Turkish word for "neighbourhood" or "quarter", a section of a rural or urban settlement. The degraded meaning "peripheral area" appears after 1830, when Bucharest was fully in bloom due to accepting the elements of Western urbanity. As already mentioned, the neighborhoods in the city outskirts were called mahalas and their inhabitants were called *mahalagii*. Mahala captures the reality of social and historical changes of the time in which the novel is set.

In the interwar and postwar novel, suburb or mahala was the home of individuals who lived in poverty: prostitutes, innkeepers, cripples, alcoholics, etc. However, in the following years the view of contemporary suburb has

changed. Now there are luxurious neighborhoods, big factories and ultramodern machines on the periphery of the city. The route of Romanian prose changes with metamorphosis and modernization of society.

The first writer who gave birth to peripheral community in literature was Eugen Barbu. He reveals a world full of garbage which extends to vast wilderness which is being gradually populated. That wilderness initially takes the form of gradual expansion of rural settlements "A budding universe, in an aggressive change" (Sârbu 2009: 18).

In the slum of Bucharest, the suburb Cuțaridei, meager huts made of mud, wooden beams and frame houses filled with earth and horse dung where seven or eight people slept are found.

There are first signs of bourgeoisie in mahala: Stere's pub is the first sign of urbanization, a surprising moment in Eugen Barbu' novel *The Pit*:

„Mahalaua Cuțaridei se lățișe. Case noi, mai bune sau făcute la repezeală, din chirpici, spate la spate, umpluseră locul. Mădanul fusese împărțit în pătrate, metrii vânduți ban cu bam, de nu mai cunoșteai. Primăria săpase cișmele și pompe de ape pe la răspântii, că se înmulțiseră oamenii. Stere se întreba din ce se ridică lumea asta. Era o vreme de afaceri, nu se ierta om pe om.[...] și pentru că se auzise că spre Cuțarida se vând loturi mai ieftine, dădeau care mai de care năvală.” (Barbu 2001: p.79).

A complete disorder reigns here, and as the road leads us to the city, civilization becomes more and more filled with garbage and dirt. One can even encounter animal carcasses. Slums are unpaved, without sidewalks, without sewage and gas. Slums are the the meeting place of scavengers and women who collect the trash rags and have „more children than things”. In the novel *Pit/Groapa* the author aims to recreate the atmosphere of world's dehumanization and overlapping classes which was characteristic of the period that immediately followed the World War I. The characters use many slang expressions in their language. This represents a tribute to naturalism as a primary concept.

The novel evokes the dark side of human life as well as the omnipresent sovereign literary principles of realism. Barbu is an observer of everyday matter-of-fact life which is seemingly trivial. Reality is perceived directly through the senses, with no intellectual complexity. The phenomenon is represented through aesthetics, psychological implications and human character in general and the way they are depicted. Eugen Barbu "intends, however, to make a striking contrast between different social classes as ways of life and types of mentality through examples of human behavior in such circumstances" ¹

Eugen Barbu's novel *Pit* has an aesthetic perspective, rejecting sociologist-vulgar view imposed in the era of socialist realism. There is a certain

¹ <http://www.autorii.com/scritori/eugen-barbu/pranzul-de-duminica-analiza-literara.php>

bohemian spirit hanging over people's cruel lives and actions as well as over their parties and beautiful times of unbridled passions. Furthermore, the environment is painted with local color. The groups of stray dogs and death of slaughtermen, waste fermentation and revolt in the slums are all described in the novel. The dramatic moments, the language of the suburbs, banal aspects of life and naturalistic style of writing are recurring elements in the novel. In the Pit, Eugen Barbu depicts the most miserable aspects of the slums and describes terrible events in every detail. The novelist introduces the reader to an environment populated by scavengers „barefoot and hungry, drunks and bad ", by ragged thieves and thriving cheeks, deserters from the army, innkeepers, rich people who exploit the poor, props insatiable of donations, etc.

We find an abnormal world, where life is turned upside down. The author describes and preserves the primitive rustic environment. Eugen Barbu's novel is an objective record of the phenomena such as theft and suicide. Slum is the topos of the suffering humanity. All the characters, not only thieves, are mentally deranged in some way or another. It is a world of triviality and pain. It even seems that the workers "demonstrate the worst part of their personalities" and in that way contribute to the writing of drama. The characters lack awareness of their distemper. They think they are completely normal and believe that their lifestyle is the only or the most appropriate one.

"Slums could work very well as a closed society" (Sârbu 2009: 25) because here, there is a tailor, a barber, a person who brings black bread to the poor, an innkeeper. There is no doctor, because "drug" can be found in the tavern in the form of a drink. At first there was no church, but it was built later on which shows that the suburb is a subject to change. The evolving society is born among garbage which was the constant element of the territory. With time, the slum begins to cleanse, periphery is as close as the center, and the city becomes "Contaminated with what the outskirts rejected" (Sârbu 2009: 31). In Pit, the garbage emanates a cloud of " pungent-sweet odour of rotten pears" (Barbu 2001: 304) There is a constant turmoil in nature. Large groups of bad hairy dogs the size of calves howl through the slums, unearth bones, yellow and rotten, or else their lusty eyes hungrily rush on fresh garbage. "On the bottom of the pit there is a lake with dirty water and a corpse slowly decaying in it. Smells of hot dung (...). Some musicians, caught in the snowstorm in the field, were found torn by wolves. One of them, insane, and almost frozen, plays the bass, as he did all night, to frighten the beasts "(Barbu 1974: 140).

Eugen Barbu's heroes are gentle people, fearful, tending toward a psychological mechanics. Yet in the age of the sharpening class struggle, they are determined to evolve prompted by the reality of social evolution. There are people who are not rebellious by nature but the pressure of reality turns them into rebels. The sharpening class struggle leads to radicalization of attitudes. The class consciousness awakens even the reluctant people. The characters in Barbu's novels have the typical Romanian character. They are decent and gentle,

yet weak, sad and without existention. Their souls change suddenly and they cannot accept the lif as it is anymore. All these individulas were fighting against the fatalities of the environment. There is an exhausting struggle between their aspirations to happiness and a kind of hidden spirit, death curse that hung over the outskirts of the capital. The slaughterhouse, the garbage dump and the capital are all places that are engaged in a bitter drama, always ending with the defeat of the hero. The image of the world of suburbs is murky and desolate because the author refuses to see beyond the symbolic image of „human trash“ which he created. There is an awakening of dignity through solidarity and class consciousness, through fight against poverty and humiliation.

In the novel Pit, as well as in Barbu's stories, burglaries and robberies come together with bloody outbursts of jealousy, cruel repercussions and orgies among the Gypsies which is a tragic, macabre and burlesque overlap. Tobacco, a student girl's forbidden love, the innkeeper, the slaughterhouse, beautiful women and children who smoke, the drug... all this reminds of Moupasant's novels. The pub in the suburb is a stop-by place on the way to Bucharest where construction workers and rich men spend time after work, where „you become stronger from the elixir and taste a short joy of euphoria.“ The true nature of the world which seems "good" during the day is revealed at night by the rules of civilization:

“Negustorii mâncau bine, flencăneau, beau cu plăcere vinul tare ținut în gheață și după aceea, pe la miezul nopții, își luau nevestele de mijloc și jucau cu ele, veseli și nepăsători. Mai puneau ochii pe câte o străină, n-o slăbeau din privit. Se dădeau în vânt. Își lăsau muierile și ieșeau afară, pe un balcon care atârna deasupra liniilor de tren, să le umble-n sân și să le făgăduiască bani. Băgau de seamă legitimele. Meseriașii se supărau, se răsteau la ele, le mai loveau, că li se făcuse de altă carne. Umblau blănării ca turbați în jurul curvelor aduse de peștii lor la petrecere. Aruncau polii, nu se uitau. Era ziua lor de desfrânare, altceva simțeau să mai schimbi muierea, să pipăi și altă subsuoară de femeie...” (Barbu 2001: 199).

Some critics consider that Pit is alive as "a corrupt rural world, abnormal, in which the life is turned upside down. Environment preserves all the primitive rustic things, without anything to keep in the robust world of miserable peasant's health"(Micu 1965: 196). There is a contradiction between critical views sociologists and literary researchers who explore the notion of mahala.

In her book „The history of suburb“ Georgiana Sârbu writes about the development of mahala from its very beginnings. She claims that this space is just an ontological topos „good for some kind of training.“ (Sârbu 2009: 45). They didn't know about any other society than the one they were living in, and "civilization / culture, the terms of the problem, do not fall into a genetic code that inherit it" (ibid.). Dumitru Micu saw in suburb Pit a "rural corrupt atmosphere". However, Georgiana Sârbu does not agree with his view and when

Micu says that the world is born on garbage, she claims that the garbage actually purifies and makes their world neither corrupt nor rural.

Suburb is in constant motion. The place becomes a desert agglomeration and a hole that seems bottomless. "The place is leveled, populated, humanized" (ibid.). There is no corruption here, there is only a wish that someday that suburb would merge with the city and that people would move from periphery to the center. This accession to civilization leads to contamination of city: "The center will be our hole," said mahala people to each other. Matamorphosis of this place shows that humanity has fallen into a gap, that there is more and more dirt, garbage and pollution. There is no more humane solidarity of the owners who proudly wanted to keep some animals and sometimes give away money for charity. Mahala has lost the direct link with the earth. It defines rural society since mahala people do not provide the means for living.

Suburb of Eugen Barbu's novel *Pit* brings a number of researchers who will discover that they live in a world of their own objective laws. Suburb is an extension of the city, but an independent one, vital and strong, which tends to swallow it. This gives place to an assumption supported by many sociologists and literary critics that *Pit* is a periphery inhabited by cruel yet tender humanity run by powerful uncensored emotions and passions.

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How should Literary Language Come Home?

Abstract: The text deals with the methodological question of literary language as a home language. Our story is based on “theoretical” thesis that home is an pragmatic experience. It is being built and created in a lifetime. We would be thrilled if such a story succeeds to attest to the process of making a home in the literary language, and the other way round, the process in which the literary language tries to find home, always involves the Other (the Other in the *home* language and the Other in the home that we have accepted as ours). Thus, this process becomes dialogued and multilayered, but not only as contrastive, but also, as a constitutive principle of the process of making *at home* i.e. of own self-discovery, recognition and confirmation.

Key Words: Home, literary language, Macedonian experience, Slovakian experience

I have felt the impulse to write this text for some time. I have been thinking how to tell the story in the most adequate way, in my mother tongue (Macedonian), which in a way is supposed to be my primary ‘home’. Home of the first baby cries, home of countless jokes, of high school banter, of students’ jargon, places and times when I really felt ‘at home’. Home in the language. Gradually, and in my case unavoidably, the language started creating another, so called – second home. Thus, slowly but steadily, I began, with a hint of skepticism, to reject or at least question all, apparently strong connotations and positions by Others, who claimed, and occasionally still do so, that ‘home’ is fixed, constant and unalterable concept. At the end of the day, we all consider that, basically, we are all aware what the category *home* denotes, therefore we often, and assertively explain our views on this to Others. We do this in our own language, but often, in other languages as well, if they, the Others, do not speak or understand our language. In such cases, confidence can wither away, unless we first ask ourselves- where and when are we *at home* in the language? Why language needs to be homed, to be a home and to be referred to as *home* language?

My life story imposed the need to initiate exploration of the category *home* in a manner so I began untangling its content and started to see through its, seemingly, undecipherable side, as a sum of traits subjugated to certain (comparative!) categorization, in a sense that someone or something is really *what* it is assumed and represented.

Home is an experience, is not once and forever. It is being built and created in a lifetime. Looking through these lenses, building a language could be

compared to building a home. The development of, and acquiring greater knowledge about a language or languages we use- no matter if we use them voluntarily or out of necessity for our social functioning, is a long lasting process, and it becomes even more significant as in this 'processing' we could change directions which could become life determining. In this sense, regardless the directions this language processing could take, the language we live, or live it to survive, could not be divided into halves, thirds, or different parts. We do not have many languages but a unified one, built out of its constituent elements according to measures different from one entity to other. Thus, as we are used to saying 'this is my home' out of pragmatic reasons we use the statement 'this is my language'.

However, when determining or deciphering *home*, one needs to take into account the emotional aspect, the internal feeling, the recognition and the identification of an individual; that someone is *home* somewhere (feeling it from heart and soul, and not as if taken from an administrative document), whether one wants to be *home* or longs to be *home* somewhere else, or where from various reasons one is impossible to be.

Such examples, where the 'emotional aspect' and the 'internal feeling' are decisive for reaching valid conclusions about what is 'home' and as a 'logical consequence' what is 'identity', could be traced in the writings of various world authors, where exile, nomadic nature and dwelling in foreign lands, dislocation and not belonging, has made 'home in language' and 'language in home' relative concepts.

I would be thrilled if such a story succeeds to attest to the process of making a home in the literary language, and the other way round, the process in which the literary language tries to find home, always involves the Other (the Other in the *home* language and the Other in the home that we have accepted as ours). Thus, this process becomes dialogued and multilayered, but not only as contrastive, but also, as a constitutive principle of the process of making *at home* i.e. of own self-discovery, recognition and confirmation. That is why my "Slovakian identity" in relation to Slovakian or to Macedonian community has the function of differentiating, i.e. this identity 'of mine' that I am now and I am recognized by, and it is not always what I choose, I endlessly love and agree with in completeness. This is my concentrated, dense *I* from which the choosing, loving or agreeing comes from. Therefore, that identity is not determined on the basis of the differences that became socially accepted. Those differences are essential for its existence. If they do not exist as such, the *I* would not have existed with its uniqueness and strength.

Finally, as synthesized, imposed, and also evident conclusion from this complex and delicate position of identity, I perceive my existential drama, contained in the initial removal from the closest entity, surpassing the surroundings and determining the internal differences, divisions, multiplications.

I perform this in order to reach *myself*, to see myself being 'at home' in the (literary) language, and to obtain the right to say openly that my conditionally speaking 'second' language has obtained conditional 'second' home. I say conditionally, as the *language* and the *home* are, by themselves, very strict and rigid in this respect, and they unwillingly subjugate to such determinants. For instance, when I am out in a restaurant with my family and relatives in Macedonia, with my friends and colleagues in Slovakia or with my girlfriend in the Czech Republic, we always say in Macedonian, Slovakian or Czech language 'we are going home' си одиме дома / ideme domov / jdeme domů. This universal language 'home' is *home* everywhere and does not allow additional explanations. That is why, the above mentioned 'feeling of home' opposes the language, rejects verbalization, seeks to keep its secret i.e. to stay what it is: internal language – language in the language and the internal home – home in the home to all of us.

The achievements and the findings from the postcolonial theory argue that typology could be suggested, which in the negative modalities of 'homeness' among other things, include the occurrence of 'leaving home' (usually going West) and as a necessary replacement for one's nation or language with another language (or nation).¹⁹⁶

Regardless of how this statement seems straightforward, my personal experience proved that writing in a 'foreign' (literary) language feels the same as learning the traditional dance of another nation. This dance could be learned by someone who really wants that, or in reality, when the writing is needed for survival. That is why I had to write a lot in order to 'gain' own voice in the new environment, where at the beginning I had no one to turn to for friendly support. I became aware that what I have experienced in my 'new home' could not be told by anyone else except myself (not only as a form of a real-life experience, but also as systematic feeling on my own skin, and at the same time as a 'new (literary) language' from the inspirational Slovakian and mid-European literary production). The language crises I experienced became integral part of my (literary) writing. The language exile meant questioning problems and re-verification of all the values, as it is a situation when one hasn't got two feet firmly on the ground. The transition into the new (foreign, non-native) language is patient 'caressing', discovering its delicate shades of meanings, radical creation of 'own' language, giving away the thinking in my 'old' language.

I decided to merge the experiences from the new culture with the invaluable period and the creative layer gathered from the life in Macedonia, and to create something from this merging. From today's perspective it seems easy, but I could never forget that it was a fierce battle, full of challenges, leaps and small falls, until I have created my new 'home' (or was created for me), the

¹⁹⁶ ŠELEVA, Elizabeta: *Home/Identity*. Skopje: Magor 2005.

new identity which is not Slovakian, but also is not solely Macedonian- and simply described- is my identity. And this directly links to my (literary) writing, which could not be defined as classical and non-hybrid (although in the best possible sense of the meaning of the word), but it will always be hybrid for someone in Slovakia or Macedonia; regardless that I consider my (literary) writing in the two 'linguistic homes' as integral. I could even say that my (literary) writing experienced catharsis and reconciliation with itself, has outlived the earthquakes of the language exile and the shift in the communication rule, but the most important is that it did not dry, it did not disappear, but it rooted itself into a new soil. This whole process contained dramatic elements which I have transformed into metaphors in my poetic texts.

I can't claim that the shift of a literary language has advantages only. On the contrary, the word *advantage* does not correspond to the context of expression of the feelings of that 'languages' existence. The multi-culture realm often enriches and broadens ones horizons, and in my case, it liberates me. To me the liberating component is exact and undeniable. I did not allow to be discriminated in my 'new home' where the success is not achieved only on the basis of one's function or position, and I became aware that with my works and my behavior I needed to make a change for the better and to contribute to breaking of the stereotypes for Macedonia and the Balkans. The respect and the reputation abroad must be earned, must be won. Most likely- they are not served on a silver plate. Personally speaking, I try my best. Presently, writing and translating in Slovakian language comes naturally to me. However, when I am in Macedonia I have a strong sense of belonging to that culture and that it lives in me. Currently, I live in mid-European culture, I feel intimately connected to it, and it is important for me and my (literary) writing, but at the same time I am too stubborn to allow that culture to influence my (literary) writing. I live between two cultures and in my (literary) writing I try to amalgamate them both and to promote them. This makes me feel that I do something valuable for me, for others and for this world.

The truth for my (literary) language and my home is like a broken mirror: every piece of it reflects its justice or injustice, because I have rooted in and with them, and I 'live' simultaneously the language and the home as my authorial and real fate. That is why, for some I am and I will remain a Macedonian author; and for some I am and identified as Slovakian author, identified with the Slovakian environment. In both cases, regardless or my will and (non)compliance with such labeling, I think of the words of some significant authors from the Balkans who could cast light in the domain of my 'home language' and in the garden of my so called 'language home'. These are thesis that I modestly identify with. Goran Stefanovski says: *'The identity is a story of who we are, why we are and what do we want... I know I am, according to the persistence I try not to be. Why they always try to impose their story-for what is*

*my story? Why they narrow me down to their assumption of who am I? These questions are greater and older than myself and they follow me as a destiny...'*¹⁹⁷

Looking from this perspective, in spite the long, elaborated quotations, still, referring to these propositions, allow me, one more time, to confirm the valid statement that I as an author, but also as university professor who teaches students from three, or four different nations (native speakers of one or other language, with *home* here or somewhere there) have minimum two homes (Macedonia and Slovakia) and I am at home in the both languages (Macedonian and Slovakian). It seems that for some I will still be undefined, and declaratively not at home. As Derrida would say- I will be 'guest- host'! Honestly, I can't be sure if this condition is a privilege or disadvantage (the condition when I reside on two territories, I am professionally realized and I am in touch with the 'residents'). No matter how you put it- this situation is not at all simple- in the first instance, it is difficult and hard. In Slovakia I am considered Macedonian, in Macedonia I am linked to Slovakia, so my 'home identity' in the sphere of the (literary) language as home and the 'feeling of home' is multiplied and at least, bicultural. Or more specifically – scattered, irrevocably 'at-two-homes'! This is my compulsory choice!¹⁹⁸The road to identity is the road which the (literary) language should take to arrive home, but in this process to try and connect the parts of the broken mirror of the Personal. It is like that, as I consider that my experience is in a way a confirming template that Armando Nisi has described as 'experience of the territorial, linguistic, existent doubling'¹⁹⁹ All of this seems unavoidable in my case, because every piece of the mirror has its story to tell, because '*everyone has lived it, although to different degree, this meeting with the cultures inside ourselves; we are all product of this crossing*'.²⁰⁰

Obviously, what I am left with is nurturing the love for my (temporary) determined linguistic, literary and cultural 'home' identity which liberates me and creates trust and cooperation to other such identities. Such cooperation might, contribute to – creating 'home-ness' at a different place in the future. Who knows where life would take us!

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¹⁹⁷ STEFANOVSKI, Goran: For our story (from his speech at the Macedonian Academy of Sciences and Art). Skopje, December 2004.

¹⁹⁸ I say compulsory, because 'the idea of home as essential determiner of our identity is in its essence contingent and historically determined, and as an idea it has got conservative attributes' (ŠELEVA, Elizabeta, Home/Identity. Skopje: Magor 2005.

¹⁹⁹ Nisi Armando: Migrations and literature. In: Identities: Skopje, No1, 2004.

²⁰⁰ TODOROV, Cvetan: Alienated man, Translation: Atanas Vangelov. In: Lettre internationale (Skopje) 1997, edition 5-6.

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Myth, Ancient, Balkan Dislocations

Déplacements mythologiques, antiques et balkaniques

Митолошки, антички и балкански дислокации

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Déplacements orphiques dans la poésie de Guillaume Apollinaire et Dino Campana

Abstract: La poésie de Guillaume Apollinaire (en particulier *Alcools*, 1913) et celle de Dino Campana (*Cantiorfici*, 1914) sont toutes deux marquées par l'importance du mouvement, et plus particulièrement du trajet, du déplacement dans un espace géographique. Si les changements de lieux, souvent abrupts dans leurs poèmes, ont parfois été perçus par la critique comme une tentative d'écriture cubiste, il nous semble intéressant de nous attacher à d'autres types de déplacements chez ces deux auteurs, à savoir les déplacements qui relèvent d'une esthétique orphique. En effet, au centre du mythe d'Orphée se trouve le voyage orphique, la *katabase* et l'*anabase*, qui mènent le poète-musicien vers la lumière à travers le passage par l'obscur. Mais plusieurs autres déplacements font partie de ce mythe : le voyage d'Orphée sur le navire Argo, le geste transgresseur du « retournement », ou encore la marche du poète devant la femme qui le suit. Aussi bien chez Apollinaire que chez Campana nous retrouvons plusieurs de ces déplacements orphiques. Presque toutes les sections des *Cantiorfici* comprennent des textes qui sont le lieu d'un voyage aller et retour. De fait, la structure générale du recueil peut être analysée comme une suite continue de *katabases*, de descentes vers les ténèbres ou vers la nuit, et d'*anabases*, de remontées vers la lumière. Dans *Alcools*, le voyage orphique en tant que descente et remontée est présent, mais de manière moins frappante, alors que les autres déplacements orphiques sont plus marqués, souvent associés à l'idée de « passage » nécessaire. Les déplacements orphiques se trouvent renouvelés par la poétique de ces deux auteurs, tous deux relient ces déplacements orphiques à une tentative d'appréhender l'univers et d'agir sur le temps.

Mots-clé : macro-/micro espace, sauvegarde, idéologie, allégorie, Balkans. Apollinaire, Campana, poésie, orphisme, voyage, mythe

Guillaume Apollinaire (1880-1918) et Dino Campana (1885-1932), si l'on tient compte du fait que l'année 1918 est celle où Campana, définitivement interné à l'asile de Castel Pulci, cesse d'écrire, sont des contemporains presque exacts. Il en est de même de leurs recueils respectifs *Alcools*²⁰¹ (1913) et *Cantiorfici*²⁰² (1914), qui tous deux, l'un dès son titre et l'autre de manière plus implicite, présentent des liens avec l'orphisme. La poésie de ces auteurs est marquée par l'importance du mouvement, et plus particulièrement du trajet, du déplacement physique. Si les changements de lieux, souvent abrupts dans leurs poèmes, ont pu être perçus comme une tentative d'écriture cubiste, il nous semble intéressant de nous attacher à d'autres types de déplacements, à savoir ceux qui relèvent d'une esthétique orphique. La notion de « déplacement

²⁰¹Guillaume Apollinaire, *Alcools*, Paris, Mercure de France, 1913

²⁰²Dino Campana, *Cantiorfici*, Marradi, Tipografia F. Ravagli, 1914

orphique » que nous entendons examiner ici demande à être précisée en amont de notre étude, même si nous verrons qu'Apollinaire et Campana la renouvellent en partie. Au centre du mythe d'Orphée se trouve le voyage aux Enfers qu'entreprend le chantre Thrace pour ramener son épouse Eurydice, la catabase et l'anabase, qui conduisent le poète-musicien, à travers le passage par l'obscur, vers la lumière et vers un pouvoirpoétique plus grand.Ce voyage est redoublé par celui que les initiés à la religion orphique antique devaient accomplir après la mort afin de retrouver l'immortalité de l'âme²⁰³ : ces deux parcours orphiques se rejoignent, ils sont un passage par le monde des morts avant une « résurrection » lors de la remontée, et ils constituent le premier type de déplacement orphique que nous examinerons dans la poésie d'Apollinaire et de Campana. Mais plusieurs autres déplacements font partie du mythe d'Orphée : le voyage du chantre sur le navire Argo à la recherche de la Toison d'Or, ou encore le geste transgresseur du « retournement » lors de la remontée et le démembrement par les Ménades, qui disperse le corps déchiré du poète. Ces autres déplacements orphiques sont également présents dans la poésie d'Apollinaire et de Campana, qui tentent la recherche d'une unité face à la fragmentation, à la lacération du moi, du monde, voire de la poésie elle-même. Mais le but du voyage est-il jamais atteint ? Les déplacements orphiques dans *Alcools* et les *Cantiorfici* sont une tentative initiatique d'appréhender l'univers, de déjouer la perte et l'absence, de trouver un sens qui comme Eurydice s'échappe lorsqu'on croit le tenir. Cette tentative ne trouve pas chez tous deux un aboutissement identique, même si plusieurs étapes du parcours leur sont communes. Nous tenterons donc de redessiner leurs itinéraires poétiques à travers le prisme des déplacements orphiques, tout en analysant en quoi leur poésie redéfinit et renouvelle le parcours orphique en en déplaçant l'enjeu et le point d'arrivée.

Le voyage orphique chez Apollinaire et Campana : aspects structurels

Avant tout chez Campana, et dans une moindre mesure chez Apollinaire, nous trouvons des traces du voyage orphique comme élément structurant à diverses échelles dans leurs recueils.

La structure générale des *Cantiorfici* peut être analysée comme une suite continue decatabases et d'anabases(dont nous verrons que ces dernières sont

²⁰³Au VI^e siècle avant J.-C. se développe la secte orphique, qui repose sur les idées d'absence d'hétérogénéité entre les dieux et les hommes et d'immortalité de l'âme humaine. Pour les orphiques, l'âme non initiée est condamnée à la métempsomatose perpétuelle. Des lamelles d'or confiées aux initiés dans leur tombeau constituent un viatique pour cheminer dans les Enfers. Si les initiés respectent les étapes du parcours, décrit avec plusieurs détails géographiques, ils échappent au cycle des métempsomatoses et sont admis dans l'unité originelle, leur âme devenant immortelle. On voit donc que dans le cas du voyage d'Orphée comme dans celui des initiés orphiques, il s'agit de ressortir des Enfers dans un état plus puissant et plus noble qu'avant d'y être entré, d'une catabase inséparable d'une anabase, ce qui ne sera plus toujours le cas dans les réutilisations modernes de ce motif ; nous y reviendrons.

problématiques) ; c'est d'ailleurs sans doute en cela que réside le trait le plus orphique de ce recueil. Il se divise en quatre sections (*La Notte, Notturmi, La Verna, Varie e frammenti*) ; partant de la nuit la plus profonde, constituée par les deux premières sections, il passe ensuite par une tentative de remontée vers la lumière lors du pèlerinage dans la montagne de *La Verna*, pour enfin, dans la dernière section, replonger à nouveau dans l'obscur et aboutir à un colophon tiré – avec de légères modifications – de *Song of myself* de Walt Whitman, colophon qui marque le déchirement final du poète, rappelant la terrible fin d'Orphée :

*They were all torn
and cover'd with
the boy's
blood*²⁰⁴

Ce parcours orphique a été perçu par la critique, notamment par Flavia Stara²⁰⁵, qui lit ce recueil comme un cycle de descentes et de remontées, ou encore par Christophe Mileschi, qui, dans sa monographie sur Campana, isole de manière éclairante les trois temps du recueil²⁰⁶. Mais leurs interprétations divergent toutefois quand à l'aboutissement du voyage orphique : si Flavia Stara lit la section *La Verna* comme un parcours initiatique qui aboutit finalement à la fin du recueil à un plein retour à la lumière, à une renaissance, Christophe Mileschi affirme que le recueil débouche sur une défaite, sur une plongée dans une nuit sans fond. Pour nous, le colophon et le mouvement général de la dernière section orientent l'interprétation vers celle d'une destruction du poète, d'une annulation dans la nuit et le sang, nous y reviendrons. Notons pour l'instant qu'à l'échelle du recueil il est possible de déceler la structure d'un voyage orphique augmenté d'une catabase finale, et que cette structure est répétée comme dans des miroirs sans fin à l'échelle des sections et des poèmes eux-mêmes. En effet, la section *La Notte* contient un poème intitulé « Il viaggio e il ritorno », la seconde partie de *La Verna* est nommée « II. Ritorno », plusieurs poèmes contiennent dans leurs titres même l'idée d'un aller-retour (« Passeggiata in tram in America e ritorno ») ou d'un déplacement (« Immaginidelviaggio e dellamontagna », « Viaggio a Montevideo »). Enfin, de très nombreux poèmes portent des noms de lieux et sont la plupart du temps le lieu d'une tentative d'anabase qui échoue et sombre à nouveau dans un mouvement descendant, tel « Firenze », qui après une tentative d'échappée vers les dômes et vers une civilisation apaisée (« la nostalgia acuta di dissolvimento alitata dalle bianche forme dellabelleza », « la nostalgia aiguë de

²⁰⁴Dino Campana, *Chants orphiques, Cantiorfici*, Traduction de Christophe Mileschi, Édition bilingue, Lausanne, L'Âge d'Homme, 1998, p. 156

²⁰⁵Flavia Stara, *L'incanto orfico, saggio su Dino Campana*, Bari, Palomar, Athenaeum, 1997, p. 142

²⁰⁶Christophe Mileschi, *Dino Campana, Le mystique du chaos*, Lausanne, L'Âge d'Homme, 1998, p. 168

dissolution exhalée par les blanches formes de la beauté »²⁰⁷), n'offre pour seule vision de la ville qu'un vieux bar, des murs moisissés et des êtres avilis :

In facciana vicobreve e stretto c'è una finestra, unica, ad inferriata, nella parete rossa corrosa di un vecchio palazzo, dove dietro le sbarre si vedono affacciati dei visibetti di prostitute a cui il belletto da un aspetto tragico di pagliacci. Quel passaggio deserto, fetido di un orinatoio, della muffa dei muri corrosi, ha per sola prospettiva in fondo l'osteria.

En face dans le boyau bref et étroit il y a une fenêtre, unique, à grille de fer, dans le mur rouge rongé d'un vieux palais, où derrière les barreaux on voit collés des visages hébétés de prostituées défaits à qui le fard donne un aspect tragique de paillasses. Ce passage désert, fétide d'un urinoir, de la moisissure des murs rongés, a pour seule perspective au fond le bistrot.²⁰⁸

Cet extrait est un exemple parmi beaucoup d'autres dans le recueil de retombée, de réduction progressive des ouvertures. Le poète conduit la vision de l'étroitesse du boyau à une fenêtre que chaque nouveau membre de phrase rend plus inhospitalière. Les jeux d'échos sémantiques ou sonores entrepris par Campana augmentent cette sensation d'oppression et d'enfermement dans la destruction : le mur est qualifié de deux adjectifs dont le second est le prolongement sonore approximatif du premier et annule la couleur dans le pourrissement (*rossa corrosa*, plus loin repris au pluriel, *corrosi*, ce qui multiplie encore l'effet d'étouffement), le terme *faccia* semble renvoyer un peu plus loin à *visi*, signalant que tout ce qui s'offre à la vue, la « seule perspective » est bien celle de la décrépitude des murs ou des visages. Le terme *palazzo* trouve également un écho paronomastique rempli d'ironie dans le mot *pagliacci* : ce palais ne sauve pas de l'errance, il n'appartient plus au monde de la beauté mais se transforme en clowns dont même le fard, qui couvre les visages comme le moisi les murs, ne peut dissimuler l'horreur.

Ainsi dans les *Cantiorfici* le mouvement du voyage orphique s'inverse : l'itinéraire traditionnel fait suivre la catabase d'une anabase salvatrice, alors que chez Campana, toute anabase est systématiquement suivie d'une catabase, même pour la section *La Verna*, où le poète affirme « salgo » (« je monte ») pour retomber dans une nuit plus profonde encore dans les poèmes qui suivent²⁰⁹.

²⁰⁷Traduction de Christophe Mileschi, Édition bilingue, *op. cit.*, p. 90-93 pour cette citation et la suivante

²⁰⁹On peut penser également à une inversion du voyage dantesque, qui irait alors du Paradis à l'Enfer. Sur ce sujet voir Christophe Mileschi, *op. cit.*, p. 87-90. La structure du voyage orphique inversé nous paraît également convaincante ici, d'autant qu'elle part de la Nuit et retourne à la Nuit, divinité première de la

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Tout départ porte déjà en lui un retour inéluctable, nous tenterons plus loin d'en comprendre la raison.

Dans *Alcools*, on ne peut déceler de structure liée au voyage orphique aussi facilement que dans les *Cantiorfici*. Ici deux thèses s'affrontent, celle de Michel Décaudin, qui a montré que l'organisation d'*Alcools* ne répond pas une règle logique claire²¹⁰, et celle de Philippe Renaud, qui lit dans le recueil le récit d'un « itinéraire magique »²¹¹ allant de la nuit au jour, de la solitude au chant collectif, et dont les bornes symétriques de départ et d'arrivée seraient « Zone » et « Vendémiaire ». Mais la vision de Philippe Renaud a tendance à mettre l'accent sur une initiation ésotérique qui nous paraît ne constituer qu'une des clés possibles de lecture du recueil. On ne peut nier cette évolution qui fait passer le poète de la vision du soleil en tête coupée, soleil qui est peut-être l'image d'Apollon décapité (comme l'est Orphée lors de sa mort) au chant universel et dionysiaque de « Vendémiaire » : or la figure qui réunit Apollon et Dionysos, celle qui se trouve à la croisée de leurs deux cultes est bien la figure d'Orphée. Est-ce à dire que la logique d'*Alcools* serait celle d'un itinéraire orphique ? En tout cas pas au sens où nous pouvons le lire chez Campana, la succession de catabases et d'anabases n'étant pas claire à l'échelle du recueil. Nous pouvons toutefois émettre l'hypothèse que l'ivresse dionysiaque finale est liée à des étapes que l'on peut qualifier de déplacements orphiques.

Ces déplacements se lisent donc plutôt à l'échelle des poèmes qu'à celle du recueil : une catabase est décelable par exemple dans les strophes du poème « Le voyageur » où le « je » poétique se retrouve entouré d'ombres sur une rive où « mourants roulaient vers l'estuaire / Tous les regards tous les regards de tous les yeux »²¹², ce qui peut conduire à lire une partie de ce voyage comme un mouvement de descente aux Enfers. Le poème qui suit, « Marie », poursuivant peut-être les étapes du mythe, déplore précisément la perte d'une femme, et présente à la fin le poète au bord d'un fleuve, désespéré et se demandant « Quand donc finira la semaine »²¹³, comme Orphée au bord du fleuve des Enfers pleure sept jours la perte d'Eurydice selon Ovide. Dans le poème « La Maison des morts », la promenade du poète en compagnie des morts – qui ressuscitent pour quelques heures, avant de retourner dans leur tombe – lui permet de ressortir de cette proximité avec la mort rempli de « puissance », de « richesse » et de « génie » :

Car il n'y a rien qui vous élève
Comme d'avoir aimé un mort ou une morte

cosmogonie orphique. Il va sans dire que les deux interprétations ne s'opposent pas, et que les deux modèles, orphique et dantesque, coexistent dans les *Cantiorfici*.

²¹⁰Michel Décaudin, *Le dossier d'Alcools*, nouvelle édition, Genève, Droz, 1996, p. 37

²¹¹Philippe Renaud, *Lecture d'Apollinaire*, Lausanne, L'Âge d'Homme, 1969, p. 196

²¹²Guillaume Apollinaire, *Œuvres poétiques*, Édition de Marcel Adéma et Michel Décaudin, Paris, Bibliothèque de La Pléiade, Gallimard, 1965, p. 79

²¹³*ibid.*, p. 81

On devient si pur qu'on en arrive
Dans les glaciers de la mémoire
A se confondre avec le souvenir
On est fortifié pour la vie
Et l'on n'a plus besoin de personne²¹⁴

Il ne s'agit bien évidemment pas ici d'une catabase et d'une anabase orphiques au sens strict, puisque ce sont les morts qui viennent sur terre, mais ces vers font tout de même sans doute écho à Orphée, qui après l'anabase et la perte d'Eurydice aux Enfers, revient parmi les vivants possesseur d'un secret, d'un chant plus puissant, et s'isole des femmes, ne vivant que dans le souvenir d'Eurydice et dans la poésie. Les liens que l'on peut tisser entre le voyage orphique et la poésie d'Apollinaire sont donc plus ténus que chez Campana, mais ils fonctionnent comme une interprétation possible en filigrane, comme un arrière-plan mythique revisité par une vision moderne.

Fragmentation et recherche d'une unité

Un des traits communs à la poésie d'Apollinaire et de Campana est celui de la recherche d'une unité du moi, qui souvent se révèle impossible à atteindre : le poème dit alors une fragmentation du sujet, un déchirement qui constitue un autre type de déplacement orphique. En effet, Orphée meurt démembré par les Ménades, ses membres sont dispersés et sa tête et sa lyre jetées dans l'Hèbre. Cette dispersion du corps devient chez Apollinaire et Campana le signe de la difficile unité du moi, même si ici encore les deux poètes diffèrent, Apollinaire parvenant à conquérir une unité à jamais inaccessible pour Campana.

Un des poèmes les plus orphiques – et sans doute les plus énigmatiques – d'*Alcools*, « Lul de Faltenin », nous paraît mettre en scène ce déchirement du sujet tout en présentant un mouvement d'anabase puis de catabase. Nous ne répèterons pas ici la brillante analyse de Pierre Brunel, qui a montré de manière très convaincante tous les liens de ce poème avec le mythe d'Orphée et notamment avec l'épisode de son voyage sur le navire Argo²¹⁵. Selon lui ce voyage à la conquête de la Toison d'Or traverse tout le recueil, en particulier par les mentions du pouvoir du poète sur les Sirènes, qu'Orphée vainc par son chant lors de ce voyage. L'analyse de Pierre Brunel voit dans ce poème (qui mêle ensemble le mythe d'Orphée et celui d'Icare) une victoire d'Orphée sur les Sirènes, ou du moins une confusion finale qui serait plus un abandon du poète (blessé et peut-être émasculé) à l'espace qu'aux Sirènes elles-mêmes. Sur ce seul point notre interprétation diverge légèrement : il nous semble que le

²¹⁴*ibid.*, p. 72

²¹⁵Pierre Brunel, *Apollinaire entre deux mondes : le contrepoint mythique dans « Alcools » : Mythocritique II*, Paris, Presses Universitaires de France, 1997, p. 67 et p. 185-210

poème, mettant effectivement en scène un combat violent entre les Sirènes et le poète, aboutit à un échec du poète. Dès la strophe trois, celui qui peut donc être identifié comme Orphée avoue « le sang jaillit de mes otelles », puis, après une tentative d'élévation qui rappelle que la lyre du chantre, selon certaines versions antiques du mythe, aurait été catastérisée après sa mort pour devenir la constellation de la Lyre (« Qu'importe ma sagesse égale / Celle des constellations / Car c'est moi seul nuit qui t'étoile »), il affirme par deux fois « je descends ». Cette descente se fait dans la douleur puisque la figure qui se rapproche ici plus de celle d'Icare « flambe atrocement ». Les derniers vers du texte nous font pencher pour un échec du poète dans le combat où il n'a poussé que des « cris », où seules ses « blessures » ont attiré les « animaux charmés » :

Les otelles nous ensanglantent
Dans le nid des Sirènes loin
Du troupeau d'étoiles oblongues²¹⁶

La retombée après l'élévation est claire, elle présente un poète loin du firmament (et donc loin de la lyre), descendu dans la grotte des Sirènes. La terme « troupeau » pour qualifier les étoiles n'est pas anodin puisqu'il rappelle les groupes d'animaux qui suivent normalement Orphée, et dont il est ici séparé. Ainsi ce texte à tonalité très ironique, à travers une catabase dans l'ancre des Sirènes, met en même temps en scène un sujet lyrique ensanglanté, blessé, brûlé. La chronologie du mythe n'est pas du tout décelable dans le poème, elle est déconstruite, puisque la séduction des animaux a lieu pendant le combat avec les Sirènes, et que la mention des constellations est faite avant la catabase dont le poète ne ressort finalement pas. Le mythe d'Orphée est donc démembré ici, fragmenté tout comme semble l'être le corps du sujet dans le poème.

C'est une fragmentation du sujet encore plus claire qui se lit dans les *Cantiorfici*, et ce notamment à travers le colophon auquel Campana attachait une importance particulière. Il affirme dans une lettre à Emilio Cecchi du 13 mars 1916, après avoir fait une sorte de résumé de sa vie persécutée :

Se vivo o morto lei si occuperà ancora di me la prego di non dimenticare le ultime parole *Theywere all torn and coveredwith the boy'sblood*che sono le uniche importanti del libro.²¹⁷

Si mort ou vif vous vous occupez encore de moi je vous prie de ne pas oublier les derniers mots *Theywere all torn and*

²¹⁶Guillaume Apollinaire, *Œuvres poétiques*, op. cit., p. 97-98 pour toutes les citations dans ce paragraphe

²¹⁷Lettre à Emilio Cecchi du 13 mars 1916, dans *Un po' delmiosangue*, a cura di SebastianoVassali, Milano, BibliotecaUniversale Rizzoli, 2005 (réd. 2007), p. 219

covered with the boy's blood qui sont les seuls importants du livre.²¹⁸

Au-delà de cette importance du colophon pour la compréhension des *Cantiorfici* comme un parcours orphique aboutissant au démembrement du sujet, maints endroits du recueil permettent de déceler ce déchirement d'un moi dont des parties du corps isolées sont blessées : dans « Il viaggio e il ritorno » comme à la fin du poème « Genova », le cœur du poète est arraché, serré par la Chimère ou une grue sur le port, dans « L'invetriata », une plaie sanglante envahit la vision, dans « La sera di fierà » le cœur du poète est accroché de porte en porte, enfin dans « La giornata di un nevrastenico », ce sont les doigts mêmes du poète qui saignent alors qu'il écrit. Les exemples pourraient être multipliés tant le sang est répandu partout dans le recueil. Il nous paraît plus intéressant d'ajouter que la perte et la fragmentation du moi chez Campana sont souvent liées, comme nous l'avons vu plus haut chez Apollinaire, à un mouvement de catabase. Ce fait ne constitue pas en soi une nouveauté, puisque les romantiques européens avaient déjà interprété la catabase orphique comme moment d'annulation de soi nécessaire à un retour à la lumière. Mais chez Campana cette descente où le sujet se perd est associée à une fluctuation étonnante des repères physiques, qui constituent donc une autre sorte de déplacement. La fixité des lieux est rare dans les *Cantiorfici*, tous les paysages évoluent et se transforment continuellement, le poète se trouvant pris dans un tourbillon qui le détruit. Ici encore les exemples d'instabilité de la vision conduisant à une fragmentation du moi, qui ne peut trouver de point stable dans l'espace, sont lisibles presque à chaque page du recueil. Dans un passage du poème « Pampa », le poète, étendu dans l'herbe, s'imagine emporté par un train infernal sur lequel il perd tout repère et devient une particule ballotée :

unatomolottavanel turbine assordantanel lugubre
fracassodellacorrenteirresistibile.

.....
Dov'ero ?

un atome luttait dans le tourbillon assourdissant dans le
lugubre fracas du courant irrésistible.

.....
Où étais-je ?²¹⁹

L'introduction de la ligne de pointillés, procédé récurrent dans les *Cantiorfici*, matérialise sur la page l'atomisation du sujet, fragmenté et dissout dans un

²¹⁸Nous traduisons. Campana affirme déjà dans une lettre à Prezzolini du 4 octobre 1915 (*ibid.*, p. 206-207) : « Ho verificato che per fare qualche cosa di leggibile bisogna essere bastonati a sangue. » (« J'ai vérifié que pour faire quelque chose de lisible il faut être bastonné jusqu'au sang. » Nous traduisons).

²¹⁹Traduction de Christophe Mileschi, Édition bilingue, *op. cit.*, p. 116-117

mouvement incessant marqué par l'emploi redoublé de la préposition *nel*. Dans « Sogno di prigione », c'est encore d'un train grondant dont le poète rêve, train dont le passage rend instable l'espace et le sujet : « *Da un finestrino in fugaio ?* » (« D'une fenêtre en fuite moi ? »²²⁰).

Cette fragmentation du sujet liée à la non fixité de l'espace n'est pas absented'*Alcools*, et se lit à travers de nombreux déplacements géographiques, tels ceux de « Zone », qui projettent le poète simultanément en divers lieux et aboutissent à l'image finale du soleil en cou sanglant. L'esthétique de la fragmentation dont relève ce poème est bien différente de celle de « Vendémiaire », où la multiplicité des lieux nommés trouve son point d'encrage et de recentrement autour de Paris : c'est peut-être ce recentrement géographique qui permet au sujet de boire tout l'univers sans pour autant se perdre lui-même. Mais chez Apollinaire, c'est aussi souvent le mouvement qui permet le remembrement et l'unité du sujet, contrairement à ce qui se produit chez Campana. Dans le poème « Cortège », le passage d'un cortège de gens reconstitue à la fois le corps et le langage du poète, comme dans un processus orphique inversé :

Puis sur terre il venait mille peuplades blanches
Dont chaque homme tenait une rose à la main
Et le langage qu'ils inventaient en chemin
Je l'appris de leur bouche et je le parle encore
Le cortège passait et j'y cherchais mon corps
Tout ceux qui survenaient et n'étaient pas moi-même
Amenaient un à un les morceaux de moi-même
On me bâtit peu à peu comme on élève une tour
Les peuples s'entassaient et je parus moi-même
Qu'ont formé tous les corps et les choses humaines

Temps passés Trépassés Les dieux qui me formâtes
Je ne vis que passant ainsi que vous passâtes
Et détournant mes yeux de ce vide avenir
En moi-même je vois tout le passé grandir²²¹

La quadruple répétition du terme « moi-même » montre la nécessité du remembrement, qui aboutit à une image pouvant renvoyer à la tour de Babel. Ce corps formé de « tous les corps » amorce le processus d'universalisation du moi, qui trouvera son étape décisive dans « Vendémiaire ». Mais ce qui nous intéresse particulièrement ici demeure l'idée de passage : le poète vit dans le passage, est créé par le passage, qui se trouve clairement associé à l'idée de passé et au geste orphique du « retournement vers l'arrière », et ce en maints endroits d'*Alcools*. Ici le poète « détourne les yeux » pour voir ce qui est passé, et

²²⁰*ibid.*, p. 102-103

²²¹Guillaume Apollinaire, *Œuvres poétiques*, op. cit., p. 75-76

ce mouvement n'est possible que parce qu'il a accepté au vers précédent la nécessité du passage. Comme dans « La Maison des morts » c'est la connaissance du passé, de ce qui est « trépassé » (ou très passé ?) qui permet au poète de recouvrer son identité. Il s'agit peut-être d'un Orphée qui, pour retrouver Eurydice et sa propre unité, devrait accepter son propre passage, le regard d'Orphée devenant alors un regard qui tente de retrouver, de récupérer ce qui est perdu : nouvelle inversion des données orphiques, nouveau déplacement, que l'on peut lire par exemple dans « Clotilde » (« Passe il faut que tu poursuives / Cette belle ombre que tu veux »²²²), ou encore dans « Cors de Chasse », qui condense juste avant « Vendémiaire » cette ressaisie du moi et du passé à travers l'acceptation du passage :

Passons passons puisque tout passe
Je me retournerai souvent

Les souvenirs sont cors de chasse
Dont meurt le bruit parmi le vent²²³

Ainsi la dispersion du moi que nous avons choisi de lire comme un déplacement orphique n'a pas le même aboutissement chez Campana que chez Apollinaire. Ce dernier, s'il connaît des éclatements du sujet et pratique souvent une esthétique de la fragmentation, inverse le mythe d'Orphée et semble retrouver une unité au sein du mouvement même, alors que dans les *Cantiorfici* le mouvement incessant est le signe d'un déchirement et d'une perte d'unité irrémédiables qui couvrent le recueil de sang.

Points d'arrivée ?

Même si Apollinaire et Campana passent par des étapes communes, nous avons vu que le point d'aboutissement de leur itinéraire diffère beaucoup. Tout deux tentent d'ouvrir des portes qui ouvrent sur l'inconnu, sur la nuit :

Ouvrez-moi cette porte où je frappe en pleurant²²⁴

La portieraguarda la porta d'argento. Fuori è la
nottechiomata di muticanti, pallidoamordeglierranti.

La gardienne veille à la porte d'argent. Dehors est la nuit
chevelue de chants muets, pâle amour des errants.²²⁵

²²²*ibid.*, p. 73

²²³*ibid.*, p. 148

²²⁴Extrait de « Le Voyageur », *ibid.*, p. 78

²²⁵Extrait de « Il viaggio e il ritorno », Traduction de Christophe Mileschi, Édition bilingue, *op. cit.*, p. 34-35

Comme Orphée, Apollinaire et Campana poussent ces portes interdites afin de combler une absence, de déjouer la perte, qui peut être celle de la femme, ou celle d'un sens à donner à l'univers. Mais le parcours des *Cantiorfici* diffère de celui d'*Alcools* en cela qu'Apollinaire, en écrivant la nécessité du passage, parvient à convertir le motif du regard en arrière en image d'une ressaisie du passé et de l'identité. Bien entendu le doute, l'angoisse de l'absence de sens sont présents dans *Alcools*, que l'ironie et la peur du faux ou du feint jalonnent. Mais les éléments du mythe d'Orphée sont souvent liés à l'idée de puissance du poète qui a « des droits sur les paroles qui forment et défont l'Univers »²²⁶. S'il connaît le déchirement dans « Lul de Faltenin », le poète ressort de l'ancre des Sirènes pour « [s]'éloigner en chantant »²²⁷, et sait à la fin du recueil « quelle saveur a l'univers »²²⁸. C'est au fond en acceptant de s'éloigner, de passer, et donc de perdre quelque chose au passage, qu'Apollinaire peut continuer à chanter un chant qui croit en la puissance de la poésie.

Mais chez Campana, même la poésie ne sauve plus de la terrible absence de sens, et c'est aussi sans doute pourquoi les déplacements orphiques sur lesquels sa poésie repose sont avant tout ceux du démembrement et d'une catabase sans remontée²²⁹. L'inversion du voyage orphique chez Campana, qui ne ressort jamais vraiment des Enfers, est sans doute due à l'impossibilité de revenir de la confrontation au néant et à la nuit qui ouvre le recueil. Ainsi l'itinéraire des *Cantiorfici* n'est pas celui d'une révélation initiatique ou orphique qui aboutirait à la lumière ou au pouvoir du chant, mais une errance qui déchire à la fois le moi et la langue. Dès l'abord Campana sait qu'il ne remontera pas, car il n'y a rien à voir au delà du gouffre, rien qui puisse être un principe d'explication de l'univers. Ce n'est pas simplement au fil de l'itinéraire que les perspectives se bouchent et que la seule expérience possible reste celle de la lacération : la poésie demeure peut-être l'ultime tentative d'habiter le monde, de lui donner un sens dont Campana sait déjà qu'il n'existe pas.

Pour clore ce propos nous laissons la parole à deux vers de chacun des deux poètes, vers dont l'étonnante proximité mais les différences essentielles nous semblent indiquer à la perfection à la fois les points communs entre leurs poétiques et le fossé qui les sépare. On y voit qu'Apollinaire croit encore à un ordre possible du monde, même s'il n'est que poétique, alors que pour que Campana même la poésie ne peut plus occuper le lieu laissé vide par la désertion du sens :

²²⁶Extrait de « Poème lu au mariage d'André Salmon », Guillaume Apollinaire, *Œuvres poétiques, op. cit.*, p. 84

²²⁷Extrait de « Les Fiançailles », *ibid.*, p. 134

²²⁸Extrait de « Vendémiaire », *ibid.*, p. 153

²²⁹Walter Strauss a montré que l'orphisme dans la poésie moderne évolue parallèlement à la vision du monde et de la réalité spirituelle perçus comme toujours plus immanents. Walter Strauss, *Descent and Return : The orphic theme in modern literature*, Cambridge, Harvard University Press, 1971, p. 218

Et je m'éloignerai m'illuminant au milieu d'ombres
Et d'alignements d'yeux des astres bien-aimés²³⁰

Nudamistica in alto cava
Infinitamenteocchiutadevastazioneera la
nottetirrena.

Nue mystique en haut creuse
Infinitement d'yeux trouée dévastation était la nuit
tyrrhénienne.²³¹

Dans les deux extraits le lieu est la nuit ou l'ombre, et les astres sont métaphorisés en yeux. Mais chez Apollinaire le sujet, s'il s'éloigne et passe, devient lumineux, se détache des ombres, et voit dans les astres un alignement, c'est-à-dire un sens, une direction, alors que chez Campana le sujet est absent car détruit, la nuit n'est plus que béance et les astres criblent une dévastation sans fin.

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²³⁰Extrait de « Cortège », Guillaume Apollinaire, *Œuvres poétiques*, op. cit., p. 74

²³¹Vers finaux des *Cantiorfici*, extraits de « Genova », Traduction de Christophe Mileschi, Édition bilingue, op. cit., p. 154-155

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Poetical Dislocations to Ithaca

Abstract: Even in the days of Homer's *Odyssey* there were multiple/contesting versions regarding the duration and nature of Ulysses' journey to Ithaca. Throughout centuries there have been poets from all continents joining in that eternal poetic odyssey. For the purposes of this paper, I would like to propose a comparative reading of the subject of travel/ling to Ithaca. The stops on this journey would be taken by several illustrative poems, namely those by Constantinos Cavafy, Miodrag Pavlović, Roman Kissiov, Ferid Muhić and Joseph Brodsky.. The analysis of each poem would in turn help us realize that the notion of "dislocation" might be interpreted in several different ways: as a long-term process and an opportunity to acquire knowledge and wisdom; as one of the forms and prerequisites of heroic initiation, or as a process of "delayed return" or "voluntary exile".

Key Words: myth, Ithaca, *Odyssey*, dislocation, heroic initiation, voluntary exile, delayed return, C. Cavafy, M. Pavlović, R. Kissiov, F. Mihić, J. Brodsky

Introduction

The relations between literature and the dislocation topos are archetypal in nature. As universal cultural heritage, archaic myths keep reminding us that our distant ancestors were profoundly concerned with the phenomenon of moving from one place to another. The subject of the expulsion from Paradise, as well as the search for the Promised Land, pervades individual and collective experiences of the trauma of moving from one location to another.

Outlining the parameters of Palaeolithic spirituality, Karen Armstrong, in her study *A Short History of Myth* (2005), makes note of the fact that in "every culture, we find the myth of a lost paradise, in which humans lived in close and daily contact with the divine. They were immortal, and lived in harmony with one another, with animals and with nature" (11). Hence, the reason for the appearance of mortality in a number of myths is inseparable from the phenomenon of dislocation from paradise, a symbolic representation of the move from one world into another. Namely, by being expelled from paradise, humans lost their immortality. Thus, according to numerous myths across the world, man could search for the answer of the question 'Who am I?' in the experience of exile, and the answer could be: man is a creature banished and *dislocated* from heaven.

From this perspective, it is the subject of traveling and dislocation that constitutes the core of a significant number of inevitable myths that have received numerous literary interpretations. If they had not travelled from their respective homes into the greater unknown, from this world to the next and back, mankind would not have remembered Gilgamesh, or Aeneas, or Orpheus, or Jason, or Ulysses. Thus, permit me on to focus this paper's attention on the poetic interpretations of one of the paradigmatic ancient myths related to the subject of dislocation: the myth of Odysseus. Considering the fact that the *Odyssey* reconstructs Odysseus' journey, that is, his return from Troy to Ithaca, it is only natural to look at, briefly, his dislocation from Ithaca to Troy. In fact, according to the myth, Odysseus did not even want to leave his home on the island of Ithaca. In order to avoid being drafted for the Trojan War, the cunning wise man did what men have been doing for centuries when trying to avoid military service: he feigned lunacy. Aware that the war could last a very long time, as well as that his journey to Troy might end up being one-way, Odysseus was reluctant to leave his Ithaca. Would we have even spoken of Odysseus, however, had he not left Ithaca?

Even in the days of Homer's *Odyssey* there were multiple/contesting versions regarding the duration and nature of Ulysses' journey to Ithaca. Throughout centuries there have been poets from all continents joining in that eternal poetic odyssey. For the purposes of this paper, I would like to propose a comparative reading of the subject of travel/ling to Ithaca. The analysis of each poem on this subject helps us realize that the notion of *dislocation* might be interpreted in the following three ways:

- as a long-term process and an opportunity to acquire knowledge and wisdom;
- as one of the forms and prerequisites of heroic initiation, and/or
- as a process of 'delayed return' or 'voluntary exile'.

Dislocation as a Process of Acquiring Wisdom: "Ithaca" by Constantine Cavafy

Presented in the form of a friendly advice, the poem "Ithaca", by the Greek poet Constantine Cavafy, published in 1911, asserts itself as an overture to the analysis of the topos of travel/ling into Ithaca found in contemporary poetry. The intertextual base for Cavafy's poem might certainly be located in the myth of Odysseus' voyages and the Homeric epic. Just as Odysseus, in the ancient mythic and literary tradition, holds the status of a wise man (Athena's favourite), 'the equal of Zeus in counsel,' Cavafy's poetic text articulates a higher form of wisdom postulated on this very mythical matrix. Even in the initial verses of the lyrical text, Odysseus' long *return* to Ithaca is being treated *in medias res*:

When you set out on your journey to Ithaca,
Pray that the road is long,
Full of adventure, full of knowledge.²³²

In Cavafy's poem, the voyage is inseparable from the painstaking process of acquiring wisdom. It is quite indicative, in fact, that these verses explicitly signal a distance from the mythic material and the events presented by the epic narrative of that is the *Odyssey*. Firstly, the change of the nature of the journey, from a *return* to an adventurous voyage of initiation, is marked by the very first line: "When you set out on your journey to Ithaca." Then, the hermeneutical position of the lyrical text, as opposed to the epic, is also seen in the *questioning* of the ontological status of the vengeful deities, and the dangerous mythical creatures (Poseidon, the Lestrygonians, and the Cyclops):

The Lestrygonians and the Cyclops,
The angry Poseidon - do not fear them:
You will never find such as these on your path,
If your thoughts remain lofty, if a fine
Emotion touches your spirit and your body.
The Lestrygonians and the Cyclops,
The fierce Poseidon you will never encounter,
If you do not carry them within your soul,
If your soul does not set them up before you.²³³

It is obvious that the process of travel/ling in this poem does not merely take place in a physical space, but also in the traveller's spiritual world. The journey, according to these verses, is an act of facing one's own nature. Hence, there will be no obstacles on the way unless the *traveller* carries them "within [his] soul". Furthermore, it is evident that, unlike the mythical Odysseus, who, when facing the wrath of Poseidon and the numerous obstacles on his way, still longs to quickly return to Ithaca, Cavafy's poetical text (articulated in the form of an advice from the lyrical subject to the reader) suggests that the journey to Ithaca indeed *should* last as long as possible:

Always keep Ithaca in your mind.
To arrive there is your ultimate goal.
But do not hurry the voyage at all.

It is better to let it last for many years;
and to anchor at the island when you are old,

²³² <http://chrisguillebeau.com/3x5/the-journey-to-ithaca/>

²³³ *Ibid.*

rich with all you have gained on the way,
not expecting that Ithaca will offer you riches.²³⁴

In fact, in and through the poem "Ithaca", the voyage through the exotic Mediterranean chronotope towards the Ionian island (certainly *not* merely a toponym), gradually develops into a metaphor of *the journey as a life challenge*, an opportunity for initiation, an opportunity to discover life's wisdom, as a sort of a *philosophy of life*, as *ars vivendi*. From this perspective, the significance of the final destination of literary dislocation is re-evaluated as well. In a similar manner as a Far Eastern ancient piece of wisdom, Cavafy's poetic text promotes the idea that *the journey/dislocation itself* is more important than the destination:

Ithaca has given you the beautiful voyage.
Without her you would have never set out on the road.
She has nothing more to give you.

And if you find her poor, Ithaca has not deceived you.
Wise as you have become, with so much experience,
you must already have understood what Ithacas mean.

On the other hand, the initiation aspect of the poetic *odyssey* is engendered in the final verses: discerning the nature of the journey, and the unravelling of the 'Ithaca/Ithacas' metaphor, is potentially available only to the one who has become "wise", "with so much experience", like the mythical Odysseus, through a long journey.

Dislocation as Heroic Initiation: "Ithaca" by Roman Kissiov

Written as a dialogue with Cavafy's poem, the poem "Ithaca" by the Bulgarian poet Roman Kissiov poses the question of the relation between the journey's topos and Odysseus' acquisition of a heroic status. In fact, the lyrical subject of this poem is also named Odysseus, but, unlike the Homeric or the mythical Odysseus, this protagonist never leaves Ithaca:

I am Odysseus, too,
But unknown.
No one ever heard of me,
Nobody knew about my shrewdness...

Because I never left Ithaca.

²³⁴ Ibid.

Never in my life did I meet
Cyclopes, Laistrygones and Sirens.
I did not build a Trojan Horse,
I was not famous for any feats...

Because I never left Ithaca.

In Kissiov's poem, the chorus line ("Because I never left Ithaca") stresses the fact that Odysseus could never have become one of the most renowned characters of world literature had his fate not been related to the years of travel. In other words, the hero could not become a hero if he stays at home. Odysseus not only acquires courage, and wisdom, and perseverance on his painstaking journey, he also proves them. By not leaving Ithaca, the lyrical subject in Kissiov's poem misses the opportunity to become a hero, and thus loses Penelope's love as well:

No one ever knew about my braveness
And the power of my bow.
Even Penelope's love for me
Has long cooled down...

Because I never left Ithaca.

Dislocation and the Relation between Space and Time: "Odysseus without Ithaca" [„Одисеј без Итака“] by Ferid Muhić

The poem "Odysseus without Ithaca", by the Macedonian poet Ferid Muhić, stresses the significance of the temporal dimension in the case of Odysseus' return to the island of Ithaca. In this poem, Odysseus returns to Ithaca after forty years, whereby his journey acquires tragic dimensions. Unlike Homer's *Odyssey*, in which the return of the hero results in eliminating Penelope's suitors so as to reunite with his beloved, in this poem, on account of the doubly longer journey, Odysseus finds Ithaca completely changed:

His home is there no more;
Neither his faithful Penelope waited,
Nor his only son Telemachus.²³⁵

If one of the main themes in Homer's *Odyssey* was that of recognition, there is no one left to recognize Odysseus in Muhić's poem:

²³⁵ Translated by Kalina Janeva.

Not even his loyal dog, old and blind, could recognize him,
(His bones had long ago been eaten by other dogs
That now, with matching loyalty,
Were waiting for other masters),
[...]
And the hero lifted his eyes to the sky,
And realized his journey had ended,
And there was no one left.

If in Roman Kissiov's poem Odysseus cannot become a hero because he never left Ithaca, in Ferid Muhić's poem Odysseus cannot demonstrate his cunning and his courage on the island since he never faces the impudent suitors of his wife Penelope.

Dislocation as Delayed Return: "Odysseus Speaks" by Miodrag Pavlović

Another reinterpretation of Odysseus' fate is found in the lyrical poem "Odysseus Speaks" by the Serbian author Miodrag Pavlović, from his collection *The Milk of Time Immemorial* (1962). The problem set by Pavlović's poem, evident from the title itself, would be: which Odysseus is, in fact, speaking? It is quite obvious that this Odysseus, like the previous ones, is considerably different from his mythical, that is to say, epic prototype. Whereas one enters the "ports seen for the first time" in Cavafy's text "with such pleasure, with such joy," Odysseus' voyage in Miodrag Pavlović' poem is marked by the echo of the romantic myth of escape from civilization/mainland.

Along those lines, Odysseus in Pavlović's poem absolutely *refuses* to visit the "goddesses glowing on the islands," and there is no mention of returning to Ithaca in Odysseus' discourse. The voluntary exile of Odysseus into the infinite expanse of the sea summarized in the line "Keep the mainland stench away from me," culminates in the binary opposition thematized by the following verses:

"Come, famed Odysseus, you great Achaean pride,"
Cities lure me into a trap,
Monstrosities in the lovely bosom of the shore,
It is they that tire me, not the storm.²³⁶

Hence, from a broader perspective, we might recapitulate that Odysseus in Pavlović's poem "Odysseus Speaks" chooses sea over shore, water over land, nature over civilization, solitude and wandering over a comfortable, conformist

²³⁶ Translated by Kalina Janeva.

life, uncertainty over predictability, freedom over bondage, and eternal dislocation over a static life.

The lyrical subject's final point explicitly and drastically reinterprets the reasons for Odysseus' delayed return and wandering. In Pavlović's poem, neither Poseidon's wrath is to blame for Odysseus' peregrinations nor the seductive nymphs, mermaids and sorceresses, nor the broken taboo regarding the oxen of Helios, nor fate, gods, storms, sea waves, nor the epic hero's *flaws*. Odysseus in this poem reveals a completely new, 'apocryphal' version of his reasons for taking his time in returning to Ithaca:

They say I'm a sailor who got lost,
But my secret is another:
I thus save myself from land

Dislocation as Voluntary Exile: "Odysseus to Telemachus" by Joseph Brodsky

Through the epistolary concept of the lyrical poem 'Odysseus to Telemachus' by the Russian Nobel Laureate Joseph Brodsky (1940), the modern reader is put in a position to invade the privacy of the mythical cunning man, reading a touching letter written by Odysseus to his son Telemachus:

My dear Telemachus,
The Trojan War
Is over now; I don't recall who won it.
[...]
But still, my homeward way has proved too long.
[...]
I can't remember how the war came out;
Even how old you are--I can't remember.

Grow up, then, my Telemachus, grow strong.
Only the gods know if we'll see each other
Again. You've long since ceased to be that babe
Before whom I reined in the plowing bullocks.
Had it not been for Palamedes' trick
We two would still be living in one household.
But maybe he was right; away from me
You are quite safe from all Oedipal passions,
And your dreams, my Telemachus, are blameless.²³⁷

²³⁷ <http://www.poets.org/viewmedia.php/prmMID/15205>

In the intertextual spectrum of Brodsky's poem, another of the most exploited ancient myths is impressively included, namely the myth of Oedipus. According to this 'letter', the greatest comfort for the father (Odysseus) who has been separated from his son (Telemachus) is the impossibility for the *Oedipal* scenario to occur/repeat. Thus, Odysseus escapes the fate of King Laius, and Telemachus is "quite safe from all Oedipal passions," since his father is faraway, that is, *dislocated* from Ithaca.

Judging from Odysseus' melancholic tone in Brodsky's poem, it is quite uncertain whether he would return to Ithaca at all. The paradoxical situation of the lyrical subject is also rather indicative: the discourse of Odysseus' letter to Telemachus articulates both fatherly love and the fear of repetition of the Oedipal patricide. Hence, in Odysseus' lyrical letter, paradoxically and contradictorily, the subject of nostalgia intersects with the idea of voluntary exile, as one of numerous aspects of the complex notion of *literary dislocation*.

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The Idea of Europe in Jordan Plevnesh's Plays

Abstract: One undoubtedly significant and important characteristic of the peoples living in the Balkan region is how intensely, fiercely and mythically history is deep-rooted in their culture. The histories that each nation has written, interpreted and perceived from their own point of view have a crucial role in the construction of their identities. Frequently, those histories are based on solid and inflexible binary oppositions. Additionally, the opposing pair good/bad, is always extended to the pair us/them. The more recent history of the Balkan wars clearly reflects this: Serbs/Croatians, Muslims/Christians, Albanian/Serbs, Macedonians/Albanians, Macedonians/Greeks... Namely, the Balkans are clearly reflected in Max Weber's observation that "the meaning of 'nation' is usually sought in the superiority, or at least the irreplaceable nature of its cultural values that need to be preserved and developed only through cultivating the specificity of the group (Weber, 1978:925)." To paraphrase Weber again, this preserving and developing of cultural values takes the form of a mission (1978:925), often tabooed and entirely ultimate.

Key words: the Balkans, Europe, the Other, drama, history

One undoubtedly significant and important characteristic of people living in the Balkan region is how intensely, fiercely and mythically history is deeply-rooted in their culture. The histories that each nation has written, interpreted and perceived from their own point of view have a crucial role in the construction of their respective identities. Frequently, those histories are based on solid and inflexible binary oppositions. Additionally, the oppositional pair –good/bad, is always extended to the pair – us/them. The more recent history of the Balkan wars clearly reflects this: Serbs/Croatians, Muslims/Christians, Albanian/Serbs, Macedonians/Albanians, Macedonians/Greeks. Namely, the Balkans are clearly reflected in Max Weber's observation that "the meaning of 'nation' is usually sought in the superiority, or at least the irreplaceable nature of its cultural values that need to be preserved and developed only through cultivating the specificity of the group" (Weber, 1978: 925). Or, to paraphrase Weber, this preserving and developing of cultural values takes the form of a mission (1978: 925), often tabooed and entirely ultimate.

The aim of this paper is to answer the question of the extent to which variously written histories are connected to the construction of the European identity of the Balkan peoples, as well as the varying interpretation of history itself. It is pertinent, within the scope of the research conducted, to trace, firstly,

the impact of history in the relations between the Balkan states, and, respectively, in a general scope, their capability for building a trans-national identity/ies. This will be achieved, above all, through the manifestation of history in artistic literature. The results received will help us arrive to an answer as to where and how history influences the formation of identity, ethnicity, whether it be Balkan, European, Trans-Atlantic, and so forth. The text will find its sources in contemporary Macedonian literature, i.e., Macedonian drama.

To clarify further, the discovery and allusion to various types and conditions that are established in Macedonian drama with historical references, allow for the following of changes and functions within the construction of history, the molding of procedures that determine it (history) and thus bring it within the context of reality, the relationship of the function of art in societal, ideological, political, religious, and ethnic positions, and the values that are approached, the context of history within the present, and so forth. The continuing interest for discovering the essence of this relationship, from Aristotle to contemporary interpretations of history as one of the discursive formation, which in essence contains the first, initial, basic relation of the text-world, only witnesses the possibility for such an argument. As so, the philosophical category of longevity, as a term with a wider range than historicity is the basic category from which there is a rethinking of the relation text-world.

In this sense, the observation that “modern conceptions of European identity formed during the course of wars, revolutions, and utopian political projects that both ‘halves’ of Europe experienced and interpreted in very localized ways, increasingly within national historical frameworks.” (Checkel and Katzenstein, 2009: 111) rings true, and seems as it was written for the Balkans and the peoples of the Balkans.

Notably “interpretations in a much localized manner” contribute to a certain dislocation of identities, dislocation of parts of Europe, not only in a political, social or cultural sense. This is best illustrated through the insisting on particular and individualized histories in the Balkans. Conflicts, armed or political, in the Balkan states, to a certain extent, always find a basis in the historical claim of one nation or another: the historical claim to Alexander the Great, the historical claim to Cyprus, the historical claim to territories in Croatia, Bosnia, etc. In fact, it is fair to argue that the burden with/of history in the Balkans is attributed to the people living in this region (in an identity sense), namely their being dislocated from Europe, and rather located in a Balkan ‘Powder Keg’, regardless of their political status, or their political and economic relations with the EU, which oppositely tends to be closer to Europe itself²³⁸.

²³⁸ A Fine example of this is "Old Europe, New Europe, Core Europe: Transatlantic Relations After the Iraq War".

I would like to stress that even though for the purposes of this paper I will refer to the Macedonian playwright, this viewpoint is in no case a characteristic of only Macedonian literature, but can also be found throughout Macedonian culture. A good example of this is found in the works of playwright Jordan Plevnesh. He is an author aware of the importance of the theater's relationship with the non-theatrical context, meaning, of its own attitude and relationship with society, exclusively committed to the issue of history, i.e., the period when Macedonians perhaps felt most "betrayed" and "abandoned" by Europe, namely during the 20th century. Such, and similar, interest is placed in an emotional and poetic discourse of self-examination and self-discovery, with an emphasized tragic note caused also by the betrayed expectations from the Other, and the awareness of their own impotence. All this implies experimenting and demanding answers in history, in the principle of self-sacrifice, in creating closed concentric circles of the tragic.

With this in mind, the dramatics of Jordan Plevnesh could be conceived of as a triangle in the centre of which Macedonia is placed. The sides of the triangle are recognizable and present in each of his plays: the identity of the Macedonian man,²³⁹ the imposed need, time and again to validate and reinforce this identity, is undoubtedly a major part of the triangle. The quest for a home is also related to identity, providing a home not just for the individual, but also for the nation as well. Finally, a most pronounced element in the dramatics of this author is the third side of the triangle: the attitude towards Europe.

Here, I will examine only the last element, namely, the attitude towards Europe. For an array of Macedonian historic figures passing through Plevnesh's plays, Europe is *the most expensive cemetery of the world*. It (Europe) "reeks of death", for after all it is "the whore of Babylon". The evident anxiety does not grow into (doesn't even get close to) xenophobia, but, above all, it is revelatory of the unfulfilled expectations of Europe as a geo-political community. This is an issue of assistance in finding and building a home, which the Macedonian man has always expected from Europe.

In *Erigon*, this attitude is much more present and related to the image of the Macedonian man for himself and for the Other. Macedonia is not a specific area in the Balkan chronotope, for it exceeds the boundaries of the Balkans; in Plevnesh, it exists "in all spaces where Macedonians have lived, from Pela, through Europe to Canada, America, Australia"²⁴⁰ to close the circle in "our own underground Babylon".²⁴¹ It should be noted that this extension refers to a kind of cultural/sociological/metaphorical generalization.

²³⁹ For this aspect of Plevnesh's prose, see Loreta Georgievska-Jakovleva's *Literature and Cultural Transition* (Skopje: Institute for Macedonian Literature, 2008).

²⁴⁰ Here and below, for the purposes of this paper, all citations from the plays are translated into English by me [Mishel Pavlovski].

²⁴¹ All quotations from *Underground Republic* are taken from Jordan Plevnesh's *Plays* (Skopje: Detska radost, 1998).

It will be interesting to see where this and such generalization stems from. Consequently, I will attempt to further develop one of the possible interpretations, which finds its grounds in the very dramatics of Jordan Plevnesh. Namely, this is the attitude whence the two most present imagological stereotypes clash – *Macedonia as the cradle of civilization* and *Macedonia as the powder keg*. However, in a slightly shifted optics through history, the attitude *Macedonia, the country from which culture originates*, has been transformed into a powder keg, into a perpetually unstable space, instability increased by unfulfilled hopes since the Berlin Congress²⁴², with the disappointment caused by the Bucharest Treaty²⁴³ and the definite abandonment of hope after the Versailles Peace Agreement.²⁴⁴ Let me mention the historical moments referenced in the author’s foreword to the *Underground Republic*: “Macedonia, is it slowly coming to an understanding? Has come to an understanding?” Namely, that it could not rely on its Balkan neighbors, let alone Europe. Macedonia, therefore, could not identify its national/cultural/political/social interests within the Balkan sphere. It, being disappointed by the Balkans and Europe, built its own area, its chronotope, which is *everywhere that Macedonians have ever lived*. This is where the two lines of building the relations with the Balkans and Europe ensue from: the one, let’s call it “alienating” – encompassing views of Macedonia as a supra-Balkan space (or, paraphrasing the title of Plevnesh’s play: the sub-Balkan!), an attitude tinged with a dose of anxiety towards Europe and emphasis on the spiritual-cultural-historical dignities of Macedonia; and the other, let’s call it “grotesque-tragic”, in which Macedonia becomes not the supra/sub-Balkan, but a stressed presence of self-accusation, a latent feeling of inferiority, an “awareness” of the separation from others, this separation being with a negative context. A paradigmatic example of this self-accusing separation is *Erigon*, more precisely the metaphor of the character of Erigon:

A dog of Macedonian origin, born during World War II, an immigrant in Paris, the spiritus movens of Obituary M. theatre, adopted by the lady-owner of the Bureau for washing corpses in Paris, sentenced to death by the European Congress for Dogs’ Rights and Freedoms in the 20th century²⁴⁵ (Plevnesh, 1999, 5)

In this description of Erigon in Plevnesh’s first play, we can recognize the two shifts from the Balkan stereotypes of which I spoke earlier – the syntagma **dog**, semantically may be interpreted as a “damned man”, (Koneski, 1979), that is, looking into the etymological ties – as a marked, singled out individual, even as a “stigma” (Vasmer, 1953). Both interpretations lead us to

²⁴²A Congress at which Macedonia, instead of its expected independence, was granted autonomy, on which, in fact no one insists.

²⁴³At which the Balkan countries divided Macedonia.

²⁴⁴After World War I, when the hope for reunification, independence and autonomy was definitely buried.

²⁴⁵The quotations from *Erigon* are taken from Jordan Plevnesh’s *Erigon* (Skopje: MNT, 1999).

the grotesque-tragic stereotype of Macedonia. Further, the name of the theatre – Obituary M. – is such an evident association of the phrase Obituary (of) M(acedonia)/ M(acedonian), that I don't think it needs any further elaboration. After all, *Erigon* is in direct conflict with the European Congress for Dogs' Rights and Freedoms in the 20th century, namely one more direct acknowledgment of the gap between Macedonia and Europe. On the other hand, *Erigon* is a revolutionary, a preacher, a "butterfly hunter"; *Erigon* is a wild spirit, a creative person who stands out of society's rules.

In *Erigon*, through the character of *Erigon* (the *dog from Macedonia*, it is written in the cast) and his prosecutors (the dogs from Europe), the binary opposition a/b is clearly constructed. Considering the nature of the play as a text aimed for the stage, i.e., as a pre-text of another text, the binary opposition could be examined in various ways. Macedonia/Europe, liberal spirit/petite bourgeois, freedom/lack of freedom, would be just a few possible pairs. Viewed from this perspective, *Erigon* would contain in itself an image of Macedonia as a cradle of the civilized/civilization, simultaneously bringing up the image of Macedonia/Macedonian as a powder keg:

What would you do if the dogs set fire on Europe – dreamers, dog-poets, who, with the language of the dust and bones from your tables writes the odes to new freedom from the Balkan crucifixion to the Baltic dark mysticism in all that is outside your democracy with which you propagate the European dog unity! The walls of disgrace will be demolished, ladies and gentlemen, by the primal dog Spirit, which pisses on the ruins of Your Pantheon, of your self-proclaimed dog authority! He will come! It will be a day you won't live to see, in the name of the unrecognized dog groups, sub-groups, species and sub-species we have divided in the Berlin Congresses and Mirctec reforms, in the capitalist and Ottoman stink, San Stefano, with the treaties of various Bucharests and Versailles. (Plevnesh, 1999, 38)

When reflecting on the Macedonian man and Europe, history is inevitable, or more precisely, History, with a capital "H", understood within the firmest of traditions of modern thought. In *Underground Republic* two imagological projections/shifts of Macedonia intervene: the alienating one and the grotesque-tragic one. It is exactly through history and the careful selection of historical facts – the mutual assassinations (all in the name of Macedonia) between the two World Wars that the tragic-grotesque image of Macedonia will be constituted in the *Underground Republic*; both are images of Macedonia, placing the Republic of the fatherland in a mythical space. Still, the finale of the play remains consistent with the grotesque-tragic image of Macedonia in the most direct meaning of the syntagma:

May all disappear in the flames while I, his
Excellency, the Emperor of Underground Macedonia

Declare before the world the one and only sentence of
An old Irish immigrant.
There is nothing funnier than human suffering!

(An explosion blasts his throne and the emperor's costume from the props of anyone's theatre, including ours. His body is parched in the belt of Hade on the Stage Sorrow, the only natural wealth of the Underground Republic.) (Plevnesh, 1998, 73)

Jordan Plevnesh, from the perspective of an imagological shift, creates images of Macedonia which I have conditionally termed "alienating", or "grotesque-tragic". In the former, Macedonia is separated from the Balkans and Europe; in it, the imagological projection of the cradle of civilization is reflected, with a felt presence of anxiety towards Europe. Still, this anxiety never does, for a single moment, develop into xenophobia, or even hint at xenophobia, but rather, above all, it reveals the unfulfilled expectations of Europe, as a geopolitical community. It brings nearer this imagological projection to the second image of Macedonia, in which, directly or not, at a rational or emotional level one can feel the presence of self-subalternness, the so-called inferiority complex of "small nations". In this image, the attitude towards the Other is transferred in the background, whereas the self-accusation and the grotesque-tragic attitude towards themselves gains priority. A clear distinction between these two images in a single author, even in a single piece of work, cannot be made as they interweave or move in parallel ways, all the same.

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Literary Genres in the 19th Century Macedonian Literature and the Dislocation of the Predominant (Authorial) Voice

Abstract: The specifics of the 19th century Macedonian literature to great extent goes beyond the strict genre issue, and opens up questions about the factual position of the variety of genres, that experience expansion and impossibility of genre systematization. On the other hand, treating the levels of heteroglossia (according to Mikhail M. Bakhtin), we have the opportunity to reveal how is it possible for one explicitly linear style (such as the medieval literary canon) to be outgrown by its offspring – pictorial style (in the Macedonian literature of the 19th century we can detect the beginning of the co-existence between the authorial and the narrative voice). We dedicate our inquiry to depicting the characteristic elements of that process concerning two specific examples – the autobiographical discourse in “Avtobiografijata” (Autobiography) by Grigor Prlichev, and the short story “Proshedba” (A Stroll) by Rajko Zhinzifov. At the same time, the variety of literary genres in that period provides us with a wide range of comparison overall. The fact that Prlichev’s autobiography is more than that – it comprises of several novel elements (spatio-temporal confrontations, merely assigned genre specification, divided subjectivity, different/confronting value stances, etc.) only confirms the validity of vast genre delineation. As to the Zhinzifov’s narrative, the absence of a wider plot structure (the fact that “nothing” actually happened) determines this short novel as very similar to the travel writings of that period (usually defined through their ethnographic, playful mode of historicity, and the distinctive range of fiction). The endeavor to acquire narratological and phenomenological inspection should enrich the specific analysis of heteroglossia.

Key Words: genre, autobiography, short narrative, generic heteronimity

The question of genre is one of the most important, and thus thoroughly investigated issues in literary theory and literary criticism overall. A certain sum of diversity must be acknowledged: namely, this theoretical term underlines various types of definitions and characterizations, which is why a unified explication cannot be found. If we analyze literature as “aggregate”, a productive force that is more than class, as referred by Alastair Fowler (3), then a mass of groupings will emerge – canonical/noncanonical texts (e.g. works considered as literature, or works on the margins), stratifications by genres, subgenres, literary conventions, motifs, tradition, literary vocabulary, etc. This

“classification” just highlights the illusion in which a multilayered (but also normative) term (such as genre) can lead us into. In order to understand this tentative status of the term genre, we should only recall the famous “evolution” of Tynjanov (Biti 428), through which the neglected, non-literary genres thread their way into the center, decoding and precoding the older features. Usually, this is confirmed by the so-called central conception of literature, that divides literary from non-literary genres. Setting this conception aside, we still need a quick overview of various definitions, and the specific implications that are meant by the broadly accepted aesthetic and poetic term genre (especially if a question of genre is raised in a quasi-normative environment such as the 19th century Macedonian literature).

Considering language, fiction/mimesis, and the dominant aesthetic criterion as one of the mostly used aspects in defining the genre, a common fallacy may arise – the fact that language is the medium, and not the main genre determination (although Nortrope Frye in “Anatomy of Criticism” treats literature as order of words); fiction, as stated by Fowler “is not so distinct concept, or not so related to literature, as to settle its definition very firmly.” (6) However, as to the aesthetic criterion, situation may appear to be more emblematic – depicting diverse strata and their mutual features, Roman Ingarden affirms the existence of heterogeneous (not ideal) configuration called literary work of art, which consist of defined strata, thus creating aesthetic qualities or system of ideas, spiritual force manifested in creation and formation (31). Ever since Plato, literature can be seen in the light of dichotomies, and divergenties – from the mode of copies, idols (*eidōlopoiikēn tekhnēn*), eikastic art to phantastic art, “the making of likeness to the making of appearances” (Ricoeur 11). Plato distinguished various genres according to the authorial voice – forms of fiction (tragedy, comedy), genres where the author speaks about himself (dithyramb), and a combination of these two types (the epic). This kind of stratification is fully accepted by Aristotle (Marino 42).

Adrian Marino traces the notion of genre through historical periods – from Alexandrine period and the Renaissance, in which the threefold distinction appear: narrative poetry, understood as merely an imitation, representative poetry as presentation of action, and allusive poetry, differentiated through its use of symbols and parables (42). It is obvious that the differentiations made between narrative and representative are merely functional – the role of the author through diegesis. The Classicism is the starting point of laws, principles, and separation of genres into categories of higher and lower status (Marino 50), but also the womb in which classic (formal) conceptions are conceived. However, 18th century is the century of retracing, and reexamination of classic notions, which leads to a 19th century broader classification, and appearance of new genres – detective story, gallant poetry, the farce, etc. Ernest L. Stahl affirms the important distinctions that words *Gattung* and *Art* delineate in German, as well as the differences between genre, mode, and kind in English (80). He points

out Schiller's and Lessing's statements about genres (*Formen*, as stated by Schiller), apprehended as modes of literary presentation. The essential element here is the vivid reception, the immediate answer of the audience. Goethe however uses the term *Naturformen*, excluding the term *Gattungen*, thus creating a new (and stable) ground for including lyric into the demarked (three folded) genre classification (Stahl 86). These statements only explain the specific position of literary history, regarding genetic evolution and transformations of literary artifacts.

Vladimir Biti in his dictionary of literary terms gives a notable depiction of the term genre, starting from German morphological poetics as a foundation for the structuralist and semiotic theory of genres: "Thus in morphological poetics a considerable difference was underlined between the natural and the historic, the Abstract and the specific, the constant and the variable dimension of generic entity, kind of motivation for the Goethe's distinction between *Naturform* and *Dichtart*" (427). Therefore, Todorov's assumptions of genres, that correlates with the notion of genre in Frye's criticism are not groundless. Accepting Frye's ideas of value characters and judgments, systematic approach, immanence and synchronic study of literary work, Todorov reaffirms the segmentation of genres according to the type of audience: drama (as a presented work of art), lyric poetry (works performed by singing), epic poetry (enunciated works), and prose (works under the act of reading) (16). This classification is added to the previous archetypes – romantic, ironic, comic, and tragic discourses. Although Todorov employs terms which are not exclusively literary (Reichert 66), yet this does not diminish the value of this treat, and the significance of the well-prepared hypothesis: "He (Todorov) speculates that 'the function of the supernatural [was] to protect the text from the action of the law and by that means to transgress it' (p.167). Function presumably implies the function for the authors and for their readers, and the law is both the written law of society and the individual's internalized censor" (Reichert 71). All these assumptions are crucial for the derived postmodern generic categories, such as discourse, writing, medium, communication, textuality, cultural poetics, discursive community, etc. (Biti 429).

If we approach to the question of genre from a phenomenological point of view, a several important remarks can be made, especially in highlighting the forgotten aesthetic value of the literary work. Ingarden's investigations refer to literary work of art as intentional creation, pertaining to and outgrowing a particular genre. The elements of intentional creativity have their source in the Husserlian philosophical accounts, especially in his transcendental phenomenology overall. Intentionality versus intuition is a sphere of *epoché*, thought as place (transcendent field) without subject, where subjectivity can be held into creation, and be manifested as existence. Thus in Derridean "Speech and Phenomena" writing becomes a substitute for the endless phenomenological voice, existing in the presence of the living present (40). This

phenomenological implications rearrange understanding of genre as normative concept – its characteristic becomes the interrelation between *Bedeutung* (as a *will-to-say*, power), and discourse in its potentiality. However, in order to be present any kind of expression (discourse, or traditionally genre) there must be a revival of the language in a form of speech (Derida 60), and a kind of touch between being (*Sein*), and the existence.

Ingarden's methodology inverts to great extent this Husserlian phenomenological reduction, but it also keeps up with the traditional postulates of the intentional act, and the noetic-noematic component. This can be noted in his observations of the nature of intentional object, created both in the complex area of states of affairs. First of all, Ingarden analyses the quasi-judgmental character of declarative sentences in the literary work of art (160-174), thus creating a kind of genre classification, concerning two specific functions: transposition of the pure intentional states of affairs into a given ontic sphere, and existential setting. In the symbolic dramas, there is not a typical transposition, or accommodation to the objectively existing states of affairs, but in the historical novels there is a complete connection, which makes the simulated states of affairs "quasi-incarnated, quasi-present" (Ingarden 171). Ingarden, evoking the representational function of the sentence, and sentence correlates, explains the developed states of affairs as an intentionally projected product of the meaning content. In describing the modes of representation, Ingarden gives a form of genre classification: works where thus-appearance of the object rises at the expense of his inherent qualities (which would be a direct distinction between poetry and prose), texts where the represented state of affairs depict potential stock of meaning (symbolic dramas, naturalistic works, etc.), different meaning material that can change the emotional quality of given text, dramatic/non-dramatic form of literary work, differentiated through the existence of "side text" (stage directions in drama) and main text, etc. The Bakhtinian notion of heteroglossia in the novel may be identified with the correlation of the main, and the side text. This kind of generic implications lead Ingarden to affirmation of the textual beauty as value character:

"The fact that we can orient ourselves through and through in the whole, that we can attain such 'penetrating perceptions' at all, and that nothing impedes us in this – the fact that one perception does not cover another and thus prevents us from attaining in one glance a 'survey' of the *whole* in all its parts, structures, and elements – all this seems to be involved in the peculiar phenomenon of clarity." (213)

All of these notions are also determined by the distinction between presentation as reproduction, and representation (in Ingarden's terminology), or genuine presentation as ideal objectification and representation at Husserl. However, although Derridean definition of "the law of the genre" acquires possibility of genre contamination and destabilization, Fowler affirms the appearance of sub/semi-canonical genres, through which the author can

reinvent, and change genre prescriptions: "In sum, prescriptive genre rules are indispensable; without them, normative criticism of any sort would be impossible." (29)

Macedonian literature of the 19th century provides us with a large genre delineation – from dominant forms (speeches, sermons) to latent, but increasingly present genres (letters, diaries, chronicles, biographies, autobiographies, etc.). The non-existing rules of genre in this discursive heteronomy (the only vivid ones are the rules of church sermons) create a hindrance to a more reliable, and consistent genre theory. In that way, the dislocation of the generic features may be widely observed, as to the fact that they do not pertain to any generic system. This heterogeneity, and the justification of this ambivalence can also be found in the theoretical accounts of Mikhail M. Bakhtin. He speaks of "speech genres" as methodological proof of the connection between individual speech act, and the previous (future) contexts. Tzvetan Todorov in his study of Mikhail Bakhtin considers genre as a central point of literary history, since it is positioned between the history of society, and the history of language. (52) Pavel Medvedev also affirms the formalistic definition of genre as fallacy of a certain kind, since genre is being understood as form of grouping, according to one dominant principle. That is why Bakhtin reworks this old-fashioned statement, and perceps genre as "a typical whole of artistic enunciation, its whole, completion, and justification. The problem of completion is one of the crucial problems in the theory of genre (...) Every genre, if it is an authentic one, is a complex system of modes and means of understanding, overcoming, and completion of reality." (Medvedev 200)

Bakhtin also suggests a sort of typology, according to which genres are a relatively stable forms (types) of utterances, that can be observed as primary and secondary. Primary genres (form family dialogue, novel, letter, to official documents and literary genres) are the primitive utterances studied by the behaviorists, structuralists, unlike secondary genres, which are included in transformation and interaction. Generic forms are less mandatory, and less normative for the speaker, yet more plastic and more vivid, thus creating diversity of its own kind (Бахтин, "Проблеми речевых жанров" 449). To Bakhtin, speaker (writer) is always free to select the speech genre he is about to employ, thus learning his mother tongue, and social interaction through the process of accepting the given enunciations. Genre finally gives utterance its specific determination, and exclusion from the complete reality, thus connecting it with the intonation, subject of utterance, and its intention (this is the spot where Bakhtin directly opposes the traditional phenomenology).

Genre as modeling component is totally meant in terms of speech qualities and utterances, although Bakhtin's circumspections respectively overcome the classical dichotomy written/spoken. Throughout Bakhtin's considerations of genre, the idea of heteroglossia becomes its vital part – the ability to incorporate "a speech into a speech, utterance into (and of) some

utterance" ("Marksizam i filozofija jezika" 128). This kind of framing here alludes to the main point of our article as well – sort of historical perspective, through which genres can be specified, and determined as diachronic. That is why Bakhtin reveals a four folded structure into the whole historical perspective: authoritative dogmatism (rendering medieval literature as part of this period), characterized by the tendency to exclude, and separate the two speeches (through the dominance of the direct speech, and the content over the form); rationalistic dogmatism throughout 17th and 18th century (stigmatized with the dominance of modified direct speech, and the analytic modification of the indirect); realistic individualism (18th and 19th century, Renaissance, observed through the deletion of the borders between the authorial voice and the voice of the Other, highlighted in comments and retorts), and relativistic individualism, which designated the whole modern literature, especially discernible at Bely, Dostoevsky, etc. as a dissociation of the authorial context into the manifested voice of the Other.

Although Bakhtin's analysis rearranges and inspects the syntactical changes into the structure of a given literary work, his statements can be fully accepted as valid – in the 19th century Macedonian literature a sort of belatedness can well be noted (concerning Bakhtin's concept), and the way how authorial context dissolve into the otherness denotes a sort of residual dogmatism (rationalistic), that can be analyzed through the living authorial voice, which can be found in a modified context where the voice of the Other is penetrating. This type of interference marks this whole period, thus creating a possibility for this specific kind of literature to claim its original status, and differential position into the artistic world. Although Bakhtin speaks of value stance, the variety of determinations (as well as the four folded classification) does not include a specific value character, that is imposed onto the literary field (or renderings, such as significant, well-prepared, artistic, more successful literature, etc.). This is the reason why this kind of formulations should be avoided when it comes to the 19th century Macedonian literature as well.

In order to achieve a justified account of this process of dislocation, we focus our analysis on two significant texts in Macedonian literature of the 19th century: the narrative "Proshedba" (A Stroll) by Rajko Zhinzifov, and the autobiographical novel "Avtobiografijata" (Autobiography) by Grigor Prlichev. Zhinzifov's short novel (narrative, sketch) is a crucial part of Macedonian literature, since it marks out the beginning of specific narrative discourse as a form of short travelogue, characterized with a sort of new glance, renewed experience. There is nothing between its dominant elements that gives us right to render this text a short novel (except the author's paratextual note, which describes the significance of genre determination). However, this qualification is followed by two proverbs, one affirming the way of addressing the evil (designating the national and the religious subjugation of Macedonians), and the other underlining the beauty and importance of folk inheritance. These two

elements can be seen as a signal of metatextuality as well (Genette 4), since the component of significance is far beyond the technical element that paratext involves – here a specific critical relationship with Dimitrija Miladinov is derived, and with his activity in rousing people’s deliberateness of vernacular language, folk education, and religious sermons. At the same time, it also characterizes the whole context of Macedonian literature of the 19th century.

This narrative discourse begins with a long description of the beauties of Macedonian nature. These passages, which are present in diverse places through the text, designate the implicit romantic poetics, saturated with lyrics, and emotional stances: changing of colors in form of contrast, impossibility of finding adequate words to describe, and a sort of decontextualization – narrator’s judgment of contemporary French fashion dissolves into his figure, since he is described as a young man smoking a French cigarette (where we can see the typical author’s comment in dialogue with the narrator’s). The specific narrative ideology is then transformed into a vivid discussion of churches, and their economic situation. This image, previously determined by their arrival at uncle Stojan’s house, again depicts the existence of confronting accents (the Ottoman and Greek political and religious influence versus people’s voice), although the dominant ideological standpoint is realized in a form of polemics. The appearance of narration concerning events, characters, situations is subordinated to a certain ethnographical description of rituals and customs, in contrast to the concrete deeds and actions of the day-to-day life. The factual dislocation of dominant accents can be found particularly in the description of Zdrave’s and narrator’s clothes – detailed image of the clothe components on the one hand dislocates the persistent ideology, which makes fun of this unusual practice, but on the other it underlines the dominant voice by rendering it good, and desirable: “In that moment they brought us two woolen pillows, home weaved, and filled with straw; they bend them over, since we were dressed up by the latest fashion, i.e. in French style: in white trousers, white vest, white silky collar, small fez medzidie, all stylish, and covered with pomade. When we sat down, the little children started to laugh, because our tight pants did not allow us to sit freely, and one of them (it was obvious that he was more sharp minded) shouted: - A stork! A stork!- and a guffaw spread out among kids. – Oh, you, son of a bitch!- cried out the old man. – Catch him!” (Жинзифов 153).

Consequently, the narrative draws out the most important figures of Macedonian cultural heroes as a direct intertextual bond with the past, and focuses on the significance of the “written word”. This element evokes several implications – Derrida, considering the existence of phenomenological voice as a creator of “geistige Leiblichkeit” (in Husserl’s words “living presence”) treats genesis as non-existence, and gives to writing a privileged position (Vlaisavljević 20-24). In Husserl’s terminology, genesis has 5 levels: authentic evidence, retention, remembering, communication, and writing. In Zhinzifov’s narrative, the notion of historical retention is actually a remembering, transformed and

enriched with certain colloquial mundane re-telling (a sort of story). There is a kind of story in initiation, narrated by uncle Stojan (the possibility of illegal marriage of his son). Instead of conveying a truthful and simple event, Zhinzifov decides to implement such an occasion, through which the common knowledge and rituals are being reinvestigated: "The ruddiness of their cheeks was gone; their faces were not white nor yellow. A heartfelt bitterness was obvious; a sorrow in their souls. When heart is in pain, it wishes to relieve itself from that suffering, searching for something better, more free. However, when the heart does not know or cannot achieve what it is looking for, then the tears are its only consolation." (Жинзифов 159)

The ethnographical description of the village opens up the relationship between the internal and the external qualities and beauty – virtues of people are arranged in a correspondent environment, thus underlining the dominant ideological voice. This quality can be seen as most similar to travel writings: "The nature of a given piece of travel writing depends on its individual mix of informative and poetical components. However, this does not depend solely on measurable, intrinsically textual features, but also on its readers and their interest and filters. (...) In comparison, a typological contrasting of 'report' and 'narration' can only be of provisional value." ("Imagology: The Cultural Construction and Literary Representation of National Characters" 446) Actually, the main imagological representation is realized as a contrast between what is occidental, and the folk culture, but it deeply affects the genre as well – through travel writings the importance of acquiring a knowledge of the unknown, the Other becomes its *differentia specifica*, and this narrative as a mixture of travelogue, and short story represents an awkward example of the co-existence between the familiar, and the unknown. Leaving all the transparent dominant ideology and moralization aside, which cannot be denied, this narrative also signifies the possibility of existing as other, being as a conflict of tendencies, where the dominant one prevails, but never totally undermines the presence of the different one, consistent in its refiguration and transformation. The correlation of two voices is something perceptually realized in the whole 19th century Macedonian literature.

On the other hand, Prlichev's autobiography can be rendered novelistic, since its basic elements show to great extent the possibility of mixing genres, and type of heteroglossia known in the novels overall. Analyzing spatio-temporal unity of the author and the character, Mikhail Bakhtin gives an important observation of meaning unity of the character, describing genre as one of the transgredient meaning moments, through which this character is being artistically completed. Bakhtin juxtaposes the confessions and the autobiography, considering the first as a certain form of "prayer" and "moral" ("Autor i junak u estetskoj aktivnosti" 161), and the second as "the closest transgredient form through which I can artistically objectify myself, and my life." (162-163) Although Bakhtin speaks of the whole consisting the author, and

the character as distinctive, and diverse, this equivalence is not the primary goal of autobiography (there can be two different types of biographical value modeling of life, similar to chronotope: adventurer, and socially living as non-historical dominance, through which character is shaped). Bakhtin clearly notes the ingeniousness, and consent of the author and the hero into the autobiographical discourse, as well as their necessary experience of themselves as other. Auto/biography considers the reader as transcendent element, and as a person who takes over the author's assignment.

In Prlichev's autobiography the element of transgression, and re-contextualization of the reader as an author can be seen at the beginning, where the (author's/narrator's) final decision to write is directly related to the question, and the action of reading. Natasha Avramovska inspects Lejeune's "autobiographical deal" (37), stated as author's confirmation of the authorship. The naïve correlation between the author and the hero implies the pragmatic context. Prlichev describes the most important moments of his life, actualizing a discreet literary relation with Homer's "Iliad", which he had translated fourteen years before he wrote his autobiography. This autobiography consists of several inserted stories, which trace the novelistic background of the text. His mother as a character is the holder of heteroglossia – she is described as a typical Homeric hero, but the gender qualification (she is woman, after all) positions the internal polemics, and the social perspective (she is working as a labourer "in the houses of the others"). This kind of conflict of accents can be widely seen through the scene, where the enunciated blessing is actually a reproach transferred through the mode of irony. The specific act of character's shaping can also be seen through the narrator's melancholy, as a rendered feminine sickness, according to Schiesary (93-95). Chronology, and historical events follow the experiences, and the dominant emotional moods of narrator, which is an interesting example of duality, in the same way that we can note the mother as an adventurer character versus narrator as a socially dominant type (that in fact destroys the proposed Bakhtinian model of chronotope).

Prlichev's mother Neda, depicted as a classical antique hero, also has a unique development – from the alleged divinity to her fall (namely, the scene of her falling of the black mulberry implies the existence of duality in her character, and displacement in a form of rearranged masculinity): "- It is nothing, - she said, lifting her head, and she saw her middle finger of her right hand sprained between the first and the second ankle, terribly twisted. Although she was dizzy from the fall, she started to pull her dislocated finger with all of her strength, until the bones creaked and set themselves into their physiological state." (Прличев 56) One of the main elements in Prlichev's autobiography is his acquaintance with Dimitrija Miladinov, directly confronted with the dominant ideology (Greek education and sermons). The effect of imagological appearance conveyed in a form of polemics again states a crucial difference – the ideal of antique Greek heritage is opposed to the contemporary subjugations, thus it can

be noted that the image of the Other is only a result of tendencies, and systematic oppressions (again juxtaposed with Prlichev's idealization of antique moral qualities).

There is a whole chapter dedicated to his artistic creation of the poem "Serdarot" (Sirdar), which is an authopoetical dialogue with the other as oneself. After the indicated death of Brothers Miladinov, this autobiographical discourse becomes more critical, and at the same time more a form of chronicle of events. The way Jakim Sapundziev and Prlichev involved into the spread of national education is related to achieving an economically higher status, and new position toward his mother. Here, a metatextual comment intersects the narration: "I would like to tell you something else: the described Neda in 'O Armatolos' is my mother, and Neda's dream is my mother's dream. It is so true that mother's love helps writing as well." (Прличев 80-81) Prlichev's stay in the prison in Debar inserts another story in the whole, especially through the medium of the dream, which anticipates the recent rescue (here, a form of divine help as a chivalric chronotope element is noticeable, especially if we take into account the Hellenistic influence over Renaissance literature). Another hybrid component can be observed – the stay in the prison during the Ramadan feast (in accordance with the national, and religious Other) is a perfect presentation of specific autobiographical poetics: hero is experiencing himself as another entity, enforced with the whole situation of identity's change, again allusive in intertextual sense. However, the end of this autobiography underlines another displacement – discourse becomes aggravated, and transforms into an intimate confession of author's inherent state. He is hardly disappointed with the perception of his "common Slavic" translation of the Homer's "Iliad", and this description reaffirms the monological stance, and value point of view. Until the end, all of the nuances discernible in this autobiography become unilateral, and merge into one dominant accent. However, this does not diminish the beauty of this polyvalent structure, which labeled the whole epoch as creatively new, and literary alive.

If we take into account all of these ways of creating generic heteronomy in the 19th century Macedonian literature, we can observe the kind of generic prescriptive rules shaped into an ideological horizon, that does not discriminate other value stances, and represent an exile for socially, and nationally subjugated peoples/authors.

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Le déplacement vers l'univers intérieur – forme de sauvegarde

Abstract: Dans le roman écrit par Luan Starova, *Le temps des chèvres*, le mouvement de la population de bergers des montagnes vers la ville de Skopje symbolise la dislocation de l'ancienne mentalité traditionnelle, pour être remplacée avec « la nouvelle idéologie » communiste afin de construire le nouveau monde. La construction de ce monde suppose une double dislocation : géographique, concrète et à l'intériorité de l'individu, sous la forme du dédoublement. Dans les Balkans il y a une forme intime de relation entre l'histoire et l'être humain. La rencontre des deux mondes (le village traditionnel et la ville) devient la rencontre de deux mentalités, surtout du point de vue idéologique et moins dans le champ de l'anthropologie culturelle, car l'intellectuel qui se sauve dans son univers intérieur a les mêmes nostalgies que le garçon qui garde les chèvres en plein centre ville. Les formes de sauvegarde deviennent des micro-espaces : le coffre-fort, le tiroir, les livres, les maisons, l'univers intérieur, car les macro-espaces du pays, de la ville, du marché central, les espaces ouverts sont paradoxalement trahissant. Les topos chez Starova, imaginés concrètement et symboliquement, sont la confrontation entre deux idéologies – l'une, traditionnelle, très forte dans les Balkans, et l'autre dictée par la politique, sans racines dans ces régions. *Le château* – en effet le *Kalé* – la forteresse reste un micro-topos conservateur auquel se rapportent les vertiges de la politique et de l'histoire.

Mots-clé : macro-/micro espace, sauvegarde, idéologie, allégorie, Balkans

Les moments de crises politiques, historiques, provoquent des tourments dans le moi de l'individu et ses rapports avec l'espace, dans « la dissolution du Moi », sur laquelle parle Gilles Deleuze, se modifient, créant « une ontologie de la multiplicité » (F. Guattari), une métaphysique de l'évènement, comme les aspects de la post-littérature, où l'importance accordée en avant à la gnoséologie en art, se transfère à l'ontologie. Roman allégorique, *Le temps des chèvres*, récapitule, au-delà du drame de l'instauration du communisme dans un petit état méridional de l'ex-Yougoslavie, les couches des influences culturelles, historiques et politiques des Empires (Macédonien, Romain, Byzantin) qui ont toujours disloqué les frontières, ainsi que l'espace intérieur, et intériorisé, celui, assumé, où prévaut par rapport aux mutations passagères : « Le fait que les pays balkaniques aient été une part d'un système unitaire du point de vue administratif, l'Empire Ottoman, et le fait qu'ils aient souffert d'influences de la part d'autres empires voisins, austro-hongrois et tsariste, ayant représenté un important élément qui a déterminé une vision réaliste-mythique sur l'histoire » (Alexe, 2009 : 200). L'anthropologie culturelle contemporaine apporte la notion de *proxémique* – « l'étude de la perception et de l'utilisation de l'espace par

l'homme » (Hall, 1981 : 191) – donc dans le domaine de la littérature, la connexion de l'espace avec le personnage en est un exemple d'interagissant.

Les personnages sont porteurs d'espace, et celui-ci capte les plus importantes expériences. Philippe Hamon, étudiant le statut de la sémiologie des personnages, parle de l'existence des trois catégories : les personnages référentiels, parmi lesquels, ceux allégoriques aussi, qui envoient « vers un sens plein et fixe, établi par une culture, à rôles, programmes et attributions stéréotypés, et leur compréhension dépend directement du degré de participation du lecteur à cette culture » (Hamon, 1982 : 122) ; Personnages qui signalent la transformation, le changement et qui trahissent la présence de l'auteur dans le texte – l'enfant-narrateur ; les personnages-anaphore qui font la connexion entre les divers segments du texte, dispersés spatialement et temporellement, ayant une fonction de cohésion, d'organisation des divers niveaux narratifs, extrêmement nécessaires dans le paysage protéiforme ontologique moderne, provoqué par la dispersion du Moi, typique pour les diverses formes de dictature aussi. Čanga (Melko Melovski, devenu le Grand Chevrier – appellation générique qui transcende la nature privée) pourrait être un tel personnage anaphorique, de la liaison avec l'histoire mythique de son peuple, mais des réalités matérielles centrales aussi, par exemple le château et la place, espaces nodaux des alluvions de la vieille histoire et de l'histoire nouvelle. Le rôle anaphorique joue aussi le leitmotiv « le temps des chèvres » - point de repère, souvenir d'un chronotop idyllique, mythique, destiné à corriger les horreurs du présent : « le sang coulait, un sang vicié par les spoliations et les liquidations faites en secret ou en pleine lumière, hautement et fortement. Heureusement dans la ville coulait un blanc et généreux flux – le lait des chèvres – qui, par opposition avec le sang altéré rapprochait les êtres humains de n'importe quelles nationalités, confessions religieuses ou origine sociale » (Starova, 2000 : 32). Le roman de Starova, *Le temps des chèvres*, se tisse en ayant comme fondement le personnage collectif référentiel allégorique – les chèvres -, mais les autres catégories sont présentes dans le texte à différents degrés. La sollicitation des bergers pour bâtir la nouvelle société socialiste-communiste, leur métamorphose en prolétaires sans vocation s'annonce dès le début comme un échec, parce qu'ils arrivent dans la grande place centrale de Skopje, accompagnés de leurs troupes. La place devient un personnage-anaphore, un espace coagulant : « regardée de presque tout les angles, la place centrale captivait notre regard » (Starova, 2000 : 9). Le déplacement des bergers depuis les montagnes environnantes, des paysans qui ne faisaient pas encore partie des fermes collectives est le premier pas vers la fermeture progressive de l'espace vital ; tout semble se transformer en son contraire au niveau symbolique : le renoncement au large espace de la liberté, en espérant qu'un compromis sera possible est, au début, le transfert de la vie réelle, préservée dans les montagnes, dans l'espace urbain, étouffé déjà par les règles du nouveau monde, surveillé par les autorités du parti et de l'administration de la ville ; temporairement, « la

ville s'animaient grâce à l'influence des montagnes, transmise par les nouveaux habitants » (Starova, 2000 : 11). La leçon historique apprise dans les Balkans a été le fait que les autorités des divers empires (maintenant, celui qui est communiste) sont provisoires, les choses sont instables et que la matrice du temps mythique, dans un espace osmotique, reste au-delà des manifestations temporaires, qui ont le rôle de provoquer et de stimuler la manifestation des structures fermes, profondes : « Dans le territoire du même univers romanesque, le sentiment du temps, ainsi que le sentiment de l'espace, dans n'importe quel texte, font partie d'une vision unificatrice, transformée par chaque création dans un autre registre tonal, mais dont la profonde structure n'est jamais modifiée » (Pamfil, 1993 : 23). Le salut adressé sur la place par le secrétaire du parti traduit la nécessité de rompre avec le passé, de l'histoire organique, la nécessité de la dissolution du moi pour que le nouveau monde communiste soit instauré. La déception provoquée par le fait que les paysans sont venus, accompagnés par leurs troupeaux, est dissimulée dans un discours sur la manière de vivre pré-communiste des bergers, destiné à une approche, mais qui augmente le sentiment d'aliénation. Pour les habitants des montagnes, la maternité et l'existence des chèvres dans la vie de la famille se superposent, en conditionnant la vie. La même chose s'insinue dans la vie de la ville, sauvée de famine par la présence des animaux. Les gens des espaces libres commencent à vivre une expérience différente de l'espace vivant, parce que les logements offerts sont petits, sans espace pour les animaux, isolés temporairement dans des usines inachevées ou dans les parcs à moutons des fermes collectives près de la ville. Pas préparés pour une nouvelle manière de rapport avec le monde, les personnages mêmes, porteurs d'un type spécial d'espace, cherchent fébrilement des compromis, à l'illusion du provisoire : « L'expérience de l'espace est un véritable passage sémiotique – sous la forme du flux ou du parcours (professionnel, touristique, de *loisir*) ou ancrage dans le réel – sous la forme des *territoires possédés* (terrain, maison, espace public, provisoirement occupés) etc. » (Roventă-Frumușani, 1999 : 207). En effet, la possession de l'espace est refusée au nom de la possession collective, familière pour eux, mais pour laquelle ils ne peuvent pas décider cette fois-ci, ce n'était pas une possession collective librement assumée. Tour à tour, dans le contexte du même espace géographique, s'esquisse un double regard, où les groupes se sentent étrangers, ils vivent ce que le comparatisme appelle « l'expérience de l'étranger » (Pageaux, 1996 : 83) les contacts avec l'espace symbolique de l'Autrui restent à l'extérieur, fragiles, la place centrale de Skopje étant incapable les concilier.

L'arrivée des paysans dans la ville produit un transfert de la pensée libre et de la solidarité. L'adaptation, micro-spatiale premièrement, est la condition de la survie : « Immédiatement après leur installation, ils ont réorganisé l'espace des maisons abandonnées ou à moitié vides et ils ont ajouté aux logements des chaumines pour les chèvres, à feuilles mortes et à foin » (Starova, 2000 : 26). Arrachés de leur libre espace, les troupeaux ont besoin de s'accoutumer au

nouvel habitat, en gardant les caractéristiques essentielles. Il y a une fusion du temps politique et historique avec l'espace, qui se fausse, se reformate, cherchant spontanément à garder la substance (le Quartier des Chèvres). Au niveau romanesque, l'allégorie offre générosité aux structures spatio-temporelles : « Dans le chronotop littéraire-artistique se passe la fusion des indices spatiaux et temporels, dans une assemblée intelligible et concrète. Ici le temps se condense, se comprime, devient visible de point de vue artistique ; mais l'espace s'intensifie, pénètre dans le mouvement du temps, du sujet, de l'histoire » (Bahtin, 1982 : 294). Les dignitaires de parti, les fonctionnaires de la mairie reçoivent des laitages, qui nourrissent, concrètement et symboliquement, le corps et l'esprit, tandis que l'ordre de mise en application de l'extermination des chèvres est gardé dans le coffre-fort du maire ; le silence complice signifie l'occupation et la coloration symbolique de l'espace intérieur comme forme de résistance. L'invasion des chèvres dans les espaces publics – magasins, pharmacies, théâtres, places – exerce la fascination de la liberté en train à se perdre.

Le moi narratif à l'âge de l'enfance reçoit les événements de la maison trouvée au milieu du Quartier du Chevrier, maison qui traduit, de point de vue architectonique, l'interférence des cultures – du style européen et de celui ottoman. Membre d'une « famille balkanique déracinée » (Starova, 2000 : 40), arrivée à Skopje avec des nombreux livres, écrits en alphabet arabe, latin, cyrillique – la lettre devient dépositaire d'espace -, il reçoit les événements par l'œil de l'enfant qui décode à sa manière les caractéristiques de l'allégorie. Le père de la famille, licencié de l'université de Constantinople, trouve les solutions des problèmes pragmatiques dans les livres, qui deviennent un autre micro-espace sauveur ; le livre, à côté des anciennes occupations liées à l'élevage ont une fonction récupératrice, refaisant la connexion avec la normalité. Venant de l'intérieur de l'Empire Ottoman, il voit, maintenant de l'extérieur, l'influence du soi-disant esprit janissaire sur la région de longue domination de cet Empire et qui a comme point de départ l'idée qu'il est plus facile de couper la tête levée.

L'achat de la chèvre, bien désirée, apporte, même dans la famille, le personnage-anaphore par le leitmotiv énoncé, coagulant l'espace de la ville Skopje, au-delà d'idéologies, positions sociales, diverses affiliations : « Pour nous, les enfants, comme pour notre maison, cette chevrette achetée par mon père a poussé les portails et c'est ainsi que, d'une manière sûre et irrévocable, nous sommes passés dans le temps des chèvres » (Starova, 2000 : 61), assimilé, pour le narrateur, à l'univers de l'enfance, mais pour les idéologues du temps, à la réaction, à la restauration. « Les portails poussés » annulent les différences de niveau où le topos se subdivise prévalant temporairement. Čanga et les bergers d'un côté, le narrateur et sa famille d'autre côté, viennent d'espaces différents, ayant d'autres histoires culturelles et d'autres expériences collectives et individuelles : « Les bergers ont été déracinés de leurs foyers situés dans les montagnes, comme nous-mêmes de notre région natale restée sur la rive du

lac » (Starova, 2000 : 69), beaucoup de temps étant consacré, dans leur maison sur la rive de Vardar, « un îlot inaccessible », restant même au niveau symbolique dans un espace insulaire, d'auto-isolation protectrice. Dans l'échange successif narrateur-narrataire (Čanga enseigne à l'intellectuel arrivé d'Empire, la vive expérience des chèvres et celui-ci enseigne au berger les choses apprises d'une manière livresque, inaccessibles à un analphabète, en lui faisant une véritable exposition historique et culturelle de la signification de cet animal – la chèvre – essence de la vie et de la liberté), il donne une identité à ce nouvel espace, trouvant, au-delà des nuances, les conclusions concernant les expériences révolutionnaires qui dégénèrent, inévitablement, par des formes d'humiliation de l'être humain. Le déracinement s'assimile au piège, auquel il cherche à s'échapper par la restauration du topos originaire dans le Quartier du Chevrier, autre solution d'auto-illusion temporelle trouvée par le Grand Chevrier, qui refuse, dès le début, n'importe quelle forme de compromis réel. Dans un topos formé à la confluence des civilisations, des divisions confessionnelles, ethniques, de la succession des empires qui ont hérité et appliqué le dicton laissé par les Romains *Divide et impera*, on peut difficilement établir qui sont les envahisseurs barbares et qui sont les autochtones civilisés, parce que les rôles se sont changés au cours de l'histoire, sédimentant un certain profil spirituel de surface, avec de nombreuses couches profondes, imprévisibles dans les convulsions de l'histoire. De parabole en parabole, *La chèvre de Monsieur Sequin* d'A. Daudet, lue aux bergers, est prémonitoire pour les conséquences de la prise en charge du risque et du renoncement à l'espace sûr, mais restrictif, à la faveur de la liberté. L'image-effigie fixée dans l'esprit du Grand Chevrier, comme suite des soirées culturelles entre lui et l'Intellectuel qui avait gardé sa famille à l'abri, loin des intrusions des idéologies politiques et confessionnelles, est celle des chèvres se promenant ensemble dans le forum romain : « Nous conviendrons donc d'appeler imaginaire un ensemble de productions, mentales ou matérialisées dans des œuvres, à base d'images visuelles (tableau, dessin, photographie) et langagière (métaphore, symbole, récit), formant des ensembles cohérents et dynamiques, qui relèvent d'une fonction symbolique au sens d'un emboîtement de sens propres et figurés » (Wunenburger, 2006 : 10). L'imaginaire matriciel est une composante de la liberté et il se garde comme un micro-topos de la mémoire archaïque ; N'importe quelle forme de coercition est une distorsion pour laquelle on cherche des solutions correctives sur place, parce que « maintenant, difficilement on pourrait sortir quelqu'un de sa cage balkanique » (Starova, 2000 : 142), l'espace balkanique entier étant une succession de cages et chaque maison se transforme en une petite forteresse » (Starova, 2000 : 142) en même temps avec la disparition de Čanga, cherché par les autorités. Le déplacement vers l'univers intérieur se passe de deux manières : volontairement, les gens vivent un isolement auto-protecteur ; contraints, ils vivent aussi une isolation imposée par l'idéologie communiste, qui désirait l'oubli du monde libre. Les

musées du stalinisme, présents dans les autres pays de « l'homme nouveau » sont d'autres micro-espaces qui symbolisent la réclusion forcée, l'uniformisation par le meurtre de la divinité dans l'âme de l'homme, mais par la rupture avec le stalinisme des anciennes républiques yougoslaves, le désastre final a été évité. La visite des autres républiques balkaniques confirme au chevrier le moment de crise, l'instauration du monde-cage, où il y a un autre déplacement de partisans aussi, vers l'espace central, après la période de gloire dans les montagnes. L'intellectuel identifie un mythe balkanique de l'autodestruction dans la succession trop rapide démolition-construction, « exaspéré du mythe sacrificiel de l'architecte » (Starova, 2000 : 194), se perpétuant « le pire blasphème balkanique : la mort de la chèvre du voisin ! » (Starova, 2000 : 195). Le refuge dans le labyrinthe des livres sauve l'être au niveau individuel et micro social – la famille, mais au niveau macro social, le topos s'imprègne d'éléments étrangers pour la nature de la place de l'homme, générant un dédoublement qui va construire une couche fragile dans la multicouche balkanique.

Le retour dans les entrailles du Château-forteresse est la soustraction de l'histoire en déroulement, de topos concret perçu comme hostile, menaçant, étrange – parce que « l'espace est le corrélat nécessaire du temps. Logiquement, le cas particulier, individuel, est déterminé en référence à deux coordonnées, l'espace et le temps » (Watt, 1982: 33) et la rentrée dans le mythe vu comme quintessence de l'histoire, en archétypes connus, destinés à la préservation des valeurs de la vie et du pouvoir, devenant le but des conquêtes par les empires successifs: „qui domine le Château possède le pouvoir sur l'esprit de la Cité et voit s'ouvrant devant lui les chemins qui portent vers les vallées du Nord, du Sud, vers la mer...” (Starova, 2000: 233). Les micro topos reçoivent, dans ce roman, une forte valeur symbolique, prévalant sur le macro topos par sa valeur de préservation, moins exposée aux vulnérabilités. Si le monde extérieur est devenu une succession de cages, l'intérieur du Château est devenu une succession de grottes où Čanga et ses chèvres se retirent, provoquant l'éclat, quelque temps, une source de lait – source de la vie qui continue n'importe où, et l'Intellectuel « restait retiré dans la forteresse de ses pensées, à côté de ses livres muets » (Starova, 2000 : 248). La liaison organique entre le Château et la ville fonctionne comme un système de vases communicants: Château et maisons composent un grand espace commun, scellé par « la forteresse de la peur » (Starova, 2000 : 249). En n'ayant pas la preuve de la mort du chevrier et de ses chèvres, le château continue son rôle de médiateur d'espaces et de continuateur de l'histoire vivante qui, à un moment donné, s'ajoute au mythe.

Histoire et mythe fusionnent en allégorie, le lait éclate des abîmes labyrinthiques du château, devient une sorte de connexion organique, vive avec le passé, ne permettant pas les insertions d'un système, considéré étranger pour la nature de cet espace, et se greffant sur l'évolution spontanée, authentique : « Ici, dans les Balkans, où prévaut surtout le moment présent, le respect pour

l'histoire pourrait sembler un paradoxe, mais c'est une modalité de ces gens de rappeler à l'Occident et peut-être à eux-mêmes, les faits de leurs ancêtres, justifiant par la splendeur du passé byzantin et par les vicissitudes du présent leurs prétentions et l'état parfois lamentable du présent » (Alexe, 2009 : 206). Le roman *Le temps des chèvres* peut être lu comme une gradation de la fermeture de l'espace – les montagnes d'où les bergers sont venus, la place centrale de Skopje, le château-forteresse, la maison, le cabinet, le coffre-fort, le tiroir, le livre, l'intérieur émotionnel – parallèlement à la perte de la liberté. Paradoxalement les larges espaces signifient le danger, la fausse liberté, autant que l'espace fermé est l'unité protectrice. Le Château-forteresse, en effet le Kalé, reste un micro topos conservateur, auquel se rapportent les turbulences de l'histoire : « Surnommé 'le Château' dès l'époque ottomane quand il fonctionnait comme une grande caserne, la forteresse reste pour toujours le seul symbole des empires disparus, de chaque empire, condamnés inévitablement à la déchéance [...] » (Starova, 2000 : 7), et le temps profondément subjectivisé, balkanique, arrêtent leur écoulement par perpétuation. Le topos chez Luan Starova, imaginé concrètement et symboliquement, est la confrontation entre deux idéologies – l'une traditionnelle, très forte dans les Balkans, et une autre dictée par la politique, sans racines dans ces régions.

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Écriture et déplacement : les retrouvailles de soi comme autre dans le roman *La chaise d'Elie* d'Igor Štiks

Abstract : Rejoignant les réflexions contemporaines sur la perte de l'emplacement fixe et des identités stables dans un monde transnational et postcolonial, nous allons nous pencher dans cette étude sur les implications théoriques du déplacement et la déconstruction de l'enracinement identitaire dans le roman *La chaise d'Elie* d'Igor Štiks. Suivant la quête identitaire de Richard Richter ayant comme point de départ la ville de Paris, ce roman transgresse les narrations traditionnelles de l'origine, de l'appartenance et de la consanguinité, et nous mène jusqu'au cœur de la ville de Sarajevo en pleine guerre. C'est justement dans la cité détruite par le conflit ancestral du sang que le héros œdipien de Štiks, violant le sacrement des frontières des identités exclusives et pures, de la parenté et de la communauté ethno-nationale, se découvre, sur la chaise d'Elie, comme un étranger - à soi-même. Traçant les détournements de sa quête d'identité, déconstruisant la circoncision de celle-ci, Igor Štiks nous offre un récit de voyage initiatique jusqu'au centre décentré de soi-même. Présenté sous la forme de récit testamentaire du protagoniste-narrateur, nous entraînant dans ses dérives jusqu'au carrefour des identités hybrides et partagées, *La chaise d'Elie*, finalement, est aussi un roman sur l'écriture comme destinerrance.

Mots-clés : identités hybrides, enracinement identitaire, déplacement, déconstruction, Igor Štiks, *La chaise d'Elie*

1 . Présentation du roman et de l'auteur

La chaise d'Elie (2006)²⁴⁶ est le deuxième roman d'Igor Štiks, né en 1977 à Sarajevo. Lors de l'éclatement de la guerre en Bosnie, en 1992, Štiks a 14 ans, et il est obligé de quitter la ville de Sarajevo assiégée. C'est alors que commence sa vie en déplacement constant, déracinement dont son écriture s'imprègne. Ainsi, après avoir terminé des études de littérature et de philosophie à Zagreb, Štiks a vécu et travaillé, entre autres, à Vienne, Paris, Chicago, et, ayant soutenu un doctorat en sciences politiques, est actuellement en résidence postdoctorale à Edinbourg. Štiks est une des figures majeures de la littérature croate et bosniaque contemporaine, auteur de plusieurs livres, essais, articles, études théoriques et éditeur de plusieurs anthologies littéraires. Son premier roman, *Le château en Romagne* a reçu le prix du meilleur ouvrage débutant en 2000 en

246 *Elijahova stolica (La chaise d'Elie)* a été publié initialement par Fraktura, Zagreb en 2006 et paraîtra en français aux Editions Galaade, en 2012, sous le titre : *Le serpent du destin*. Nous avons préféré cependant garder, pour les besoins de cette étude, la traduction du titre originel du roman : *La chaise d'Elie*.

Croatie et a été traduit en plusieurs langues, tandis que *La chaise d'Elie* a obtenu, dès sa sortie, les plus prestigieux prix littéraires croates (Gjalski²⁴⁷ et Kiklop²⁴⁸) et a déjà été traduit et publié dans de nombreux pays, parmi lesquels la Macédoine en 2007.

2. La quête originaire de Richard Richter : Paris-Vienne-Sarajevo

« Tout récit est un récit de voyage » écrit le philosophe Michel de Certeau (1971). Ainsi *La chaise d'Elie* raconte-t-il l'odyssée atypique de l'écrivain autrichien Richard Richter qui le mène de Paris, en passant par Vienne, jusqu'à Sarajevo. En effet, à 50 ans, Richter, intellectuel européen d'après-guerre, fera une découverte qui bouleversera radicalement sa vie et provoquera son suicide. Dans son roman, Štiks nous narre le dernier chapitre de la vie de ce dernier, dont l'écoulement, par une coïncidence fatale, commence le 6 avril à Paris, le jour même où débute la tragédie de Sarajevo dans les Balkans. Après l'échec de son mariage, confronté à la crise émotionnelle et créative, Richard Richter, cet intellectuel engagé qui a passé sa vie à lutter contre les méfaits du nazisme, décide de quitter sa vie parisienne agitée pour retrouver le havre paisible de sa Vienne natale, dans l'appartement de son enfance où vit encore sa vieille tante Ingrid, sa seule famille restante (sa mère Paula étant morte après l'accouchement, et son père, Heinrich Richter, soldat du troisième Reich, s'étant suicidé peu après la fin de la guerre). Mais là, dans un coffret secret enfoui dans le mur, il fait une découverte radicalement déroutante: il retrouve le carnet de sa mère Paola, contenant une lettre intime adressée au véritable père de Richard, un certain Jacob Schneider, juif communiste originaire de Yougoslavie, plus précisément de Sarajevo, qui fut arrêté par la Gestapo avant même d'avoir eu l'occasion d'apprendre qu'il allait être père et dont la trace depuis a été perdue. Richter prendra alors la décision de partir à Sarajevo, en tant que correspondant de guerre, à la recherche de son père.

La destinerrance jusqu' à Sarajevo

Traditionnellement, le récit-voyage comporte toujours les éléments du départ, voyage et retour. Ainsi, dans le livre *La contre-allée*, Christine Malabou et Jacques Derrida analysent le voyage comme circonscrivant habituellement sa destination depuis le point de départ ou d'origine jusqu'à celui d'arrivée: «Voyager implique ordinairement que l'on quitte un rivage familier pour aborder l'inconnu. Le voyageur dériverait d'une origine fixe et assignable pour arriver quelque part, en ayant toujours la possibilité de rentrer chez lui, de regagner la rive de départ. Il dériverait jusqu'à l'arrivée, accomplissant ainsi le cercle de la destination.» (12)

247 <http://danigjalskog.com/>

248 <http://www.sanjamknjige.hr/sajam2008/index.php?kiklop2006>

Mais le récit du voyage initiatique de Richard Richter, conté dans le roman *La chaise d'Elie*, se révèle être plutôt celui de sa destinerrance (cf. Derrida), celui d'une pérégrination hasardeuse dont il ne connaît plus avec certitude ni le point de départ ni la destination/destinée. En effet, après la trouvaille accidentelle de la lettre du carnet bleu de sa mère, le miroir dans lequel Richter se mirait jusqu'alors, et grâce auquel il avait construit son identité et son œuvre, se brise en mille morceaux en lui dévoilant que sa vie et son écriture n'ont, en fait, pas été déterminées par la « malédiction » de son origine (qui faisait de lui un fils de nazi) comme il le croyait jusque là: « J'ai lu une lettre qui ne m'était pas destinée et l'édifice de ma biographie a vacillé comme s'il n'avait en fait jamais eu de fondations, comme si par quelque étrange sortilège (dont la durée était venue à son terme) il reposait sur rien, de l'air, des mensonges. » (ШТИКС 35)²⁴⁹ La découverte que le voyage de sa vie ne partirait plus d'un point de départ fixe, originaire et rassurant, confronte Richter à une profonde remise en question. Plus encore, le retour chez soi, dans la Vienne natale, s'en trouve désormais impossible et le cercle ne peut être accompli, refermé. C'est donc par la lecture de la lettre de la défunte Paula, lettre que d'ailleurs elle ne lui avait pas adressée, par la destinerrance de celle-ci, que Richard, dans sa tentative de restaurer le sens de sa destination /de son destin, sera catapulté, soudainement mais fatalement, vers des rivages inconnus, jusqu'au cœur de Sarajevo en pleine guerre et jusqu'à sa propre perte.

C'est ainsi que commence le roman d'Igor Štiks, lorsque Richard Richter, ayant perdu ce qui constituait les bases de son engagement existentiel, artistique et politique, et ce par quoi il s'était identifié en tant que fils d'un soldat du Troisième Reich, en tant que descendant des « bourreaux », rachetant les fautes des pères nazis, se lance à la recherche de sa véritable origine et de la vraie signification de sa vie et de son œuvre. Sa quête le mène au piège de Sarajevo assiégée.

4. Le mythe, le destin et le hasard: Destiny is the most powerful coincidence of all

Développant une réflexion sur les liens complexes entre la communauté et l'individu, la fatalité et la liberté, Igor Štiks, dans *La Chaise d'Elie*, nous narre le destin et pèlerinage de son protagoniste, en puisant dans la tragédie et la mythologie grecques, et construisant son roman en cinq actes, avec prologue et épilogue. C'est, parmi d'autres, les histoires d'Œdipe et d'Odysée qui lui servent de fil pour nous guider au cœur du labyrinthe, semblant surtout prédire la suite (déjà jouée) des événements. C'est la course irréversible du mythe qui serait engagée dans *La chaise d'Elie* où la fin paraît connue d'avance.

249 Étant donné que la traduction française du roman de Štiks n'a pas encore été publiée au moment de la rédaction de ce texte, pour situer ces citations dans le roman, je me réfère aux pages correspondantes de la version macédonienne.

En effet, tel le voyageur mythique Odyssée, rentrant à Ithaque et se faisant reconnaître par son père, Richter espère revenir finalement chez soi et retrouver son vrai géniteur, Jacob Schneider. Le chant XXIV de l'*Odyssée*, narrant la reconnaissance du fils par son père, est d'ailleurs cité plusieurs fois dans le roman. La promesse du salut d'Odyssée cependant, dans le roman de Štiks, est confrontée à l'irréversibilité tragique du destin d'Œdipe (le mythe d'Œdipe est contenu également dans une autre référence clé qui est celle du roman de Max Frich *Homo Faber*, un autre fil conducteur du récit). La tension, dans le roman, persiste entre ces deux mythes, qui se veulent les deux « prophéties » de ce dernier: l'un promettant la reconnaissance du fils par son père et le retour heureux chez soi à la fin, et l'autre scellant à jamais la perte de celui qui, aveugle, est devenu le meurtrier de son propre père. Au cours des événements, l'espoir de la reconnaissance heureuse et du retour chez soi de l'*Odyssée* se révèle faux, cédant la place au désespoir de la malédiction œdipienne:

Quelque chose avait dû tout de même être prédit à ce sujet. Le cruel Laïos n'avait-t-il pas payé de sa vie la rencontre avec son fils? Il ne devait pas toujours en être ainsi. Le vieux Laërte n'avait-il pas rajeuni dans une autre histoire lorsque son fils Ulysse s'était découvert à lui dans le verger? Mais cette reconfortante comparaison était fautive, car l'étranger qui se dirigeait vers Bjelave, vers la maison de son père, ce matin-là, avec un carnet bleu dans un sac, était un fils que le père n'avait jamais perdu comme Laërte Ulysse, mais dont il devait maintenant seulement faire la connaissance. En ce sens, il n'y aurait pas lieu de célébrer, non plus qu'Athéna, d'un seul coup asséné, ne mettrait fin aussi à cette guerre absurde pour que père et fils continuent de vivre dans le bonheur, et que le poème soit finalement mené à conclusion à l'aide de cette petite ruse de l'aveugle aède, quelque peu lassé déjà de l'ampleur de son entreprise. (Штикс, 281)

En effet, comme Œdipe à Thèbes, le Viennois Richard Richter se découvre n'être pas si étranger à Sarajevo, puisque son père et sa sœur en sont originaires. Tel Œdipe, il est aveuglement coupable de la mort de son père et d'inceste. Le destin tragique et le mythe œdipien semblent avoir prédestiné les actes de Richter et avoir clos la narration du roman de Štiks. Mais, plaçant les pas de son protagoniste dans les empreintes des héros mythologiques, Igor Štiks ne cesse, en même temps, de l'en faire dériver. Comme nous allons le voir aussi dans la suite de notre analyse, l'auteur de *La chaise d'Elie*, ce « conteur ingénieux » à l'instar de son protagoniste l'écrivain Richard Richter lui-même²⁵⁰,

250 «J'ai été jusqu'à présent un scripteur habile des destins des autres et un compilateur astucieux, un 'conteur ingénieux', comme on l'a obstinément répété – et aujourd'hui, pourtant, je me penche impuissant sur
450

suit de près les traces des mythes pour mieux s'en détacher et déconstruire leur héritage idéologique et littéraire. En invoquant le mythe et en le déconstruisant, *La chaise d'Elie* interroge aussi le lien entre la prédestination et le hasard en tant que question déterminante de l'existence de la collectivité et de l'individu. (Brajović)

La Chaise d'Elie s'écrit ainsi comme labyrinthe intertextuel, dans lequel le jeu et l'ironie du destin deviennent destin du jeu et de l'ironie. L'héritage tragique, idéologique et psychanalytique du mythe d'Œdipe y est cité et déjoué avec habileté et ironie ludique. « Destiny is the most powerfull coincidence of all » répond la sœur et amante de Richard, Alma, en allégeant par cette citation populaire de la version cinématographique d'*Homo Faber* de Volker Schlöndorff²⁵¹, la réponse à la question de savoir si les gens, finalement, sont réunis par le destin ou le hasard.

5. La chaise d'Elie : la circoncision impossible

C'est avant tout autour du mythe de l'identité pure, stable et acquise par l'origine que tourne le roman de Štikš en dévoilant sa circoncision impossible.

La quête de son père et de ses racines, initiée par la découverte accidentelle de la lettre de sa mère, conduisent donc Richard Richter de Vienne à Sarajevo où celui-ci croit mettre finalement terme à ses pérégrinations et incertitudes identitaires. Il y atterrit au cœur de l'ancienne synagogue, laquelle fait office désormais de Musée des juifs de la ville. Là, au milieu de la guerre du sang et des identités meurtrières (Malouf), le héros s'assied sur une vétuste chaise en bois, n'ayant, ce faisant, pas la moindre idée qu'il s'agit en fait de la fameuse chaise d'Elie, du « trône de l'identité ». (Dimiškovska 367) C'est en effet sur la chaise d'Elie que se déroule le traditionnel rite de la circoncision juive, de l'ablation ancestrale, ayant pour but de marquer à jamais sur le corps l'appartenance communautaire. La chaise d'Elie est un des motifs centraux dans le roman de Štikš, témoignant de l'importance et de la complexité du problème de l'identité dans ce récit. Cette chaise, selon la légende, est réservée pour Elie, qui viendra comme un hôte non invité, voire même comme étranger, pour veiller sur la cérémonie de la circoncision et garantir son maintien.

C'est donc sur ce trône de l'identité collective, sur lequel est scellé par le sang le pacte de la vraie filiation, de l'appartenance juste - « celle de la foi, nation, race » (Dimiškovska 367), que se retrouve, sans le savoir, Richard Richter. L'incision originale pousserait ainsi Richard à s'asseoir sur la chaise d'Elie, de laquelle il se relèverait mystiquement transformé en Richard Schneider, passant du côté des persécutés et des condamnés, abandonnant la

le matériau de ma propre vie où s'entremêlent les destins de ceux au drame desquels je dois d'exister et de ceux dont j'ai transformé les jours en drame.» (ШТИКШ 9)

251 *The Voyager*, 1991

position impartiale et privilégiée de juge (que lui assignait la signification de son nom Richter en allemand).

Mais, en même temps, ce qu'éclairent les rayons multiples de l'étoile de David, dans l'ancienne synagogue séfarade de Sarajevo, se reflétant sur le visage de Richard, c'est qu'en fait, dans ce roman, la circoncision n'a pas eu lieu et que le trône traditionnel de l'identité est resté inoccupé.

6. L'étranger se révèle étranger à soi-même.

La chaise d'Elie au cœur du roman de Štiks incarne la complexité de l'identité. La circoncision qu'elle symbolise d'un côté est celle de la cicatrice scellant à jamais le pacte avec le Tout-puissant, déterminant à l'avance ce que nous serons, traçant notre appartenance pour toujours. Mais, d'un autre côté, elle est la cicatrice de l'ablation, de la partie manquante, marquant l'impossible renfermement du cercle de l'identité.

Car si Richard s'assied par hasard sur la chaise d'Elie, ce n'est finalement pas pour se reconnaître identique à soi-même et membre à part entière de sa communauté, mais seulement pour découvrir, avec les lecteurs de ce roman, plus fortement encore, l'impossibilité d'une identité stable et immuable, ainsi que d'une identification circonscrite (qui désormais n'est qu'une « différence à soi, une différence (d')avec soi » (Derrida, «Une "folie" doit veiller sur la pensée»)). A l'instar de la philosophie de Derrida où la circoncision (« Circonfession »), d'un côté marque le fond le plus profond de notre identité (qui ne peut donc jamais être pensé comme identité propre), dans *La chaise d'Elie* la quête de l'origine et de l'identité de Richard Richter dévoile cette dernière comme restant inatteignable et ne pouvant être rejointe que par la périphrase. C'est dans ce sens que, dans le roman de Štiks, la chaise d'Elie et la circoncision qu'elle symbolise, incarnent en fait le centre manquant de l'identité et ne sont que les périphrases de celle qui se révèle toujours autre, différente à soi, toujours plus complexe et indéfinissable. Richard Richter, l'écrivain profondément déplacé, qui sait désormais que les noms de famille sont dus au hasard²⁵², mais qu'ils n'en sont pas moins mortels (tels les noms des Juifs tués pendant la seconde guerre mondiale qu'il découvre dans le livre de la synagogue), même après s'être assis sur la chaise d'Elie ne pourra pas l'occuper pleinement et son identité n'en deviendra pas plus sédentaire, unique et circonscrite. Car si Richard s'y assied pendant un court moment, ce n'est pas pour se voir, 50 ans après sa naissance à Vienne du côté des « bourreaux », renaître par un coup de baguette magique au sein de la communauté des « victimes » (de la Shoah), et ce n'est pas non plus pour se voir passer du rang

252 « Une lointaine énigme viennoise, dont je suis né, reste impénétrable, indéchiffrable, insoluble peut-être... Et je sais toujours seulement que mon nom n'est pas Richter, Alma, que je n'ai jamais, au contraire de toi, connu mon père, que j'ai, avant même d'avoir vu le jour, envoyé, d'une façon que je veux vérifier, mes parents à la mort et que finalement, ma chère, les noms de famille sont le fait du hasard. » (Штикс, 137)

des « étrangers » et des « autres » à celui des « parents » et des « nôtres », mais pour se découvrir, avant tout, comme un étranger face à son père et à sa sœur biologiques et à son origine, mais surtout pour se découvrir comme un étranger à soi-même (Kristeva),²⁵³ pour y apercevoir, tel la construction de bandes, vide à l'intérieur, du tabernacle juif,²⁵⁴ le centre décentré de son propre moi. Et c'est cette reconnaissance justement qui est analysée par Julia Kristeva, dans son livre *Étrangers à nous-mêmes*, comme la précondition de la vie avec les autres (et de soi comme autre): « L'étrange est en moi, donc nous sommes tous étrangers. Si je suis étranger, il n' y a pas d'étrangers » (285).

C'est ainsi que dans ce roman traçant l'impossibilité d'une identité sable et fixée à jamais, le héros, finalement, ne se découvrira comme Richard Schneider que pour comprendre que sa vie et sa mort n'ont pas été déterminées et clôturées par l'origine (l'origine qu'il pensait avoir et celle qu'il croit ensuite avoir découverte), mais que – peu importe sur combien de chaises d'Elie on l'assoierait – il est en fait le tailleur (Schneider) de son destin entrelacé et ouvert.

7. La guerre du sang et l'inceste

C'est dans la quête de son appartenance et filiation, qui l'a amenée jusqu'à la chaise d'Elie, que Richard Schneider, tel aussi le Walter Faber du roman de Max Frich se révèle être l'amant, damné à jamais, de sa sœur Alma. Le sang qui coule lors du rite de la circoncision, nous l'avons déjà dit, a une haute importance symbolique: il marque le lien de consanguinité entre l'enfant et la communauté, de l'alliance forte et stable qui, en même temps, interdit évidemment l'inceste. Mais c'est justement à cette conception du lien du sang et de la parenté, qui exclut tous ceux qui ne sont pas membres de la même famille/race/nation, que, dans le roman de Štiks, s'oppose l'amour incestueux entre Richter et sa demi-sœur de Sarajevo, Alma, amour qui ne cesse pas, même après la découverte des liens familiaux par Richard. Dans cette œuvre, qui refuse les interprétations simplistes et uniques, c'est ainsi le mythe du même sang et de la parenté comme fondement de l'ethno-nationalisme et le tabou de l'inceste comme son avatar qui sont mis en abîme. Même si *La Chaise d'Elie* semble invoquer sans cesse l'irréparable et inadmissible tragédie de l'inceste œdipien, en même temps, il semble se laisser aller à la jouissance transgressive des amours entre frère et sœur de *L'homme sans qualités* de Robert Musil. Le sacrilège de l'inceste est déconstruit dans le roman de Štiks, et Richard ne cesse d'aimer comme amante celle qu'il vient de découvrir comme étant sa sœur

253 « L'étrange est en moi, donc nous sommes tous étrangers. Si je suis étranger, il n' y a pas d'étrangers » Julia Kristeva, *Étrangers à nous-mêmes*, 285

254 Dans son analyse de l'écriture et philosophie dérivée, Geoffrey Bennington la compare avec le tabernacle juif: « Derrida se fait l'esclave d'un infini qu'il admet ne pas pouvoir comprendre. D'où l'errance désertique de la déconstruction qui n'annoncera jamais la vérité. (...) Cette écriture serait comme le tabernacle juif, construction de bandes, vide à l'intérieur; signifiant sans signifié, ne contenant rien au centre ». (in Geoffrey Bennington et Jacques Derrida, *Jacques Derrida*, Seuil, Paris, 1991, p.274)

biologique (ce qui ne la rend pas moins étrangère et attirante pour lui). Les sentiments amoureux persistants de Richard Richter semblent dire qu'il ne ressent pas cette relation comme inadmissible et insupportable, voire incestueuse. Plus encore, au fil du roman, il ne cesse de questionner le sens même de ce lien de sang entre deux étrangers. D'ailleurs, la fin forcée de l'amour de Richard et Alma, comme celle de Roméo et Juliette, n'apparaît pas comme juste ou « naturelle ». (Comme le dit l'auteur lui-même, peut-être même Richard aurait-il continué cet amour « illicite », et serait-il resté même à Sarajevo avec Alma, si Jacob n'avait pas été tué par un obus à cause de lui, s'il n'avait pas « tué » son « propre père » à un carrefour de Sarajevo et si cela n'avait pas été, en fait, le point culminant d'une longue déchéance. (Štiks, Communication personnelle))

La déconstruction et le déplacement de la « fiction du sang » dans le roman de Štiks peuvent être lus aussi dans la comparaison entre l'histoire de Richter et celle du personnage de Simon que l'auteur narre en miroir à la première. Richard ne retrouve dans Jacob que son père biologique tandis que celui-ci lui reste étranger, de même qu'Alma lui est étrangère aussi. Jacob lui-même ne sait que faire face à cet étranger qui est son fils et qui s'est introduit dans sa vie pour la mettre sens dessus dessous. D'un autre côté, Franjo est le vrai père de Simon (qui prend le nom de Daniel dans l'histoire dans l'histoire), même s'il n'est pas son père biologique, et Jelena, la fille de Franjo, dans ce sens, est sa « sœur » à laquelle, par conséquence, il n'a pas droit. C'est pourquoi Richter ne sent et ne peut sentir aucune transgression incestueuse, tandis que, d'une certaine façon, c'est cette transgression même qui motive la relation entre Jelena et Daniel du début jusqu'à la fin, et provoque la fureur de Franjo comme s'il s'agissait d'un sacrilège.

C'est ainsi que dans *La chaise d'Elie*, les identités et liens entre les gens se révèlent infiniment plus complexes que les liens de la consanguinité, de la race et de la nation. En lisant attentivement le roman, le lecteur comprend que le sacrilège commis par Richard et Alma n'est en fait pas un inceste, car ce n'est pas leur lien biologique qui les rend soudainement moins étrangers l'un à l'autre et différents, le véritable inceste gît dans la fiction du lien organique de la communauté - de ce que Balibar appelle « l'ethnicité fictive » (96) - et dans son interdiction du mélange avec les autres, les étrangers, c'est-à-dire de cette même communauté qui impose l'accouplement (débilitant) avec ceux uniquement qui sont du « même sang ».

Face au projet de purification ethnique et du « sang pur », interdisant le mélange avec l'autre et face à la puissante mobilisation politique et sociale opérée par l'identification collective nationaliste, qui sont ceux des guerres inter-ethniques, Igor Štiks, dans *La chaise d'Elie*, oppose la multiplicité des identités contradictoires et ambivalentes, la complexité des identités individuelles et partagées, le récit de leur destinerrance.

8. La Ville et le sang

Résistant également à la guerre du sang et de l'origine, dans *La chaise d'Elie*, il y a aussi la Ville, celle de Sarajevo. En effet, ces deux principes, c'est-à-dire l'urbain vs l'ethnique, d'un côté la Ville mais aussi la Cité dans un sens politique (Štiks, «Une Citoyenneté sans Cité») et de l'autre côté, la fiction du sang et des « communautés imaginaires » (Anderson) s'affrontent dans le roman d'Igor Štiks. Le titre initial du roman d'ailleurs était *La Ville et le sang*, reflétant l'importance donnée à l'affrontement entre ces deux principes. L'un, comme l'analyse aussi Dimiškovska, est le principe du sang, de la prédétermination de l'identité par l'origine, par l'appartenance à la communauté; l'autre est celui de la Ville en tant que métaphore de la multiplicité des identités se construisant dans la rencontre avec l'autre, nous permettant de dépasser la limitation de l'origine et de nous inscrire dans le riche ensemble des valeurs communes et multiples. (378)

Dans le roman d'Igor Štiks, c'est la ville de Sarajevo, cette « ville-monde », qui, selon les paroles de Simon, est une des dernières, dans la longue suite de villes déjà disparues, brassant différentes cultures, races, religions, langues, à résister à l'offensive des identités meurtrières et de la généalogie ethno-nationaliste qui se fonde sur le mythe du sang pur et sur l'interdiction de « l'inceste » et du mélange :

Écoute, mon ami, je n'en sais absolument rien. Seulement, plus je vieillis, plus il me semble qu'une logique infernale, une vieille malédiction dont je ne sais comment nous l'avons méritée, efface peu à peu de la surface de la terre les villes où les religions, les gens, les langues, les sons, les couleurs de peau se mélangeaient comme un jeu de cartes. (...) je commencerai de l'histoire de notre siècle, qui a, à un rythme inégal, mais sûrement, effacé les villes-univers, les modernes Babylones, refuges de populations où même les imbéciles naissaient en connaissant au moins quelques langues, des villes dont ne sont restés que les noms, mais dont l'âme, pardonnez-moi d'utiliser ce mot usé mais je n'en ai pas de meilleur, a disparu, emportée avec les gens, dans la tombe, dans la fuite. (...) Sarajevo est, je le crains, au bout de cette chaîne. Les villes disparaissent, restent les souvenirs, les maisons vides, et quelques rares témoins comme moi. (Штикс, 149-151)

Dans ce sens, la découverte fondamentale que, dans sa destinerrance, fera Richard Richter au cœur de la ville de Sarajevo, à ce carrefour des identités hybrides et partagées, ne sera donc pas celle de sa ville originaire, et la rencontre cruciale ne sera pas celle de son père et sœur biologiques, mais celle des citoyens de la Ville, ceux qui, même dans les situations les plus terribles et désespérées du siège, ont réussi à sauvegarder ce qui est le plus humain en eux,

et avec leur dignité et solidarité, ont réussi à protéger la Ville-monde, les Sarajevois, dont Richard se reconnaît être le vrai « frère d'armes », du moins pendant un court moment, dans la défense des valeurs (citoyennes) de la Ville.

9. The city will follow you

« There's no new land, my friend, no
New sea; for the city will follow you,
in the same streets you'll wander endlessly,
(The same mental suburbs slip from youth to age,
In the same house go white at last –
The city is a cage. »
C. P. Cavafy, *The City*

« The city will follow you » tels sont les vers de la traduction faite en anglais par Laurence Durrell du poème *La ville* de Cavafy qu'Alma Filipovic adresse à Richard Richter le soir de la première de la pièce *Homo Faber* à Sarajevo. Après la mort tragique de son père Jacob Schneider dont il se sent coupable, Richard Richter quitte la Ville assiégée, en y abandonnant Alma, pour découvrir que Sarajevo désormais le suit partout, où qu'il aille et qu'il n'y aura plus d'autre ville/vie pour lui : « Il n'y a vraiment pas d'autre pays ni d'autre mer, la ville me suivra où que j'aille, après l'avoir quittée (c'est sans doute le pire de tout – le visage de la trahison d'Herbert). J'ai quitté la Ville du poème de Durrell, la ville assiégée d'Herbert. La Ville de Cavafy qui est une cage. Et tout comme j'ai dans celle-ci détruit ma vie, comme le dit le poème, je l'ai détruite aussi sur la terre entière. » (Штикс, 178)

Tel l'auteur de *La chaise d'Elie* lui-même²⁵⁵, Richard Richter, dans son errance désormais sans rivage, est irréparablement hanté par Sarajevo. C'est pourquoi il décide de mettre fin à ses jours²⁵⁶, à Vienne, la ville devenue celle de son impossible retour, dans un hôtel où il s'inscrira sous un « faux nom » qui est en fait son « nom véritable », celui de Richard Schneider, et se suicidera (comme l'avait fait il y a très longtemps son père adoptif Heinrich Richter), en laissant, derrière soi - telle une carte postale (cf. Derrida) - un livre ouvert à destinataire incertain : son testament intitulé *Le manuscrit de Richard Richter*, repris et édité quelques années plus tard par le jeune Sarajevois Ivor, le double de l'auteur du roman Igor Štikš. Dans sa dérive, Richard Richter terminera sa vie comme un

255 « Chacun de nous, je crois, est confronté à un moment déterminant après lequel plus rien n'est jamais pareil. Pour moi c'était le jour de mon départ de Sarajevo. Sur le plan de ma mythologie personnelle cela était également la fin de « la belle époque » de mon enfance et le commencement de l'errance ». (Štikš, « Ne miran san »)

256 On pourrait noter aussi que son suicide dans le roman semble aussi n'être que le simple épilogue d'une histoire déjà déclinante : la dégringolade de l'intellectuel européen d'après guerre, écrivant « après Auschwitz », en manque d'inspiration.

étranger, un inconnu dans la ville où il est pourtant né²⁵⁷, mais où personne ne le reconnaîtra.²⁵⁸ Tel un « Juif errant », restant dans l'impossibilité d'accomplir la circoncision de sa destination/son destin, Richard Richter, cet étranger à soi-même, dérivera jusqu'au rivage de sa mort, laissant cependant les traces de sa destinerrance dans le manuscrit testamentaire, le récit de son voyage initiatique qui l'a mené jusqu'au carrefour des identités complexes et partagées (Štiks, « Les Carrefours des identités partagées »)²⁵⁹ et qu'il laisse derrière soi, comme une « une bouteille dans la mer ».²⁶⁰

10. Epilogue : la destinerrance de l'écriture

Dans l'épilogue de *La chaise d'Elie*, Ivor, à l'image de l'auteur du roman Igor Štiks, a lui aussi quitté la ville assiégée et est venu habiter à Paris, la ville qui le liait au souvenir de Richard Richter. Trois ans après le suicide de Richter, Ivor devra aller à Vienne pour y recevoir le manuscrit que celui-ci lui a légué et dont il est devenu le seul gardien, héritier. C'est à lui que Richard Richter laissera la décision finale concernant le sort de son dernier écrit, le récit testamentaire et autobiographique de sa destinerrance, dont il dit ne pas savoir exactement pourquoi et pour qui il l'a écrit et quel devrait être son destin :

Si tu lis cette lettre, cela veut dire que tu as reçu le paquet que je t'ai destiné et que tu sais tout maintenant. Le manuscrit dont tu viens de terminer la lecture est le seul exemplaire. Tu te demandes certainement pourquoi je te laisse à toi mon dernier texte pour en disposer. Je ne suis pas sûr d'avoir de solides raisons pour cette décision, de même que je ne suis pas sûr de savoir pourquoi je l'ai écrit et quel sort, finalement, je voudrais lui réserver. (...) Je ne te demanderai pas de brûler le manuscrit, car je crains que cela ne

257 « Vienne si bien connue. L'une de mes villes. D'étranger je me suis cependant transformé avec le temps en habitant étranger dans les autres villes, obtenant finalement droit de cité. Mais la chose est allée en sens inverse pour Vienne et moi, du citoyen à part entière, en passant par le résident à l'étranger qui revient seulement de temps à autre d'autres parties du monde, à ce que je suis aujourd'hui, ce revenant d'une odyssée personnelle, revenu sous un autre nom, et qui n'est pas sûr d'être vraiment arrivé à la véritable Ithaque, même si tout confirme qu'il s'agit vraiment du lieu originel et ultime de son existence. » (Штикс 171)

258 « Personne ne te reconnaîtra, fils de Jacob, dans la ville dans laquelle tu es né ». (Штикс 71)

259 « Je vois l'individu plutôt comme carrefour des identités partagées où aux identités collectives que l'on partage avec les autres s'ajoutent des éléments individuels que l'on crée, à condition que leur coexistence soit vivable (ce qui ne veut pas dire non-conflictuelle) » (Igor Štiks, « Les Carrefours des identités partagées »)

260 « Selon Derrida tout livre serait un peu à l'image d'une carte postale : il est ouvert à tous, peut prendre du sens dans n'importe quel contexte, pour n'importe quel destinataire. La « destinerrance » nomme donc le fait que tout texte écrit soit un peu comme une bouteille à la mer, dont l'émetteur peut être mort depuis longtemps, et qui n'a pas de destinataire précis. « Itérabilité », « destinerrance », et « cartepostalisation » sont donc les façons de désigner l'absence et la mort du côté du destinataire, tout comme le « nom propre », la « signature » et la « contre-signature » les désignent du côté de l'émetteur ». (Charles Ramond, *Hommage à Jacques Derrida-ce qui nous revient*. Conférence prononcée à la Société de philosophie de Bordeaux, le 4 mai 2005, p.6.)

puisse justement te pousser à trahir mes dernières volontés, à le conserver et publier, de même que j'hésite également à te demander de le porter aux éditeurs, craignant que tu ne détruises le manuscrit pour qu'il ne détruise pas Richard Richter, l'homme et l'écrivain. (...) Te léguant ce manuscrit, cher ami, je te laisse toutes ces possibilités. Chacune est également juste. (Штикс, 337-338)

Le jeune Sarajevois Ivor en fera, d'abord, la translation, la traduction dans sa langue, et le publiera ensuite, en y laissant ses propres marques identitaires/intertextuelles. C'est ainsi que, partant de la lettre de Paola, jamais postée et délivrée cependant par le « service postal du destin », passant par le manuscrit de Richard Richter la narrant, puis par leur traduction et réécriture par le jeune Ivor, jusqu'au roman de Štiks lui-même, se dessine la destinerrance de l'écriture (sur soi) qui nous est contée dans ce roman. Dans ce roman à double-fond, dans lequel l'autoréférentiel est intertextuel, et où la circonsion se révèle palimpseste, chaque identité en cache une autre et chaque écrit aussi. L'« autorécit » de *La Chaise d'Elie*, où chaque confession de soi se découvre être une fiction de l'autre, se révèle constitué des histoires, des traces, des identités des autres, et avant tout le récit de soi décentré, où la quête de sa propre identité passe par la fiction, la périphrase, dans le détour de laquelle se dessine l'impossible coïncidence de l'identité avec elle-même.

C'est, pour finir, sur les pages de ce livre sur l'identité et l'écriture comme palimpseste et destinerrance que s'impriment dorénavant les pérégrinations des protagonistes décentrés et déracinés, entre les pages duquel ont poussé les racines de la Ville, de Sarajevo, en transformant *La chaise d'Elie* - ce roman écrit en déplacement, entre les villes, et dans lequel désormais Igor Štiks lui-même a trouvé ses racines mouvantes comme les pages - en livre-ville ouvert, carrefour des identités, des mémoires et des récits partagés.

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The Sociology of Religion into the Albanian tales: Is there a conceptual religion division between the tales gathered onto the mountains and fields?

Abstract: This theme is handled in spiritual religion, sociologic, psychological views taking in consideration the area where the tales are gathered and the messages they want to give, treating mostly the characters that inhabit them.

The theme is treated comparatively considering the topic into on the theory way too. The important points to be discussed:

1. A general view over the tales will be considered and the areas they come from
2. The authors they gathered them and the houses edit them
3. Will be overviewed their religion sociologic side, trying to find out the human aspects into the main religions there are - *have been in this case* - in Albania.
4. Taking hand, of scientific supplies will be possible to sort out some important points where the tales join their features end in the same way they are divided.
5. These features will be seen into the consideration they give the human sides of the live, focusing mostly in the space they give to the rights of the women particularly and to the female generally. Their relationship with the other member of the society: mothers-in-low, husbands, sisters-in-low.
6. The essay will try to answer to these questions: - How it is treated the figure of the female in the tales gathered in North Albania and in South Albania? - In what way the religion protects or makes their lives more difficult? - What role does it play in this meaning?

Key Words: Catholicism, the figure of the female, fairytales, Muslimism, religion, education

*"The necessity of adoration is man's brother. As far as we go back to the history,
 we will not find any people to have lived without religion."*

(Max Müller)

1. I have always been attracted by the tales or fairytales²⁶¹ as they are differently told. By the time growing up and consolidating the conscious, it has only remained the will of working with them.

In this topic, I am going to put face to face some elements of Albanian tales²⁶² found and gathered in Albanians mountain and fields,²⁶³ without leaving out the

²⁶¹ But it doesn't mean, almost anymore, the tales are told only by the fire, at least nowadays. If we wished to stop in this point, we are going to treat another topic related with the popularity of the tales, between ages, case, that isn't appointed to be discussed in this theme.

materials found in the Arbëresh literature, in order to find out some sociological regional elements. The Arbëresh, left their motherland carrying with them the entire luggage of their popular narrations, before that the Turk invasion broke out the Albanian's gates with the numerous influences.

Since in the beginning I would like to underline that this work has not had the aim to be built on the basement of the religion, but serving on it, it is going to generate an outface between the tales, fairytales, myths²⁶⁴ and every narration which stands on the magic side. I would like to set out the difference and the similarity between them. Despite this, I consciously, cite **Gjergj Fishta**, who having in consideration the role of religion in Albanians life, underlines: "*The religion gave to them – Albanians – the missing unity as a state*".²⁶⁵ The main character to be treated is female in her components: mother, sister, wife, mother-in-law, stepmother, stepsister, and sister-in-law. Another specific character, without having a precise nomination, is the old lady. She\they has/have always been accused to have committed hundreds of sins. An old lady may be an old woman, an old mother-in low, and an old which. Sometimes this kind of character is as well the witch for as much as, she is a female.

But their best part goes out when it is faced with the antagonist, male. In Albanian mythology, precisely in mountain's area among the Catholics the witch takes an important place, which it is a big danger for the man's live, above all for the children, because it is believed the witches "eat" only the baby boys. The characters, particularly, are seen not only in their natural shape and dimension, but in their substratum too. So, we are going to analyze the represented figures in a serpent, a fox, a bird, a witch, a tortoise, a frog and all the figures who stand for the taken in consideration figures, because as **Levi Strauss** says, *costumes and myths should be understood as symbolic structures. Myths and its components as the system of classification can be read as a system of signs or a set of symbols is widely supported*.²⁶⁶

Firstly, I offer to have a step in the general definition of the tale, fairytale, as like myth.

The cause of tale (*relatively myth*) is used to mean a story which is untrue, makes an essence of what for scholars in an accidental future. Tales are not by definition untrue. Rather they are religious or sacred folk confessions

²⁶² Firstly, I would like to notice that there is not a fixed definition to include the items Albanian tales o Greece o Italian tales, because the tales, their elements, their motives and their characters migrate and emigrate deprive the category to be to the only part or to only group.

²⁶³ Note: With this division I want to line the landscape: North and South, but it doesn't mean the tales gathered in the South Albania, are gathered only in the flat landscape, in the fields.

²⁶⁴ In this point I wish to say that according to Strauss, **the myth is an uncertain cousin of fairytale, having in common the deep narrative structure**. See, The text Semiotic by Pozzato., Maria Pia, translated in Albanian by Dhurata Shehri, Shblu, Tirana, 2005, page. 23.

²⁶⁵ Cit. After Berisha. Anton Nikë, *Qenesi dhe veçanti të shkrintarëve tanë françeskanë*, Studime Albanologjike, Fakulteti i Historisë dhe Filologjisë, Universiteti i Tiranës, 2008\2, viti XIII, pg.19

²⁶⁶ Claude Lévi-Strauss, *The wild thought*, Dukagjini, Peje, pg. 13.

which explain the origin of the world, a people, a God, or some social practice (*such as a way of hunting*).

Because we have often been interested in the social functions that tales - myths perform (*and because we know a God coupling with a swan cannot produce a human*) we tend not to take the content of myth at a face-value; this rather tends to imply that those people who appear to believe in them cannot be entirely serious.

It is worth stressing that shared beliefs can only have latent functions if they are actually believed. Hence we cannot express those whose ritual actions support certain myths to be as sceptical about them as is the observer.

Social scientific interest in myths has concentrated on what they can tell us about the central values of the people who hold them, about the perennial psychological and social tensions they express and about the underlying structure of the human mind that might be discerned through their analysis. The general problem with the interpretation of myths is the same as for the dreams; there is no limit to the competing interpretations that can be generated and no way of knowing which of diverse alternatives is correct. Hence we can do literary criticism with myths but it is hard to see how we do social science.²⁶⁷

Continuing in the same way, **Umberto Eco** says *the principal rule to reach a narrative text is the hidden agreement the reader does with the author.*²⁶⁸ It will happen during our work.

2. Before analyzing our sample, it will be better to clarify the division into the two religions, why do we say these tales are gathered in a Muslim area, told by Muslims and why the others are gathered in a Catholic area, told by Catholics.

The first's contacts of Albanians with Islam even their earlier spoors are testified relatively early. In the Medievalism centuries before Turkish conquered Albanian lands, those were densely frequented by the missionaries of Arabic and Turkish world, whether markets goals, whether religion ones or whether military ones. Although in the light of the historic dates, it is no doubt that the Islamism of the Albanian population, as a whole process started and developed during the period of the domination.

The Islamism of Albanian's population in the towns was realized in two ways: a) first through the voluntary Islamism of the ophidians and second by the arriving in the city Islamized elements from the countrified villages. The outflow of artisans' villagers into towns was one of the most important ways to Islamize those towns. The most evident example it is seen in Berat and Elbasan, principally in central Albania, even so, we can't say the same for Berat, because it is situated in South Albania.

Continuing in this line, In Berat, in 1585, is registered 185 artisans came by the villages Fratar, Tozhar, Gjeqar, Bobronik etc. In the same (1585) year in

²⁶⁷ Bruce – Yearly. *The Sage Dictionary of Sociology*, Year, 2005.

²⁶⁸ Eco, Umberto. *Limits of interpretation*, Indiana University Press, 1990, pg. 32.

Elbasan are registered 39 such artisans. The fact that some of the artisans came (*haymanegân*) in Berat, took as surname "Abdullah" – **slave of the God** – shows this category has recently been Islamized. We can also say among them there were some of them taking a catholic name.²⁶⁹

Even though **Ludwig Wittgenstein** says *the religion is the deepest level of the sea, always calm, meanwhile in its surface we can show high waves*,²⁷⁰ I am going to stand on these problematic and aspects of tales gathered in Albania, trying to stand on sociologic and anthropologic sides, not forgetting that one of the most basic problematic to introduce in this topic around the religion, is the big role of the religion when in the social picture's surface are brought out several conflicts between civilizations, nations, ethnic groups, classes, genders, sects and coevals. Wanting to be clearer in the last passage, I would like to introduce something by **Hegel** who underlines "*All the nations are aware that the belief consciousness is in what they have personified and incarnated their truth, meanwhile the religion has always been their dignity and their life Sunday.*"²⁷¹

Having in consideration from above, let us enter in the given discussion putting face to face some tales, figures, characters, motives, aspects of the social life in the focus of the religion.

In accordance with **Durkheim**, the gist of the religion is the division in sacred phenomena's and profane to belief in a Supreme Power or to God. So, let's explain better, we aren't able to explain neither the idea of the supernatural nor the idea of the God, because these aren't element that are found in every religion.²⁷²

I have served to do this comparison into the tales gathered and published by the two Franciscans **Bernardin Palaj** and **Donat Kurti**, who, principally worked in the northeast area of Albania. They put their selves under a strict rule to gather the tales from these regions, with the aim of the nationality. I have been using *Hylli i Drites*²⁷³ and the *Nation's Depositories*.²⁷⁴ Going down in South Albania, I have used the folkloric Abstract of **Rrapi Bardhi**, titled *Folklor Myzeqar* (Folklore from Myzeqe).

In the books, the norms will be recognized descriptively. There where will be possible the norms will be successfully defended and explained sociologically. Sometimes, we will ask help to the phenomenological and

²⁶⁹ Salkie Rafael, *Text and Discourse Analysis*, Language Workbooks, London and New York, 1995, pg. 9.

²⁷⁰ Wittgenstein, Ludwig. *Tractatus logico-philosophicus*. From Albanian, translated by Rusta, Ledian. pg. 42.

²⁷¹ Hegel, George Wilhelm Friedrich. *Life, work and influence*, Stanford Encyclopedia of Philosophy, 1997, pg. 13.

²⁷² Durkheim, Emile. *Sociology of religion*, Luterworth Press, 2009, pg. 27.

²⁷³ Hylli i Dritës, Vjeti XVII. – Kallnuer – Fruer 1941 – Nr. 1-2 (177 – 178), pg. 37 – 40.

²⁷⁴ Visaret e Kombit, Biblioteka Françeskane "At Gjergj Fishta", Kolana e Shkrimatëve Françeskanë, Mbledhë e redaktue nga At B. Palaj e At D. Kurti, Botimet Françeskane, Shkodër, 2003, Shtypshkronja Nikaj, 1937. (The title is given in its original version, it is not translated.)

cultural interpretations. The topic will serve comparative analysis sorted out from the Islamic and catholic societies.

3. Our characters in Folklor Myzeqar, are brought in, accompanied with the same qualities as all the Albanian women of this region: hardworking, respectful to their husband, lovable with the children, full of respect toward their mothers-in-law,²⁷⁵ clever, intelligent, smart, able to run the house and the children, but, we should admit that sometimes they are (*chiefly the mothers for the son's wives, sisters for the sisters, sisters for their sisters – in-law*) rude, jealous, featherbrain, frivolous. These examples are found hardly ever. Since the beginnings of human history, as **S. R. Reiber** says, *the religion and the family have been closely connected. Each of them affects the other. They cannot be clearly understood divided from each other.*

Having analyzed the showed features, let illustrate with some examples: In the tale *the declining old man*,²⁷⁶ the role of the girl is conclusive. She, breaking all the society's rules, tents to ask her father the problem he has. - Më shtifsh në dhë po s'më the!²⁷⁷ - And thanks her insistence, her father did a good image and the most important saved his life.

In the other tale *the giant milling*,²⁷⁸ the figure of the female, comes out in another aspect, too much different from the others we used to listen. Maybe, it can be, this tale, is not an Albanian native tale: it may has been immigrated from the neighbours. The two main characters, two sisters are very strong, very big, and their role is not to be married, to bring up children, to look after the family or to be distinguished for her beauty, but for her power and strength. The only think make them to sound as Albanian tales' characters, is their ire, feature mostly found in Albanian female personality.

In the tale *the man and the snake*,²⁷⁹ variant of which is found in north Albania too, the woman has not a positive role, even so we can distinguish two positions of her:

1. She is smart and clever, smarter and cleverer than her husband, because she thinks not to be grateful with the fox, which saved the life to her husband, but she acts practically, thinking that the two world, that of the animals and that of the humans, has been divided since in the beginning of the time and there are no place for favours and kindnesses. – *A nuk*

²⁷⁵ It doesn't happen to be anymore treated the figure of father-in-law. The figure of the man, is always shown by the father, king-father, brother, husband, the brave, the thief, the magic figures etc., but never by a father-in-law.

²⁷⁶ Bardhi, Rrapi., *Folklor Myzeqar 2* (Folklore from Myzeqe), Fier, 2006, pg. 160 - 163.

²⁷⁷ You better bury me, if you don't tell me the problem!

²⁷⁸ Ibid, pg. 189 - 193.

²⁷⁹ Ibid, pg. 216 - 221.

*merr langoin e t'ia lëshosh dhelpës e t'ia marrim lëkurën, se kushton dyzet grosh!*²⁸⁰

2. She is ingrate, unkind because she acts against her husband. She does not care the situation he was, the way he saved or was saved, better saying. She only, suggests him to take with him the dog, except the hens, he asks.

In the north version, isn't found the presence of a woman. It is thought it happens because a woman was not allowed \ cannot speak in front of the man's decision. Let's give two examples on this: In *Visaret e Kombit*, in the tale *Çika e pakund shoqe*²⁸¹ we read this dialogue between the girl (the wife) and the boy (the husband). They have just gotten married:

- ... *Do you get annoyed if I locked only you three years in the house?* – asks the husband.
- *Yes I do* - replies the girl, - *but if you leave me to eat and to drink for three years, I stay, as you wish, so you can go...*²⁸²

In the same volume, we find another tale, titled *Ali Senjefi* – the Nobody – a young girl, who is expecting to be mother, talks to herself and says: “...*Sure in a few time I am going to have a baby, and for the first time I am not having a baby girl. If it happens better let die. I wish it is a baby boy!*”²⁸³

The next tale is about two brothers, the clever one and the dull one. Generally it is expected to be three brothers, the biggest, the middlemost and the smallest, but in this case it is shown to be only two brothers. The aim of our discussion is not about the number of the characters, but about the position, figure, personality of the woman, in contrast between them, always taking hand religion-sociological instruments, so, in this tale, we meet the wife of the dull brother, who comes out dressing up the best virtues a woman can have.

She is obedient, mild, lovable, honest and get on, really good with her husband. Both of them are very friendly. Deeply-deeply in this tale we cannot distinguish only the position and the behaviour of the woman, because her performance is perfectly covered and exposed by her husband. I wished to underline just a moment from the tale, when the man leaves the home: *He takes the healthy greeting from her wife and leaves.*²⁸⁴ She is with her husband and for her husband in every minute of their life.

²⁸⁰ Ibid, pg. 220. Why don't you take the dog to hoot it to the fox to take her the fur, because it costs forty **grosh** (Albanian currency in the time)

²⁸¹ *The girl without any friend (unique)*, - in the meaning the girl with best behaviour, the most beautiful, the most worker among the other friends etc.

²⁸² *Visaret e Kombit*, Biblioteka Françeskane “At Gjergj Fishta”, Kolana e Shkrimatëve Françeskanë, Mbledhë e redaktue nga At B. Palaj e At D. Kurti, Botimet Françeskane, Shkodër, 2003, Shtypshkronja Nikaj, 1937. Pg. 96. (The title is given in its original version, it is not translated.)

²⁸³ Ibid, pg. 94 – 96.

²⁸⁴ Ibid, pg. 230

The role of the woman by Kuran is testified such like: "... *the women have the rights over their husbands, in the same way they are responsible for*". (**Kuran, 2:228**)

Let's bang against some of the tales found in Hylli i Dritës and Nation's Depositories, (Visaret e Kombit) where the catholic religion aspects are commonly.

In the tale *the unlucky marriage*²⁸⁵, the figure of the mother is badly treated. She is so jealous to her daughter-in-law, such as she badmouths for her to her husband, who has gone to seek the fortune (*asking for work faraway, to maintain the family*) telling him that she is betraying him. He felt wounded in the pride and killed her. Her mother repented later, for having destroyed the happiness of the son, and having sent in the other world her daughter-in-law, innocently. So, the character of the mother is rude, featherbrain and soulless. I don't want to paragon anything with Da Vinci's myth, because the cultural universalities, are limited in numbers, meanwhile the moralist universalism is bordered with the ethnocentrism, which is testified to be an headless way, making yes the cultural relativism a needful frame to be referred.

In this context, some of the materials and the documents of illiterate's culture, published by **Antonio Bellusci**, in 1983, testifies the Arbëresh's way of living and adoring the Christ, transmitting this part, through the magic, myths and popular beliefs. The author advises since the first pages that the volume is going to treat some ethnographic researches made by Albanian people of Italy (Arbëresh).

In these tales, the figure of Christ particularly and Christian religion generally, is touched everywhere. Their life goes forward holding on these columns. The researcher conclude his research in this way: "The religious feeling that wrap up and pervade the collectivism of the Arbëresh's settings in the exam doubtless is one of the components of the Christian life in which it is necessary to understand in its pagan and Christian's roots. ... sorting out the ambiguity and the limits of this culture, or the under culture, no one can deny the large existent diffusion of magic, myths, beliefs in most of social popular arbëresh's stratum, but not only."²⁸⁶

So, in the tale Ora (the fate) the woman begs to the other do not tell anyone in this way: "Mos kallzò" për paj Krishtin!²⁸⁷ According to them, they believe the Christ knows everything; he is able to foil all the workmanships. They believe everything in his power, accompanying this adoration always with the expressions: Kush s'e ka, Zoti ia dhashtë, \ kush e ka Zoti ia lashtë²⁸⁸.

²⁸⁵ Hylli i Dritës, Year 1941

²⁸⁶ *Do not tell, for Christ Sake!* Materials and documents of illiterate's culture, Series directed by Bellusci. Antonio, Seconutilizationd Volume, 1983, *Magic, Myths and Popular Beliefs. Ethnographic researches between Albanians in Italy*, Studies and Researches Socio – Cultural Centre "G. Kastrioti Skanderbeg", Via, S. Lucia, n. 20 – 87100, Cosenza, pg. 18.

²⁸⁷ Ibid, pg. 109.

²⁸⁸ Who doesn't have let the God gives, \ who has it, the God leaves it.

The women are those to believe more and express it clearly and frequently. The men are rather reserved in this point, but they fully support their women, whatever a mother, a sister, a wife, a sister-in-law, and so on. Whatsoever the character of the woman is closely connected with the role of the *Beauty of the Earth*, not acting forcefully, but wisely and cleverly. Thus, Mother Nemaçka fights as a man, Marua gets out from Syqeneza, not forgetting that over the female come down too many misfortunes, as in the tale Maro Përhitura etc.²⁸⁹

4. The difference goes deep over the titles of the tales, in different volumes or publications. We are having a quick sight to some of the titles, followed by the volume where the tales are detached.

From: **Jani Nushi** – *Folklore from Myzeqe*

- ◆ Kuçedra and the boy (F, M)
- ◆ Qeros and Derydyl (M, M)
- ◆ The sister and the three brothers (F, M)
- ◆ The king and the sand rope (M)

Thimi Mitko, *the Albanian bee*

- ◆ The fox's bridge in Debar (F)
- ◆ The three brothers with the Beauty of the Earth (M, F)
- ◆ The king's son and the doctor (M, M)
- ◆ The girl with louse on the forehead (F)
- ◆ The woodcutter and his crazy wife (M, F)
- ◆ The granny with nine sons (F, M)

Enza Scutari, *the granny narrates...*

- ◆ Mark e saint Pieter (M)
- ◆ The stepmother and the stepchildren (F)
- ◆ The assassin man (M)

Albanian Wonder Tales (Volume)

- ◆ The boy who killed the dif (M)
- ◆ The boy who was fated to be a king (M)
- ◆ The girl who took a snake for husband (F)
- ◆ The boy who was brother to the drague (M)
- ◆ The princess who had the silver tooth (F). etc

In the place of conclusions I would like to quote once more **Palaj e Kurti**, who say:

"Howsoever, the truth is that, as we mentioned in the beginning, the tales, the legends, the rhapsodies, are so important in the development of the history and

²⁸⁹ Visaret e Kombit, Biblioteka Françeskane "At Gjergj Fishta", Kolana e Shkrimatëve Françeskanë, Mbledhë e redaktue nga At B. Palaj e At D. Kurti, Botimet Françeskane, Shkodër, 2003, Shtypshkronja Nikaj, 1937. Pg. 237 – 238. (The title is given in its original version, it is not translated.)

the culture's nations. For this reason those should be conserved carefully, as one of the most national valuable depositories”.

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Changes in the Structure of Identities: Main Theme in Balkan's Contemporary Prose

Abstract: This paper discusses the structural changes of the individual identities of the heroes in contemporary Balkan prose. Identity, as the most universal human category, is socially, temporally and regionally determined. The changes that occur in these three segments inevitably bring about changes in the system of building identities. This issue is frequently in the focus of the interest of many intercultural Balkan authors of the post-socialist transitional period. For the purposes of this paper, I will examine the interpretations of the changes of the literary identities of the protagonists in the works of Aleksandar Hemon and Lidija Dimkovska, as paradigmatic in different ways of forming one's identity in the conditions of changing the work environment, to which the authors, as well as their protagonists, were/are subjected.

Key Words: changes in the structure of identities, social, temporal and areal determination, legitimizing identity, resistance identity, project identity, Aleksandar Hemon, Lidija Dimkovska

Contemporary sociologic comprehensions of identity, as a specific construct of relations in which every being, occurrence or feature is identical to itself, make it possible to ask a lot of questions of the following type, namely, who and why builds those relations, how are they made, and if it is possible for us to influence their permanence (in what way). To give precise answers to these questions, we should look deeply into the conceptualization of identity, which in turn involves an outline of the organization of the social relations divided into two opposing groups - "I" and "The Other". Identity is a functional unit whose essence is established through different symbolical demarcations in its relation with other people and their views, attitudes, and ways of representation in a given time period. Or, to put it simply, it is a correlation between us and others, which is precisely the reason why they are the important segment in the process of building the notion of ourselves. This process develops through the demarcation of the practices and symbolic systems through which we position ourselves as subjects. Identity is also formed through the demarcation of the differences between the subjects, as a key segment of recognizing and building oneself. The differences can also initiate social acceptance/expulsion in certain times and conditions. That is how a real picture about the collective position of our own identity can be formed, one which represents an entity with its autonomy, independence, with our wishes and demands, ideals, valorization systems and characteristics that change constantly.

Certainly, contemplations about the power of representation and the dilemmas about how and why we prefer some meanings to/over others, appear here as questions about the choice and the experience that enables us to decide on choosing one subject (over another) from the numerous possibilities that a culture gives us, i.e., from the variety of symbolical presentations. Since the process of building an identity is always going on in the context of power relations, it is realistic to assume that there are many forms of how an identity is to be built depending on the phase in which the social structure and positions of the participants in the process find themselves. This relation was noted also by Manuel Castells (Castells, 2002:18), who in his book *The Power of Identity* proposes a differentiation of three forms of identity: the first involves a *legitimizing identity*, which is related to the authority and domination of social institutions in relation with individuals, connected with the theories of identity; the second is the *resistance identity*, made by subjects when they are made worthless and are stigmatized by social institutions, and as such is linked to the politics of identity; and the third is the *project identity*, which emerges when individual actors build a new type of identity that redefines their position in society, but at the same time demands a total remorphing of the social structure through the building of new symbolic systems.

It is precisely them, namely the symbolic systems, which make the connection between our past and the social, cultural and economic relations which we live in today, offering us new ways of making sense of the social division in the conditions of identity crisis when some identity groups are excluded, stigmatized and disputed. This crisis emerges when we become materially and socially dependent on the others who pressure us to change our beliefs and valorizing systems without taking account of the real situation. These kinds of situations, when the place of real values is overtaken by fake and feigned parameters, are becoming more and more frequent in the contemporary world, which is filled with dynamic turbulences and protests.

It is well known that identities are built structures permanently growing and changing, dependent on personal wishes and frustrations, religious convictions and dogmas, individual or collective memory. All of those forms of knowledge derived from various areas are synthesized and canonized according to the social and cultural blueprints rooted in time and space. Seen from this perspective, we can make out identities that are characteristic for specific historical eras, areas, groups, entities, most often named anthropologists as identities of different cultures (Todorov, 1994:169). Namely, a culture inevitably connected to the symbolic systems and learnt aspects of behavior acts as a starting point in the building of identities. Thoughts, experiences, processes, the needs of different individuals, entities, collectives, are interchanged through culture. It is inevitable in the accomplishment of human innate talents, in the making of intellectual, scientific, moral and artistic values, but also in benefiting

from them, in cooperation and conflict with social norms, in the way of thinking, feeling and believing, in group and individual comportment. As such, having a complex meaning of a builder of an entire mode of a person's life²⁹⁰ is at the basis of their identity through a few significant markers, such as language, national and religious belonging, and I will focus on them in this text, tracing the transition from one to another type of identity of the protagonists of Balkan prose in a transitional period, when they change their attitude towards society and the areas they are staying in, as well as their world views. On that note, I will analyze the novels that emerged almost concurrently by two young Balkan authors: Aleksandar Hemon from Bosnia, and his *Nowhere Man* (2002), and Lidija Dimkovska from Macedonia, and her *Candid Camera* (2004). Both of the novels dwell on the same subject: building identities in conditions of changing life environments, but, apart from that, the thing that makes them compatible for one such analysis is that both novels are types of autobiographical metafiction of authors who left their homes in the time of Yugoslavia's transition, entering the process called a search for a new home and an improvement of their identity.

In the aforementioned novel, Hemon narrates the life of his alter-ego Jozef Pronek, through many timelines, areal and social segments. The complex novelistic structure, narrated by his friends/witnesses, develops in three locations and time periods, and in three social structures: it starts with the time of his carefree childhood spent in areas of the former Yugoslavia; it continues with the period of his adolescence spent in the Ukraine as a scholar; and it ends with his emigration to the USA where he works as a Greenpeace activist, trying to fit in American society. The individual identity of Jozef Pronek as well as the identities of the other actants in the novel transform themselves from one type into another, depending on their current social welfare, but also on the spiritual constellation which they find themselves in. So, living in Yugoslavia, in his early youth, Pronek feels the Yugoslav national identity and language as his own and legitimizing, which can be seen clearly in the intolerance that he shows towards the American clerk at the Embassy in Sarajevo who doesn't speak Serbian/Croatian well.

The young director spoke woeful Serbo-Croatian and Pronek, tempted a few times to correct him, had a hard time to follow him (Hemon, 2004:75).

But the situation changes drastically when Pronek finds himself in America, many years later, and when his American girlfriend constantly corrects

²⁹⁰ Clifford Geertz illustrates this with the Kluckhohn elaborations that are incorporated in the definition of a very complex notion of culture in this way: the entire mode of people's lives; the social heritage that an individual gets from their group; the way of thinking, feeling and having faith; abstraction of behavior; the theory developed by Geertz about the way people behave in a group; a storehouse of accumulated knowledge; a set of standardized orientations of repeated problems; learnt behavior; mechanism of normative regulation of behavior; a set of techniques of adjustment to the outside world and other people; the residue of history.

his poor English language; then he shows resistance to his national origins and language, trying to project Pronek's new identity which will be in accordance with the American environment.

Of course, the transformation of identity is not conditioned only by one's dwelling place, but it can be influenced by certain opinions and feelings the individual has during different life periods. To illustrate this, we will mention Pronek's comportment in his adolescent period, when, as any young man, he shows resistance for everything, even his Yugoslav identity. He only listens to foreign music, which was considered inappropriate by his parents (who didn't understand the foreign language and were suspicious of the true meanings of the songs). The identity of the resistance Pronek shows in this situation is not connected to social structures, but only to the psychological changes of his personality in a transitional period from adolescence to maturity.

Apart from language, as the most explicit marker that separates people, belonging to a certain nationality (the word derives from the Latin *nasci* which means 'grouping of medieval students based on their origins') (Filipović, 1965: 271) is the most frequent form for building an identity structure, defined from the time of Aristotle as the friendship between people who share a common origin (Aristotel, 1970: 217). These pointers make the meaning of location clear in relation to two structures: the forming of identity and gaining the right to belong to a certain nationality. There are many ways to gain the national hallmarks that can be inherited by our ancestors, in this day and age, to have a certain place of birth or to make it possible to change the place of living. Knowing this, one of Pronek's friends, Victor (the narrator of the part of the novel when they stay together in Kiev as scholars and descendants of the Ukraine minorities from Yugoslavia and USA), who was born in the USA, proudly wears his American identity, when he is in his own country, while his father, who also gained the right to a legitimate American identity by marrying an American, constantly resists the new identity.

My father refused to stand up for the national anthem, because he was still Ukrainian, as if "The Star -Spangled Banner" wounded his Ukrainianness. He made me stand up, he wanted me to appreciate America, for I was born here. (Hemon, 2002:95)

We can see from this example that the change of one's dwelling place often implies an opening of the process of identity transformation for the immigrants through the development of the identity of resistance which will contribute to project a complex identity (in this case - Slavic/American) allowed in the countries with a developed democracy. Still, making ghettos or ethno communities is unacceptable for most Americans with a legitimate identity, including Victor.

I hated my father for being a fucking foreigner: displaced, cheap and always angry (Hemon, 2002:95).

Victor often states his opinion about his father and his absurd devotion to his old identity, even in the final hours before his death in Chicago:

(...) while my father lay in an open coffin, and his war comrades – old men in dun suits that had been growing bigger on them, exuding defunct-prostate stench – held on Ukrainian flags, and delivered speeches about my father's loyalty and generosity, about his love for Ukraine, about his final moments of sublime joy as he lived to see his homeland free. (Hemon, 2002:135).

Victor, unable to understand his father's rigid attitude, will stick firmly to his legitimizing American identity, taking offence when Pronek jokes, by presenting him as an American and a CIA spy in the Ukraine (Hemon, 2002:102). He doesn't even need to defend his national identity and to fight for it, or to adjust it, because his stay abroad is temporary. But he is aware that his American national identity can cause problems in the Ukraine. He encounters them first when entering the country and meeting the custom officers.

They flipped through my American passport, determinedly not impressed with the plentiful freedoms it implied, let alone the rich collection of visas collected on my existentialist peregrinations. They still let me in, albeit with a humbling frown, conveying that they could stop me, indeed vanish me, had they only wished to. (Hemon, 2002:82).

In such moments he realizes that it is difficult to adopt foreign things, because they represent the opposite of one's own things. That is something that is placed outside our region, something that belongs to others, and, at the end, something that is different from ourselves (Valdenfels, 2005:166).

The division of "mine" and "yours" represents the relational hallmark whose quality derives from the process of differentiating and classifying things. That division and the difference between them is the basis on which identities lie. The difference separates one identity from another and establishes the specifics, often in the form of oppositions, conflicts and social exclusion, especially present in the Balkans in the transitional years of turbulences. It is precisely because of this placement of too much meaning onto the differences, and the rigid notions of identity as one of the main monolith existential questions, that there are violence related problems which always emerge in these regions, problems that elsewhere get solved by building identity policies and the necessary tolerance for differences. That's why for most of the characters in Hemon's novel it is confusing that in Yugoslavia:

Some Serbs try to kill the Muslims in Sarajevo and Bosnia, and also the people who don't want to kill the Muslims (Hemon, 2002:156).

But, in the minds of peoples from the Balkans there is a visible reflection of the hardened animosity between the members of the different religious communities, regardless of the place they are in, which is explicitly explained in the case of the American with Serbian origins who thinks that he is mistreated by his ex-wife's brothers, who are Catholic, only because he is an Orthodox Serb (Hemon, 2002:161). That is why he is married to a Serb now and he only trusts Orthodox people (Hemon, 2002:161).

In order for these circumstances to change, in the Balkans, what needs to pass is a kind of freeing from the historical burden of the co-existence of antagonistically hostile ethnicities, which in turn would lead to a heightened sense of awareness for cultural diversities, thus accepting them as part of one's own existence. Homi Bhabha, in his book *The Location of Culture*, explains that postcolonial societies, dealing with the confrontation of Otherness, still rely on the notion of cultural differences, instead of cultural diversity. Criticizing this state, he separates these two notions, seeing cultural diversity as an "epistemological object" based on "empirical knowledge" as opposed to the cultural difference as "a process of *enunciation* of culture as 'knowledgeable', authoritative, adequate to the construction of systems of cultural identification" (Bhabha, 1994:34). As such, cultural diversity has the advantage, because it is a "category of comparative ethics, aesthetics or ethnology" and "it is a recognition of pre-given cultural contents and customs; held in a time-frame of relativism, it gives rise to liberal notions of multiculturalism, cultural exchange or the culture of humanity" (Bhabha, 1994:34). Opposed to it, cultural difference is a "process of signification through which statements of culture or on culture differentiate, discriminate and authorize the production of force, reference, applicability and capacity" (Bhabha, 1994:34). As long as the perspective from which we see cultural identities doesn't change, the Balkans will be hostage to the distorted images of them and the insurmountable cultural differences.

"The enunciation of cultural differences", according to him, "problematizes the binary division of past and present, tradition and modernity, at the level of cultural representation and its authoritative address (Hemon, 2002:35).

Religion as an active subject in the building of collective identity - from the other hand - is close to some spiritual connection between God and man, since the notion of *religion* derives from the Latin verb *religare* which means *to connect* and, as such, it is a fertile ground for gathering and practicing the theories of identification (*Teologija*, 1999: 85). Identification, as a process of self-assurance, is a complex structure, with its own hierarchy that directly depends on the influences which the individual is subjected to. So the identities of the

suppressed minorities in democratic societies are prone to be in solidarity with similar ones if they are accepted as equals. The same happens with different religious identities that can be accepted as kindred, which means that they are allowed (for example, in the US), while religious identities somewhere else, and in different times and circumstances, when they are perceived as drastically different and as irreconcilable rivals, are collectively discarded (the religious convictions in the time of transitional Yugoslavia). It all depends on one's perception and the awareness of those individuals who have to build their identities on the basis of the differences between them, but with respect to the differences between themselves and the others.

Tolerance is characteristic of multiethnic and multi-confessional societies, where the Other emerges as a constitutive element of the national identity with all its specifics regarding the identifying characteristics, such as customs, religion or language, as the most prominent identifying features. In that context, it is the conversation in the novel when Rachel teaches Pronek how to gather donation, convincing him that he should not be ashamed of his bad pronunciation of English:

It is hard. My English is bad." / "Just be relaxed. If you speak English with an accent, you speak at least two languages and that is twice as many as the people in this godforsaken place. People who like you will give you money, and people who don't won't (Hemon, 2002:184-185).

Still, the imperfect speech makes the foreigners feel uneasy; they often feel stigmatized in front of people who stare at them and who sometimes treat their speech in a diminishing manner, as in the sequence when the comedian William knocks on Pronek's door with the aim to adopt his accent for his own comic act:

Pronek had listened to him and his morbidly unfunny performance that included idiotic grimaces and an accent that to Pronek sounded Irish. He felt his chest hollowing with fear and sorrow, while William kept laughing at his lamentable joke (Hemon, 2002:204).

The possibility of success or failure in the act of speaking, according to speech theory, depends on the connotative function of language, i.e., the emotions that the applied words have on the listener (Rot, 2004: 60), together with the motivation and the emotional response of the listeners and the continually changing context that depends on many social and cultural conditions. When those conditions change, then the differences appear not only in the connotative meaning of speech, but also in the denotative meaning, which then expresses the essence of the words in the speech of the members of the different social systems. The words often attributed with different meanings are, among others, democracy, freedom, religion, identity, and they all have different meanings for the individuals of certain areas with specific conditions. That is the way to

relativize the notions themselves, so that a freedom of choice, namely, to build one's identity or the right of a religious expression, depends on the conditions that influence people, but the essence of things cannot be forgotten. Changing the context often leads to an illusion, namely to think that the environment is key in the process of building of an identity, thus we don't pay attention to the function of the individual as a builder of his/her own identity.

Contrary to the "identity journey" of the characters of the novel *Nowhere Man* in which they unsuccessfully try to find themselves, the characters of the novel *Candid Camera* [in Macedonian: *Скриена камера*] are very successful in dealing with the new conditions, i.e., approaching identity as a constructive element built with an optimistically oriented view in which the boundaries lose their separating character. Dimkovska looks at identity as a "production" that is never finished, a never-ending process projected as a new construct in the new conditions.

The author thinks on the line of interpretation of the leftist oriented German writer Oscar Lafontaine and his comprehensions, that boundaries when transferring from the surrounding in the people's minds, may lose their separating features and become an incentive for the creation of new identities. When own boundaries are set in relation to some other boundaries, they do not always bring confrontations. Provided that good will exists, they may be overcome by enriching different identities (Stojković, 2002: 22). Today we are facing a redefinition of the notion of identity focused on the acceptance of Otherness, of implicit discourse, of international inclusivity, of inclination to multiplicity.

This direction is disseminated by all civilized societies since they are certain that such apprehension lies in the essence of human nature that always aspires for change, interaction and challenges²⁹¹. The same is ascertained with the allusion given long ago by Blaise Pascal to a sentence by Montaigne:

Our satisfaction is affected by the habits of the place embedded by nature... Nothing is as bearable to the man as being in the state of total inaction: without passions, without work, without entertainment, without effort. You will then feel your own worthlessness, your own loneliness, your own incapability, your own dependence, your own weakness, your own emptiness. Suddenly dullness, sadness, dissatisfaction, wrath and anger will emerge from his soul ... (Pascal, 1965: 65, my own translation).

This sentence, if considered in present-day conditions and interpreted in contemporary language reveals the deep human impulse for constant change and the forging of one's own identity through open dialogue with those who are different than us. Such an approach enables the postmodern man to possess an open vastness, to expend his possibilities, a witty ethereal quality, a controlled

²⁹¹ A foreign country is a challenge since it is something unknown, hence, de facto, something we've aspired to.

self-consciousness, one that literally brings him closer to the status of a minor deity. His creative credo is: 'Death to steadiness and monotony, let's be open to change and diversity'. Varieties of free personalities germinate in such a furrow, such as Lila in Dimkovska's novel, able to feel at home in different conditions. Migrations, living in foreign countries, strange looks do not annoy them. Their theoretical platform of the home that they follow consistently is undertaken from the Romanian writer – migrant Sorin Alexandrescu. It says:

Home does not exist anymore, or it exists at many places... (Dimkovska, 2004: 195, my own translation).

The author herself, through her character Lila, accepts the fact that she only feels at home in places where she does not ask the question whether or not she feels at home. She only knows her identity when she does not know/have an alternative. And when she feels the benefit of living in a foreign country, of continuous travelling and of getting in settlements filled with new perspectives, of nomadic migrations leading to various acquaintances and experiences, it is as if she loses herself in the labyrinth from home to there, and after the crossroads she stops asking about a real home. She now only speaks about varieties of home wherever she will reside and live, and she notices the changes of her own identity occurring in the daily meetings with Others. Definitely an 'experiment' organized by a Western European Foundation helps her forge such a perception, while she lives in a shared apartment in Vienna with many young artists from 'undeveloped' countries with particular tasks. Their life together (an Albanian photographer, a Macedonian writer and a Pakistani musician) makes them unite and overcome all stereotypes and clichés of national intolerance and opposition of the different mentalities. On the basis of shared artistic affections, they find out the similarities between them. Such adventures help them develop a warm and friendly atmosphere full of mutual understanding. That is why it is said that in order for anyone to understand someone else we should see his life from his own perspective. Or, as the modern German sociologist Krappmann states, it takes empathy (interaction ability from the partner's perspective), ambiguous tolerance (the awareness that expectations will be partially met) and communicative competence (requirements should be positioned based on others' expectations) (Stojković, 2002: 17). They are, at the same time, predispositions for the regular development of one's identity, which according to modern perceptions is established in relation with the Other/s.

Such 'new' comprehensions do not deny one's identity; however, they opt to introduce the possibility of its construction and regulation in helping develop happy individuals. It is quite clear that lacking thereof, man feels alienated, thrown away, lost, and thus he makes efforts to find and preserve his own "I". To discover ourselves, creation plays an important role, that's the creation of our own world in which we feel happy. The entire awakening is

proportional to memory. A place for the imagination is found only in the full self-consciousness where all adventures from the past and presence interfere with the highest intensity, as a condition for artistic (philosophical) action. Only with art (work) a man can be saved from nothingness, from forgetfulness. It is, therefore, important to have a relationship with the past, one that is a part of us, of our authenticity, of our truth. It is widely known that the ones willing to find out the truth about themselves must remember their own past. Lila's past is rich and diverse such as her identity. On the basis of apprehensions on identity by Judith Butler (2002), we will say that it comprises of the different practices Lila has encountered throughout her travels, the numerous discussions that passed through her thoughts, the imprint left by the institutions she came into contact with, as they diffuse her origins. Lila's identity is a hybrid as are her memories which are not connected to only one place or one type of experience. Her instinct is capable of overcoming spacious limitations. For her, home is not the place where she lives, but where she discovers herself, where she finds out the persons she loves. Her life is in the world where she belongs. Therefore, her home may be the whole world.

With her hybrid identity she is the personification of a postmodern human in which the voice of the Other lives. Her openness and divergence to pluralism rescues her from the feeling of getting lost and being insecure. She is not stretched among her numerous changing environments since she is a dynamic person. She doesn't need to be sad since wherever she is she can be herself, and according to Kierkegaard, that is the condition not to be desperate.

The changes of the literary identities of the protagonists in the novels of Hemon and Dimkovska are apparent and paradigmatic for the different ways to build one's own identity in the conditions of changing the life environment, to which the authors, as well as their protagonists, are subjected, by choice (in Dimkovska's case) or as an imposed necessity (in Hemon's case). While in Hemon's example the identity of the characters has many phases of transformation, passing through the legitimizing phase, a phase of resistance and a project phase, in Dimkovska's novel, the protagonist faces a constant projection of her own identity, and as a consequence, she feels free and independent. The main difference lies in the fact that in the process of transformation of his own identity, Hemon's protagonist is faced with the remains of stereotypical ideas and compartments combined with the memories of a forgotten lost space that necessarily causes nostalgia and a view of the past. Contrary to him, the views of Dimkovska's heroine are presented as those belonging to one aiming forward, with an extraordinary sense of adjustment and tolerance towards others. Or, to be precise, while in Hemon's novel in some ways the image of identity as a firm category still lingers, Dimkovska's novel is totally turned to the new comprehensions of identity as a construct which is constantly built and formed through one's everyday experiences.

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Dislocated authors/poetics

Poétiques et auteurs de déplacement

Поетики и автори на дислокација

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‘A Present-Day Portrait’: Tomislav Osmanli’s *The Twenty-First* as a Novel of Dislocation

Abstract: The novel *The Twenty-First* by Tomislav Osmanli announces a new narrative paradigm within the corpus of the Macedonian novel, which, in a productive correlation with today’s rhythms, forges a novelistic-like structure while deconstructing the once-overtly present unilateral and monolithic view of the world. The linearity of the narration is thus rejected in favour of presenting the simultaneity of several stories, which are finally entrenched in the reality of a global/ized world and the cacophony of communication practices that set its rhythm, hence directing its course towards the phantasmagorical, the virtual, and the contingent. The novel realizes itself as a landscape of characters and lives destined to intersect on one of the planes of the singular reality. Dislocation is the key modus so as to withstand the whirlwind of the world’s Disneyland rollercoaster ride undertaken by Osmanli’s *The Twenty-First*, which does not only refer to its spatial orientation but also its temporal presence (re-displaying the represented world also inside history’s amusement park), with repercussions towards the borders existing between the real and the imaginary found inside the senses’ single temporality.

Key Words: dislocation, migrations, utopia/s, heterotopias, end of history/time, the Orient Express, *The Twenty-First* (a novel)

Introduction

The novel *The Twenty-First* (2009) by Tomislav Osmanli is certainly a novel of journeys and migrations. Bearing this in mind, it must be said that as such the novel deals with a specific incarnation of this genre. Namely, all of the characters inside the novel’s represented world travel (take trips, go on journeys). Although for some of them, the journeys they embark on are realized only as a ‘standstill kind of a journey’, needless to say, they always set off again. The leave, travel, and then make their returns. This very triangular relationship of their existence in the world of the text defines the novel in terms of the literature of travel (Domenico Nucera, 2006: 161²⁹²). In fact, it may prove more efficient to focus on ascertaining the constant migrations/dislocations (in space and in time) within the framework of dislocation (the displacement, the chaotic re-arrangement of the world and the flux of time in it), which in turn affect,

²⁹²Shedding light on the etymological aspects of migration, travel and return, and henceforth the complexity of their meaning/signification, Domenico ascertains: “Travel literature can be recognized through several of the dominant characteristics of the text: the departure, the journey, the return. These are the true constants of the genre, thematically speaking. In certain texts, the narration runs in a circular fashion and all three elements are described. However, in most cases, one element dominates.” (my own translation, 2006: 161)

quite profoundly, the very notion of identity as represented by the novel's world. In order to shed more light, however, on the nature of the spatial shifts that bring about the repercussions in terms of the understanding/positioning of today's world and its make-up, and in this context Macedonia in particular, I'd like to address first the structure of the represented world.

The Structure of the Novel's Represented World

We are led inside the world of the text by the Gates of the world. First of all, through the New Great Gate of Post-1963-quake Skopje: its hanging train station. The flaccid atmosphere at the train platforms of this concrete 'centipede' opens up, through the character of Gordan, the theme of the need to run away – from being marginalized, from being steeped in poverty and obscurity, which weigh in quite hard, that if Vienna does not prove the ticket out for the young computer programmer, then even voluntarily enlisting in the army (bearing in mind the stampede around the 2001 Conflict) would seem like a viable solution. 'Anywhere but here' is the maxim.

A similar gate is Boson's Logan Airport. In its hecticism, Pamela Anderson would almost miss her planned journey to Disneyland, with her friend Rose and her daughter Rebecca. Still, they manage to meet briefly. Rose leaves with the first plane, Pamela with the second one, which then both, one after the other, a little later, hit the World Trade Center Twin Towers. In the moments of the towers' destruction, in their exploding and annihilation, many meetings and missed encounters by the characters of this prose remain underlined.

Rose finally passes by her husband Nicholas, who after many years of marriage had abandoned her, first leaving for a research trip to the Colorado Canyon. She then too moves from New York to Boston. Nicholas and Maya, Gordan's girlfriend, a doctoral student based out of NYC, also pass each other by during 'their affair in passing'. Underlined are also Gordan's and Maya's thoughts, the latter, due to a chance game of irony, is the first one to leave Skopje, while afterwards both search for the other one in the virtual space of an installed single temporality of the world. Hugh Elsinore also faces death, which due to blind chance (partially under the protection of his father's grave, partially by being a US Army soldier) escapes the fatal blow of the third terrorist plane headed for the Pentagon building, when his office there also gets hit. Twice faced with the closeness of death's face, the first time in Bosnia, and then again frighteningly close to home, he finally lands in the distant fields of Afghanistan's battle grounds. Hugh Elsinore the Second, following a family tradition of choosing a military career, while in Bosnia, mis-passes his fiancé, but certainly and firmly continues to climb the professional ladder. Without any one to follow in his footsteps or wait for him, in Afghanistan he forsakes the last, the third one, of his family's military rules – to die like Wyatt Earp, home, in bed.

A differently positioned Gate, to the other worlds, is the underground passage Volchani, in Ohrid, with a secret entrance hidden inside the church Chelnica, in the Old Town (Varosh), and an exit inside the monastery St. Petka in the village of Velgoshti, overlooking Ohrid. It is the subject of pursuit of Clement Kavay, a retired professor from the Faculty of Philology in Skopje, otherwise born and raised in Ohrid. Having the blessing of the Sheh of the Ohrid TEKE, from the Halvets Dervish order, and the blessing of the Presbytera Tsareva, the protector of the Chelnica Church, Clement Kavay discovers the gate to past times, thus discovering the circle of their eternal return. This passage, amongst other things, places the legends and stories of its locality in a present context.

The underground time passage Volchani corresponds to the open information time tunnel – the millennium bug threat Y2K (2009: 9) – and the train that finally arrives at the Skopje train station phantasmagorically transforms itself into the once famous Orient Express, so besides Gordan, the passenger list would include the likes of Konstantin Miladinov and Kemal Ataturk, accompanied by Zsizsi Zsabor, hence together on the road from Istanbul to Paris, also a young woman with her daughter as they are returning from visiting relatives in the seat of the Ottoman Empire.

The journey on this train, through the open time tunnel, starts to resemble a voyage without a purpose and/or a port, entirely led by the waves and underwater currents of a liberated time. In fact, not by chance is the café at the platform of the Skopje Train Station this train arrives at called “The Ocean²⁹³”.

Another kind of a Gate has been opened to the virtual world of the electronic interwebs of the world. To a degree, this dimension of existence coincides with the ontic world of the utopian reality, whence all of the opposites in this life are at peace with those belonging to the afterlife. This utopian space, which all finally reach, has been marked by Paramaribo, the capital and port city of Surinam in South America. This port of the globally installed phantasmagoria of the world represented in Osmanli’s novel can be reached on the wings of exaltation: from the projections of others, from a better world, from the narcotics, from the escape of the horrors of blood and war. The displacement in one’s own life produces the supplanted reality of Paramaribo. In Paramaribo, the teacher from the Skopje train station dances with Frank Sinatra to the beats of “Strangers in the Night”. Again, in Paramaribo, Meto, once more, miraculously detaches himself from the border crossing Blace (turned into a refugee camp for the Kosvar Albanians), entering the world where the Mujahedin decorates the barrel of his machine gun with a flower, where Gordan and Maya are together

²⁹³In the novel *Murder in the Orient Express* by Agatha Christie, right at the onset of the journey, the famous detective Hercules Poirot concludes that the ‘Colonel is a tad bit touchy-feely’, and takes great pleasure in observing the responded view, observing that the ‘train is as dangerous a ride as the transatlantic sea voyage!’ (my own translation, Christie, 2004: 11).

again, and where Rose leads little Rebecca by the hand, the same way the woman from the Orient Express train walks around holding the once shot down little girl of hers in the train. It seems also that Konstantin Miladinov here no longer sings of migrations. All that had been and that was resolved is found in the tourist utopia of Paramaribo, which can be looked at his web page. In fact, the real nature of this toponym should be pointed out through the Janus-like face of utopia and heterotopias simultaneously (Foucault, 1986: 22-27). It functions as a utopia and a utopian projection and a phantasmagoria function, first and foremost, due to the fact that it is the only place in the represented world of the text that can be reached through a different level of consciousness: the dream, hallucinogenic drugs, poetic rapture, life inside a virtual reality. The entry and exit gates are not geographically determined, although the geographic real space of Paramaribo has been specifically pointed out, while the outside-the-text referent 'Paramaribo' appears as a kind of antipodal space to the represented Macedonian (namely, Balkan) space, which in turn, has been dragged into a civil (ethnically-charged) war. In the real Paramaribo, once a Dutch colony, live people of all races, of all faiths (Hindus, Christians, Jews, Muslims). However, what comes off as particularly relevant in the represented world of the novel is that inside the hallucinogenic essence of their appearance *there*, all misunderstandings and conflicts that the characters experience in their endurance *here*, get resolved.

The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible ... they have a function in relation to all the space that remains. This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory ... Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled. This latter type would be the heterotopia, not of illusion, but of compensation, and I wonder if certain colonies have not functioned somewhat in this manner (Foucault, 1986: 25, 27).

Concurrently, the parody-like nature of this toponym has been underlined of course through its essence as a tourist utopia. Without a doubt this toponym also bears the parody of the myth of the antipodes (Domenico Nucera, 2004: 164-5), and in the final dialogue exchange and revelation Gordan has, to a degree, it (the toponym) is undermined through a comparison in time: "Paramaribo today is like Macedonia was yesterday" (2009: 281). However, the real meaning and function of this toponym inside the represented world is that it, quite rightfully so, corresponds with the train which trails through the ocean of time. It appears everywhere that imagination, hallucination, the power of transformation reign supreme.

And if we think, after all, that the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious treasures they conceal in their gardens, you will understand why the boat has not only been for our civilization, from the sixteenth century until the present, the great instrument of economic development ... but has been simultaneously the greatest reserve of the imagination. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates. (Foucault, 1986: 27)

Henceforth, Paramaribo is a dimension of existence which accompanies ceaseless travel.

The Space of Travel/ing: The Traveler/Explorer/Tourist inside the Novel's Represented World

The dual nature of the final virtual destination Paramaribo refers equally to the dual nature of travel, namely to the space travel/ing takes place in. With that, the following question emerges – what kind of a space do these travelers conquer? And who are they? Travelers? Conquerors? Tourists? What do they truly face on those voyages? Themselves? The other/s? Do they face the phantasmagorias of the internal space or do they reveal the external one? The answer varies, depending on the different characters in the novel, thus, although simplifying a bit, we could categorize several groups of travelers:

The travelers from the historic and cultural past underline the circularity of time and the constancy of migrations (Konstantin Miladinov, Kemal Ataturk, Giorgos Zorbas, Kocho Racin, the woman with the shot down daughter, Xheladin-Beg, the Dervish). Their appearance has a background type of a role compared to the events at the turn of the century that echo through the repetition.

The 'standstill' travelers let themselves to the phantasmagoria, to the ontic side, the hallucination: the schoolteacher, Meto, the Mujahidin, Gordan (who gets introduced to the space of Paramaribo by Kocho Racin and Dimitrija Miladinov, 2009: 158). In their phantasmagorias oftentimes the other passengers-migrants from the world of the novel are dragged into.

The travelers of the outside world: Maya, Nicholas, Hugh W. Elsinore, although each one undertakes the journey out of his or her own motivation, what they share in common is that they never really meet each other. And when it does happen (a meeting), the encounter resembles the chorus of the Sinatra song "Strangers in the Night"; such is the encounter between Nicholas and Maya. High W. Elsinore the Second travels to the foreign war-torn world of Bosnia and Herzegovina as a member of the peace-keeping forces, so that later on, while at

home, he would again face the horror of a blind destructive force. Needless to say, he later on leaves again, this time to Afghanistan. In this case, the encounter with 'the other' does not make any kind of a difference in its understanding. Through and through, he remains the other.

The true encounters with the other in fact take place at home. Rose, after the death of her husband Joshua, during her meeting with Fiona, discovers the otherness of female love. In the proclivity of this space for the love of the other, sensing it still, Pamela's life ends – half way between the promise made by the resurrected Nicholas in her life and letting go in terms of her friendship with Rose.

Otherness is something Professor Clement Kavay faces in his hometown of Ohrid. In the city, which once had 365 churches, one for each day in the year, this ancient seat of Slavic literacy and Christianity, Clement Kavay discovers the spiritual space of the Ohrid TEKE, and its foundational role in the city's spiritual life. The hospitality and the blessing he receives from Abdul Kerim Baba, who points Clement in the direction of the secrets of the dervish keramet²⁹⁴, and thus opens for him the doors to the underground tunel Volchani, allows Kavay to face the demons of the past that inhabit the space below the city and each time anew find the exit in the bazaar. Through the initiation for this underground world of reality Clement Kavay discovers the mystery of movement *through a good thought*, even though this event does not lead to a realistic change in the outside world and stands as entirely oppositional to his expectations, namely that the other end of the tunnel holds the certainty of a solution. Kavay's undertaking is like the six daily prayers of the Ohrid Dervishes, resembling fully the dedicated guards of Presbyteria Tsareva in front of the yard of the Chelnica Church.

Gordan is a character who although gets to travel through all of the gates of the world (the external world, time, the spaces of phantasmagoria and virtuality), whence he faces the demons of his community's past, and other foreign ones (in devastated NYC), and the solitude of an immigrant's life (as a computer programmer in Vienna); through the infatuation of the aimless ceaseless wandering – basically, through all these travails, he faces 'the other' the same way he faces/sees himself. He comes to terms with the illusion of "somewhere else" being a better place for living, as well as with the utopia of phantasms ("Paramaribo today is like Macedonia was yesterday" (2009:281)), so that in the end he discovers the reality of making a home inside sociality: "Today, all is possible. What you only can't have is to be alone." (282) He then returns to Skopje, determined to remain there and wait for Maya to come back from her doctoral stay in NYC.

²⁹⁴The miraculous and prophetic power of divine men.

The Globally Installed Time at the End of the Century/Centuries

Gordan's final realization that

And then he thought that, not only this small and sooty space filled with unrest and unhappy people but the whole world had become a field for quixotic competitions between apparitions and re-emerged phantasms from the past. Everywhere was the same. And the twenty-first century— even though it was supposed to bring different, happier, more progressive and jollier times, as Maya had whispered in his ear in New York—was simply suffocated by revived 'world pain', by a multiplied and continually disseminated Weltschmerz (282)²⁹⁵

through various narrative techniques that open the time gates of the represented world and its globally installed uni-temporality is multiplied through a representation of the 19th century in the novel's world. Soja's views, here, in the conclusion of this article, would best illustrate the entire playful web of co-events, scattered throughout all of the geographic widths and lengths, which Tomislav Osmanli unites in a marvelous composition of wave-like additions to the global synchronicity:

As so many have begun to see, both *fin de siècle* periods resonate with similarly transformative, but not necessarily revolutionary, socio-spatial processes (...) Modernization and modernism interact under these conditions of intensified crisis and restructuring a shifting and conflictful social context in which everything seems to be 'pregnant with its contrary', in which all that was once assumed to be solid 'melts into air', a description Bergman borrows from Marx and represents as an essential feature of the vital experience of modernity-in-transition (...) Modernization is, like all social processes, unevenly developed across time and space and thus inscribes quite different historical geographies across different regional social formations. But on occasion, in the ever-accumulating past, it has become systematically synchronic, affecting all predominately capitalist societies simultaneously. This synchronization has punctuated the historical geography of capitalism since at least the early nineteenth century with an increasingly recognizable macro-rhythm, a wave-like periodicity of societal crisis and restructuring that we are only now beginning to understand in all its ramifications (Soja, 2007: 149-150).

²⁹⁵ All of the excerpts from the novel have been translated into English by Marija and Matthew Jones, for the Macedonian Publishing House MAGOR (Skopje), as the novel was nominated for the International Book Award 'Balkanika' in 2010 (as the Macedonian candidate). At present, this English translation of the novel, namely its imminent publication, is still pending.

**“Paramaribo today is like Macedonia was yesterday”,
Or: On the End of History**

In closing, I'd like to take a closer look at the space inside this novel's represented world, particularly that pertaining to Macedonia, which is undoubtedly the final destination of this novel's author's writerly adventure. Namely, the author's perception of the actuality of the Macedonian reality is rather mosaic-like, while at the same time minutely focused on the gallery of the represented characters. As mentioned before, the character of Gordan stands as the embodiment of the hopelessness lived and experienced by the younger generations while attempting to scramble a decent living. The frustration felt by this young man, in his inability to affect any kind of change, goes as far as him desperately wishing for any one change to come, in any one shape or form. Thus, he is ready to enlist in the army, provided that no other alternative comes forth, which, bearing in mind the fragile and delicate civil, i.e., ethnic relations in the country, marks the move of a desperate man. On the other hand, the author uses other examples that allow him to zoom in on the Macedonian perception of these socially disruptive events surrounding the armed conflicts of 2001. One such event includes an anecdote about the foreigner who was invited to a picnic at a weekend house situated on a mountain and overlooking what he referred to as 'the arena of war'. Stunned by the excellent mood the others were in, while the barbecue and the beer were being passed around, and the battle between the regular artillery troops of the Macedonian army, on the one hand, and the rebelling minority guerillas, on the other, was taking place, he asked:

'But what kind of philosophy of life have you got here, banqueting while watching military operations in defence of your country the way we watch horseraces?' (...)

'Tell him that we have an old proverb which explains it best. It is a bit rude, but it is accurate. The saying goes like this: 'My dick is my front yard!' You can translate that for him!' (...) And you can add, as well: 'My arse is my high street'. Just translate that!' (222)

This scene certainly addresses the arrogance of the natives when it comes to the seriousness and gravity of the situation's real circumstances, which in a way, though slightly repositioned, is what Kiro, the retired railroad worker, blames Gordan for:

(...) Gordan started out for the stairs leading to the platforms when he was stopped by the woman's voice.

'Where are you travelling, young man?'

'Ah,' said Gordan, 'It's not anywhere near...'

'Well, of course—when one flees, one goes as far away as possible!' the old man's voice startled him again from behind his back. 'You're all running away, you. No one will be left in the country to defend it!' (71)

And later on, when he finds out that Gordan is traveling to Paramaribo, he comments once again: "You'd become Martians if it was necessary, you motherfuckers, just to escape from here," (75). His son Meto is with the army's reserve corpus stationed at the border, whereas he, on his own, is trying to sell some locally brewed 'rakija' [schnapps] on the Skopje-Kumanovo line, desperately trying to earn a denar [Macedonian currency] or two more. The irritability behind the old man's replies, who comes across as an exceptionally plastically drawn character, introduces a wonderful playfulness to the dynamics and humor of the conversations exchanged at the train station, both with the retired schoolteacher, with the straw hat, and with Gordan, while, what is more, maintaining a discerning sharp wittiness, which in turn serves as invitation for the dramatic depiction of countless social contradictions as the result of the country's perennial transitioning from one political system into another whilst also going through a civil war. Finally, his comments ground the fancies of the schoolteacher, who has been longing for 'those Frank Sinatra days', virtually obliterating her childhood fantasies: "Yes, we got carried away like that. We adored the gangsters too. Not only me, everyone in the neighbourhood... As if we were in Chicago, you know, at that time - Eliot Ness, the prohibition...", then adding on "And your dream, you know, is so stale!"; however, he does not leave Gordan out of the equation, letting him know that he cannot escape the circularity of constant repetitions, or as he calls them - *aller-retour* manifestations of the same throughout history: "Everything is just the same—you are just like us. There's no running away from it. It's all one and the same here—*aller-retour*."(77-78)

The dramatically developed mis-en-scene of the encounter between these three characters who happen to find themselves on the vacant train platforms at the station in Skopje, rendered through the humor and jest of those imminent conflicts which emerge from accidental meetings between chance travelers, reveals the generational trauma of the novel's represented society as seen through the drama of its historical twists and turns: the period of socialism and its fall as given through a sequence of civil and other socially-related conflicts and clashes.

On the other hand, the fantastic arrival of the once famous Orient Express at the Skopje Train Station at the onset of the 21st [century]²⁹⁶ certainly

²⁹⁶This arrival may not have been as fantastic as it appears to be if we take into consideration the article published by Bojan Blazhevski, dating to 09.08.2011, with the following title "The International Macedonian Trains Travel towards the 19th Century": "The time it takes for the train bound from Skopje and heading out to Belgrade and Prishtina, respectively, slowly approaches the time it took those first passenger trains, traveling along the same lines, at the end of the 19th century. The train compositions "Helas Express" and "Olympus"

addresses the *aller-retour* truth of the retired railroad worker. The crisis of present-day society as represented by the novel's world begins to echo the past. The general commotion of contesting events and timelines, the disorientation of the camouflaged army troops of the peace forces in regards to their final destination (2009: 93) blends with the disorientation of the passengers from the Orient Express wagon car in regards to the identity of the attackers: KLA [Kosovo Liberation Army]? Komitadji? Kaçaks? (114). However, we cannot ascertain that the connotation at hand is rather singular, as it, for example, historically contextualizes the present-day civil unrest by pointing out its similarity to the once present kaçaks' clashes ("I believe that this time it is the kaçaks,' said Miladinov calmly, staying in his seat.", 114). At the same time, the collision between the different timelines, which I pointed out earlier, also in regards to the meaning behind the end/ing of the two centuries, namely what Gordan experiences "as a historical game in the PlayStation of time" (115), announces the end of history through the processes of postmodernity/globalization and the introduction of the simultaneity in/of time (Nowotny, 1994). Along those lines, certainly, the travesty of the national icons of the Macedonian national renaissance is also addressed: Konstantin and Dimitrija Miladinovi, and Kosta Solev Racin. Dimitrija and Kocho [Kosta], the former adorning a one-piece bathing suit of blue and white stripes, and reading 'Moskovskaya Gazeta', the latter wearing a suit, and a cigarette in hand, are the ones who reveal to Gordan the phantasmagorical world of Paramaribo as seen by the retired schoolteacher in a dream:

'Talking of which,' remembered the poet of the proletariat with a smile, 'This boy here wants to know if this is Struga.'

'Good God, young man!' exclaimed Dimitar Miladinov, somewhat surprised, 'Don't you know we're in Paramaribo? All the same, it does remind me of Struga...That's probably why I come here to replenish my soul amidst this beauty.'

Yes, I remember your brother's famous verse—Beauty Everywhere Divine!' said Gordan, exhilarated (...)

'I will reveal a secret to you, young man,' said Dimitar Miladinov to Gordan with a jokester's smile, 'Koče was thinking of Paramaribo when he wrote that verse in Moscow. And he was right, wasn't he?' (158)

take 9 hours and 37 minutes, an unbelievable amount of time for the traveled distance, according to the 2011 official timetable issued by the Macedonian Railways Transport; however, this timeline does not include the trains' delays, which have turned into a habit much to the dismay of the passengers. For the sake of comparison: the business train Skopje-Belgrade-Skopje, in 1989, would cross the same destination in less time, 3 hours less to be precise, than it takes today's express trains. (...) In 1937, the legendary Orient Express used to take 9 hours and 20 minutes to reach Skopje via Belgrade, as part of the long journey from Paris to Athens, whereas in 2011, the intercity train "Olympus" would take 9 hours and 17 minutes to cover the same destination, and this does not include the regular train delays" < (<http://www.build.mk/?p=8585>)>

'Ubi bene, ibi patria', pronounce, at best, the traversed characters of these without-a-doubt paramount national icons from the age of the Macedonian reformation and enlightenment. The end of history set inside "the PlayStation of time" within the world of this prose announces also the crises of the national identities and their traditional and cultural values. Along those lines, the social and cultural identity of Macedonia has been depicted through a series of its own displaced incarnations, yet set within the context of the latent condition of a globally installed displacement, which is in direct link with the globally installed market. This is best illustrated by a wild thought of Maya's, inspired by a bottle of Polish water she picks from the vending machine at the train station in Washington, waiting for Gordan's arrival:

'What Polish springs?' she continued playing with her associations, just to shorten the waiting time, 'Medjitlija in Manhattan, Cracow or Kumanovska Banja in Uptown, the Polish Ubu Roi and Batko Gjorgji in Downtown. Ronald McDonald with a Coke in his hand in Skopje, Atlanta in Macedonia, ajver abroad, foreign brands at home. Wine exported from Macedonia and Black Arrow snipers and Sukhoi planes imported to Macedonia. Lamb exported to Italy and the Middle East and Mujahidins imported through the mountains all the way from their dunes. Macedonian flats and yachts on the Palm Jumeirah in Dubai. The entire world in one's palm. Macedonia in one's pocket. Tourist heavens. Compatriots on the Maldives. Only the small and humble at home. Abroad is now home...' (234)

At times a sense of nostalgia permeates the novel's atmosphere, over the irretrievable loss, even though the values and accomplishments of the past are not entirely clear-cut, at least this is what Hugh Elsinore experiences when he comes into contact with the beauty of the Mostar bridge; at times the traditional values have been irreversibly traversed and caricatured, or at best, seriously shaken to their core, of which the novel offers numerous examples that stem from various cultural environments, thus amidst the entire globally installed commotion, and depression, it seems that the young Macedonian's only hope grows solitary in the realization that no other place is any better, as Gordan's final realization attests to. As far as the actual utopia of Paramaribo is concerned – it is what Macedonia used to be yesterday, I suppose, equally based on a sling of dark unknowns that lurk from the underbelly of the past.

Even so, I would not like to end this article without stressing the real hopefulness for humanity's future, which this novel, almost casually, but ever so remarkably, suggests through its represented world. Namely, these are characters connected by the universal human value of the accomplishment that can come through 'a good thought' (Presbyteria Tsareva, the Halvets Dervish order, Clement Kavay). The universal (never nationally-bound) mystic value of human action and resolve through the provenance of a good thought remains unchanged by this prose. The hidden heart of the ancient wisdom behind the

world's homeliness continues, still, to sound off, almost soundlessly, as a prayer, over the wellspring of existence, as the only safeguard keeping the tides of senselessness at bay while the Disneyland rollercoaster of today's world keeps spinning round and round.

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The Problems of Dislocation, Trauma and Memory in the Story *Visit to the Museum* by Vladimir Nabokov

Abstract: The purpose of this essay is to make a political reading of one of the most popular fantastic stories in the world literature. This essay tries to show that the fantastical could be more than just pure literary self-signifying strategy. The deep connection of the literature with the reality, affords to see literature as an aesthetical response of the real traumas and eternal questions. The interpretation suggests that the fantastic component is produced in the collision between the geographies and ideologies, and the collision between the established historical discourses, established types and places of memory, with the personal history and memory, heretical, full of traumas and voiceless, resurrected as a phantasm of a traumatized mind. The fantastic component in the story *Visit to the Museum* by Vladimir Nabokov, also refers to the collision between the objective time of the history and the subjective personal time, which is not smooth and simple, but complex and multilayered.

Key Words: history, memory, trauma, fantastic, ideology, geography, discourse, dislocation, exile

Introduction

Literary acts, styles and the effects produced, aesthetic and subtle, have deep and ontological connection with the traumas. The trauma, as well as the absence and lack, are one of the most important instigators of the *écriture*. The fantastic is not avoided by these instigators of the literature. The fantastical is the element pushing through the gap of the real, logical, logocentric, ordered and causal world, and the linear understanding of the time. The fantastic element is the one deconstructing the myth of the omnipotence of the rational, and of the deducing of the world on few repetitive structures or schemas, extrapolated from the tick layers of the real, used to explain its existing, functioning and moving. The irrational element pushing the logical order and linear time, surprises and affrights, pointing out more coexistent realities that could not be understood rationally and opens ways for the eternal questions in the seemingly quiet, easy perceptible world, ruled by the rational. Thus, the irrational element is here to rule the consciousness, to overturn the paradigms and open a new sense for the complicity of the world and the complicity of the time. This essay won't be issued on the narrative acts and techniques connected with the fantastical, in contrary, we'll try to make a connection with the non-textual elements evoked by the fantastical. The literary acts are not isolated from the reality / the realities; all of the literary acts, and so the fantastical, have

their own ontological dimension, as they present an aesthetical attempt for knowledge (an epistemological attempt). The fantastical story does not avoid the issues of memory, history and identity, as well the trauma as indivisible part of this trinity. One of the best stories, issuing these questions on perfect way is the story *Visit of the museum* by Vladimir Nabokov.

Museum: institutionalized and legitimate memory

The chronotope of the story is a French museum. The main character in the story (who narrates and focalizes in the first-person narrated story) is a museum visitor. The chronotope of the museum has clear symbolism and clear associations with the collective identity, collective memory and history put in an institutional framework: the established history and its artifacts which should present basic points of integration of the nation. The museum and its memorable potential, the museum where the narrator is, is subjected on acts of carnelization and presented by grotesque descriptions:

"Everything was as it should be: gray tints, the sleep of substance, matter dematerialized. There was the usual case of old, worn coins resting in the inclined velvet of their compartments. There was, on top of the case, a pair of owls, Eagle Owl and Long-eared, with their French names reading "Grand Duke" and "Middle Duke" if translated. Venerable minerals lay in their open graves of dusty papier mache; a photograph of an astonished gentleman with a pointed beard dominated an assortment of strange black lumps of various sizes. They bore a great resemblance to frozen frass, and I paused involuntarily over them, for I was quite at a loss to guess their nature, composition, and function."

The motivation of the narrator's visit is not personal, he does not like "digging in the past"; the motivation for the visit near Montizer is a portrait connected with the family memory, history and identity of his friend. The portrait is found, although it does not exist in the museum catalogue, it is unknown for the museum's custodian and the museum's patron. It is the first signal for the dislocation of the logical order, with strong associations of the selectivity of the museum's memorable potential, and for the existence of objects and artifacts not memorized and forgotten by the established history, erased from the museum catalogues.

"Agreed," Said M. Godard, "but I am not crazy either. I have been curator of our museum for almost twenty years now and know this catalogue as well as I know the Lord's Prayer. It says here Return of the Herd and that means the herd is returning, and, unless perhaps your friend's grandfather is depicted as a shepherd, I cannot conceive of his portrait's existence in our museum."

The descriptions of the museum, and its artifacts as *black turds*, are descriptions which carnelize the established historical narratives that had achieved that point, privileging the worms put in sprit, and the unknown

minerals, but not the portraits of the Russian nobles, erased or never inscribed in the museum catalogues. Existing but not existing portrait is the first, not so big surprise and the first textual signal, which indicates an overturn, and signal which indicates 'the very important issue on legitimacy of the memories, its connection with the discourse of power, and of the paradoxical *right to remember*, of the politics of the memories as such.' (Шелева 128). The fantastical appearing of the portrait of the Russian noble, painted by the artist called Leroa, 'who is untalented as his work' is a signal for the semantic potential of the text, which opens the possibilities for its political reading. The museum, seen throughout the prism of the narrator's eyes is 'a dusty collection of turds', and place for entertainment of the young villagers, giving the most coloring of the carnevalization and desacralization in the temple of remembering.

"Here a person in a bowler, who must have clambered up her, suddenly fell from a great height to the stone floor. One of his companions began helping him up, but they were both drunk, and, dismissing them with a wave of the hand, M. Godard rushed on to the next room, radiant with Oriental fabrics; there hounds raced across azure carpets, and a bow and quiver lay on a tiger skin."

The image of the museum, throughout the narration, takes weird contents, distorts, and takes labyrinth structure, changes. The carnevalesque is an image, or frame, connecting the museum with the reality, which is naked and mocked. It overturns the hierarchy and celebrates the subversion. But, the despairing of the carnevalesque image, which ends with the two drunk museum visitors in the room with antique sculptures, opens another image in the story, which is not image of the museum, but image of the conscience. Here, the museum becomes internal and the narrator leads us to his internal museum, throughout the fluid images trying to follow the stream of his thoughts. The focalization is transformed from internal to external, and the internal focalization is presented as external.

"Meanwhile we had transported ourselves into yet another hall, which must have been really enormous, judging by the fact that it housed the entire skeleton of a whale, resembling a frigate's frame; beyond were visible still other halls, with the oblique sheen of large paintings, full of storm clouds, among which floated the delicate idols of religious art in blue and pink vestments; and all this resolved itself in an abrupt turbulence of misty draperies, and chandeliers came aglitter and fish with translucent frills meandered through illuminated aquariums."

These lyrical images, and the games with space and time, as textual strategy of the fantastical, open the way to the main break of the fantastical in the rational museum order.

Internal museum: heretical and traumatic memory

The narrator, describing the space, quickly finds himself replaced from the museum interior to a cold, white, snowy and Russian landscape. The entering door of the museum is in France, and the exit door is in Russia. The fantastical, here, breaks the rational order and brings the uncanny appearance of the white Russian landscape in front of the narrator's eyes. For him, the wet paving stone is awareness for the reality; he is finally out of the mixed times and spaces in the museum. The eternal striving for rational interpretation of the events, may lead the reader to conclude that the phantasm of the Russian landscape is part of the internal museum of the narrator, and his eyes, in the process of perception had closed or had turned towards his internal museum and his internal world. Of course, the degree of surprise in the act of appearance of the textual signals alluding on Russia, is not getting smaller, nor after the 10th reading of the story, independently of the strive toward rationalization in the act of interpreting.

"I advanced, and immediately a joyous and unmistakable sensation of reality at last replaced all the unreal trash amid which I had just been dashing to and from. The stone beneath my feet was real sidewalk, powdered with wonderfully fragrant, newly fallen snow, in which the infrequent pedestrians had already left fresh black tracks. At first the quiet and the snowy coolness of the night, somehow strikingly familiar, gave me a pleasant feeling after my feverish wanderings."

The fantastical in this story is manifested through the game with the time and space. Thus, with this game in the fantastical story the relation literature – memory is problematized (Капушевска-Дракулевска 165). The museum, as institutional, established, collective memory, place for coexistence of times (past times presented by the exponents, present time of the visitors) opens the way towards the internal museum, toward the eccentric state of mind, turned toward its own contents. The exit of the museum is an exit of the official memory and the objective time, and the narrator enters in his subjective memory and subjective, internal time. Fantastical and irrational, the appearance of Russia behind the exit door of the museum, opens the questions of the collision of the established memory with the subjective memory of an individual, collision which determines his identity, memory which is ambivalent: lyrical and traumatic, too. Russia contrasts the subjective, internal time of the narrator with the real, objective time, and, also brings the Otherness and the alternativeness, as contrast to the west-European memory and history, presented by the museum. If the fantastic (according to Lachman), finds its sense in the relations toward Otherness, understood as strange, absent or repressed, then, the fantastical experiment (...) calls and reconstructs the closed, hidden memory, warns and faces the individual with his oblivion (Капушевска-Дракулевска 169). We could make many connections with the image of Russia

in the eyes of the narrator: towards memory, towards history and towards identity, understood as a dialogue. One image of Russia breaks the logical and causal order of the museum's everyday life. The image resurrects as an idyllic picture and as trauma. The idyllic of the winter landscape is connected with the feeling of Russia as home, and with the briefly, but sweet feeling of being homed and the feeling of belonging.

"I felt how lightly, how naively I was clothed, but the distinct realization that I had escaped from the museum's maze was still so strong that, for the first two or three minutes, I experienced neither surprise nor fear. Continuing my leisurely examination, I looked up at the house beside which I was standing and was immediately struck by the sight of iron steps and railings that descended into the snow on their way to the cellar. There was a twinge in my heart, and it was with a new, alarmed curiosity that I glanced at the pavement, at its white cover along which stretched black lines, at the brown sky across which there kept sweeping a mysterious light, and at the massive parapet some distance away. I sensed that there was a drop beyond it; something was creaking and gurgling down there. Further on, beyond the murky cavity, stretched a chain of fuzzy lights."

The phantasm could be interpreted as memory and could be connected with the exile (the narrator, as the author also, is an exilant), 'because the exile and memory are in constitutional relationship' (Шелева 129). The memory is identity basics, on which new identity layers could be put on, determined by the new socio-political and cultural environment. But, the remembering (anamnesis), quickly turns into nuisance, image that hurts too much, incompatibility of the returned refugee, and the resurrected phantasm is semiotizing the absent and making it present, also semiotizes the trauma.

"It was not the Russia I remembered, but the factual Russia of today, forbidden to me, hopelessly slavish, and hopelessly my own native land. (...). I waited for him to disappear and then, with a tremendous haste, began pulling out everything I had in my pockets, ripping up papers, throwing them into the snow and stamping them down. There were some documents, a letter from my sister in Paris, five hundred francs, a handkerchief, cigarettes; however, in order to shed all the integument of exile, I would have to tear off and destroy my clothes, my linen, my shoes, everything, and remain ideally naked; and, even though I was already shivering from my anguish and from the cold, I did what I could."

The story problematizes the issue of the divided, multiplied and contradictory identity. The phantasm of Russia, brings the repressed images on the surface, emphasizing the state of being unhomed and unbelonged as permanent existential situation. In Nabokov's story, the fantastical appears as the most adequate way for representation of the trauma, because it returns as flash, unpredictably and painfully, always disturbing seemingly peaceful and simple reality. Thus, the code of the memory is put in the point, where the two

basic functions of memory intersect: sensuous and conceptual, precognitive and cognitive, sinestetical and ethical, the one subjected on ideologization, and the one that resists (Кулавкова 37). The narrator's memory transforms itself, from sensuous to conceptual, from sinestetical to ethical, from the first fusion of the senses with the landscape, to the painful acknowledgment of being unhomed and unbelonged (not homed in France, nor in Russia) and the permanent stigmatization by the emigrant clothes. So, it is confirmed once again, that the speech of the memory is laying between the code of trauma and the code of ideologemas (Кулавкова 37). The pass from the French museum to the Russian paving stone is not just a quick, fantastical pass from one geographical point to another, but quick and shocking pass from one ideology to another. The trauma is caused by the existing in-between, as point of painful and intolerable encounter of the contraries. Thus, the narrator wants to forget the idyllic image of Russia with its smooth snow, beautiful windows, paving stone and carriages, and the 'impossibility of oblivion becomes traumatic condition, or true agony of remembering' (Шелева 132).

"Suffice it to say that it cost me incredible patience and effort to get back abroad, and that, ever since, I have forsworn carrying out commissions entrusted one by the insanity of others."

Ideo-political and ethical implications of the fantastical in Nabokov's story

Except the most important function of the fantastical story, 'the one which is internal, self-signifying function of the fantastical component, which is imminent of the pure fantastic' (Капушевска-Дракулевска 2007:143), in Nabokov's story we find some other functions and implications. The semantic potential of the text, especially the two most important points (the discovering of the portrait of the Russian noble in the museum, and the appearance of Russia behind the French museum) could be used for a political reading of the text, as well as the combination of the fantastical with the grotesque, carnevalesque and the parodic hybridization in the narration. The story opens many questions on the identity, especially of the exilant identity. The fantastical component is born by the collision between the geographies and ideologies, as well by the collision of the established official historical discourses; established types of remembering and established places of memory; by the collision between personal history and memory, heretical, traumatic and voiceless, resurrected as phantasm of a traumatized mind. The fantastical component in *Visit to the museum*, points to the collision of the big time of the history, which subjugates the small, subjective times of the individuals. These individual times are not smooth and simple, but complex and multilayered. The contents of the

living life could not be ordered as museum exponents, in the process of the obsessive musaisation and cosmization of the chaotic mankind's experience throughout the history, and *the visit to the museum*, could be just a motivation to enter in the internal museum, where the things are painfully disordered, and could never be ordered and classified.

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Réflexions sur les déplacements spatio-temporels dans les œuvres de Chateaubriand

Abstract: Dès les premières révolutions, nombreux furent ceux qui prirent la route de l'exil. Nobles, bourgeois, monarchistes ou girondins, artisans ou bien artistes; tous se retrouvèrent sur ces pavés d'infortune. Selon les statistiques, plus de cent cinquante milles personnes émigrèrent entre 1789 et 1800 et créèrent de nouveaux foyers français en dehors de leur Etat-mère. Ils formèrent ainsi une « France extérieure » comme la nommait Chateaubriand dans ses *Mémoires d'Outre-tombe* (X, 8). C'est justement cet auteur qui va former la base de notre réflexion sur les déplacements spatio-temporels. Celui même qui s'est embarqué pour l'Amérique. Celui même qui nous fait découvrir par sa personne et ses semblables de nouveaux lieux, de nouveaux horizons, mais aussi le drame d'une génération perdue, vouée à l'exil et à la nostalgie où les seules distractions, comparables à celle de Rousseau, se trouvent être les lectures, les rêveries, les promenades solitaires et mélancoliques.

La production littéraire de Chateaubriand est basée sur les déplacements, sur un contact avec des peuples et des mœurs différents et offre aux lecteurs le modèle du voyage romantique, le dépaysement, un documentaire fantaisiste pour les Européens de notre temps mais suffisamment agréable par la musicalité des mots exotiques et vraisemblable pour les lecteurs de son époque. En un mot un « Sublime » d'inspiration rousseauiste. La description du cadre et des personnages de ses récits vise à évoquer une intemporalité du mythe paradoxal du « bon sauvage » que Chateaubriand a hérité de ses prédécesseurs que sont Rousseau, Diderot et quelques autres philosophes, mais qui est ici dans une situation plus nuancée, plus complexe ; un « sauvage » plus proche de celui décrit par Montaigne. La peinture des décors, des lieux, des moments traduit l'esprit de son époque et annonce les romans du « Moi » de Mme de Staël, de Senancour, de Benjamin Constant.

Mots-clés : exil, Chateaubriand, déplacements spatio-temporels, voyage romantique

La vie de Chateaubriand est envenimée et exaltée par les déplacements spatio-temporels. Ces déplacements forment la personne de François-René de Chateaubriand, les personnages de ses romans, le génie de l'auteur. Un point cependant doit être clair. Lorsque nous pensons déplacements spatiaux dans les œuvres de Chateaubriand nous nous devons aussi de penser à tous ceux qui prirent la route de l'exil. Ces nobles, bourgeois, monarchistes ou girondins, artistes ou bien artisans; tous ceux qui se retrouvèrent sur ces pavés d'infortune. Selon les statistiques, plus de cent cinquante milles personnes émigrèrent entre 1789 et 1800 et créèrent de nouveaux foyers français en dehors de leur Etat-mère. Ils formèrent ainsi une « France extérieure » comme la nommait Chateaubriand dans ses *Mémoires d'Outre-tombe* (X, 8). Mais est-ce du même exil que nous parlons ici ? Chateaubriand fait-il parti de ces émigrants?

La Révolution le chassa par trois fois de son pays et l'envoya au loin. En Amérique d'abord, où il se propose comme beaucoup d'autres explorateurs et navigateurs de découvrir le passage maritime du Nord-Ouest. Il nous fait ainsi découvrir par sa personne et ses semblables de nouveaux lieux, de nouveaux horizons, mais aussi le drame d'une génération perdue, vouée à l'exil et à la nostalgie où les seules distractions, comparables à celle de Rousseau, se trouvent être les lectures, les rêveries, les promenades solitaires et mélancoliques.

La mélancolie a parcouru toute l'histoire de la littérature. Elle a guidé et inspiré les écrivains. Elle accompagne le réflexe de l'écriture. Homère fut le premier à nous offrir une image mythique de la mélancolie où l'homme a des relations plus ou moins privilégiées avec les dieux. Plus tard ce fut Montaigne dans ses *Essais* où il considère la mélancolie comme quelque chose de bénéfique. Au tournant de l'âge classique, la mélancolie s'habilla des parures du Baroque pour constituer une esthétique du désespoir. Plus tard, le Romantisme fit de la mélancolie une maladie non pas subie mais élue, désirée, appelée « vague à l'âme » ou bien « vague des passions » ou « mal du siècle ». Elle sera le signe distinctif de l'écrivain, cet éternel exilé qui se repaît de rêveries, de solitude, d'un chagrin sans cause et sans but. Ce mal dépasse les frontières temporelles pour devenir chez Baudelaire un mal un peu plus différent qu'il nommera « le Spleen » qui désigne la rate, le siège de la bile et de l'humeur noire. Ce mal perd ses limites pour être ensuite repris au XIXe siècle et devenir beaucoup plus médical ; on parle ainsi de neurasthénie et au XXe siècle il prend le nom de dépression. Peu importe quel nom on donne à cette mélancolie, celle-ci était, est et sera, une réponse digne à l'exil social de nos auteurs. N'oublions pas que cette mélancolie est en forte relation avec la solitude, celle qui est liée à l'essor de la vie urbaine. L'écrivain veut s'en détacher car elle lui fait peur. C'est ainsi que la foule parisienne apparaît à René de Chateaubriand comme un vaste désert d'hommes. A ce désordre inintelligible de l'être et du monde, Lamartine ou Chateaubriand répondaient par la mélancolie, Camus par le concept de l'absurde, André Breton dans sa *Confession dédaigneuse* par la révolte. La mélancolie devient bonheur d'être triste comme le dit Hugo dans *les Travailleurs de la mer*. La tristesse devient donc un élément essentiel de l'esthétique, un élément essentiel et conceptuel du déroulement du temps, un élément essentiel de la production littéraire de Chateaubriand.

La production littéraire de Chateaubriand est basée sur son exil donc, ses déplacements, sur un contact avec des peuples et des mœurs différents. Cependant preuve nous est donnée en 1827, par l'*American Quarterly review* que Chateaubriand n'a jamais atteint ce Meschacébé qu'il avait si poétiquement décrit. Il en est de même en 1828, lorsque le *Foreign and Continental Miscellany* accusait le *Voyage en Amérique* de plagier le *Pilgrimage* de M. Beltrami ; en 1832, René de Mersenne, voulant suivre le voyage de Chateaubriand, n'avait cependant pas réussi à reconnaître ce fameux fleuve.

Joseph Bédier a aussi prouvé que l'itinéraire du Voyage était trop long, trop périlleux, pour que l'auteur eût pu l'accomplir durant les cinq mois de son expédition ; puis il a prouvé que le *Voyage en Amérique* ou *les Mémoires d'Outre-Tombe* faisaient d'abondants emprunts à différents récits de voyage en Amérique publié en France durant la fin du XVIII^e siècle comme à *l'Histoire de la Nouvelle France* du jésuite Xavier de Charlevoix(1744), aux *Voyages en Amérique* de Le Page de Pratz (1758),aux *Observations* du naturaliste américain John Bartram, parues en 1751 et 1765et surtout celui, paru en traduction française, de Carver (1784), *Voyage dans les parties intérieures de l'Amérique septentrionale pendant les années 1766, 1767, 1768*.

En fait c'est sur la base de ces écrits de voyage, de ses expériences personnelles que son projet se constitua. Ses maîtres de pensée, qui ne sont autres que J.J. Rousseau et son *Vicaire Savoyard* où il y voyait une religion sans église, primitive et rudimentaire jusque dans ses rites,*La Nouvelle Héloïse* du même auteur, Voltaire et son *Zaïre* avec les indiens, leurs amours aux prises avec la religion et le triomphe de celle-ci, Barthélemy qui comme lui comparait l'antiquité et les temps modernes, le mirent sur la voie. Cependant il a dépassé ses maîtres par l'avant goût de nihilisme qui se dégagede son oeuvre. Il se doit maintenant de constituer un poème épique où il identifierait «l'homme de la nature» en comparaison avec «l'homme de la société». Il l'a formellement écrit lui-même dès 1801 dans sa première préface d'Atala: «J'étais encore bien jeune lorsque je conçus l'idée de faire l'épopée de l'homme de la nature ou peindre les moeurs des sauvages en les liant à quelque événement connu. Après la découverte de l'Amérique, je ne vis pas de sujet plus intéressant, surtout pour des Français, que le massacre de la colonie des Natchez à la Louisiane en 1727. Toutes les tribus indiennes conspirant, après deux siècles d'oppression, pour rendre la liberté au Nouveau Monde, me parurent offrir un sujet presque aussi heureux que la conquête du Mexique. Je jetai quelques fragments de cet ouvrage sur le papier, mais je m'aperçus bientôt que je manquais de vraies couleurs et que si je voulais faire une image semblable, il fallait, à l'exemple d'Homère, visiter les peuples que je voulais peindre.»

Peu importe la réalité, la véracité ou la bonne foi de l'auteur. Ces déplacements réels ou imaginaires,au gré du vent, des marées, au gré du mouvement, et particulièrement celui de l'eau sont la force majeure de son oeuvre, de ses réflexions, de son être.Il fut un marin invétéré, un nageur inconditionnel entre les générations. Ne dit-on pas que «La compagnie perpétuelle de la mer et du granit, des flots, des vents, des rochers, dans un des sites les plus saisissants du monde, ont formé pour toujours son imagination de poète et donné le cadre inoublié de Saint-Malo à son génie de l'aventure.» Son exotisme romantique faisait appel à l'imagination plus qu'à la stricte observation des choses et des hommes, de décors et des faits. Une génération entière a vécu du rêve exotique.

L'empreinte spatio-temporelle laissée par ses parents ne fut pas non plus négligeable. Celle de son père, et de ses récits de voyage au Canada et aux Tropiques qui ont certainement inspiré sa première grande oeuvre, *les Natchez*, ce premier grand roman «colonial» de la littérature française. Celle de sa mère, Apolline de Bédée, et de ses histoires que l'on retrouve dans les longs récits de Chactas à la Cour de Louis XIV basés d'après le séjour de l'aïeule de Ravenel auprès de Mme de Maintenon. Ces récits ont déposé une marque indélébile sur l'oeuvre et la vie de Chateaubriand, cédant un goût du voyage mais aussi de la retraite, de l'agitation mais aussi du silence, du monde mais aussi de la solitude, de la politique mais aussi de l'imagination. Cette influence parentale lui a fourni des images, des sentiments, des désirs, des amours qu'il ne connaissait pas encore mais qu'il a voulu découvrir par soi-même ce qui explique cette volonté de déplacement, d'exil réels ou imaginaires. La plupart de ses soi-disant «malheurs» enfantins paraissent s'être surtout passés dans son imagination. Combien n'a-t-il pas dramatisé ses historiettes parentales et l'animation du port. Ainsi il disait: «J'écoutais tout, je regardais tout, sans dire une parole, mais la nuit suivante plus de sommeil, je la passais à livrer en imagination des combats ou à découvrir des terres inconnues».

Que par moments il ait imaginé tout cela, c'est bien certain, et, pour un cerveau de ce genre, l'imagination compta souvent plus que la réalité. Adolescent instruit de tout mais sans orientation véritable, précise. Voilà ce qui caractérisait notre jeune Chateaubriand, ce génie inquiet, sensuel, rêveur, instable, impulsif et orageux mais qui était aussi en quelque sorte l'image des Bretons du dernier tiers du XVIIIe siècle de par leur caractère ombrageux, indépendant, indiscipliné.

Chateaubriand faisait aussi partie de cette société relâchée, corrompues du XVIIIe siècle, emplies d'idées philosophiques déclinées dans de nombreux livres, gazettes, brochures, chansons. Il était aux premières loges à Paris en avril 1789. Il a vu les Etats généraux, la prise de la Bastille, les séances de l'Assemblée Constituante, la nuit du 4 août, les premiers mouvements du peuple, les premiers massacres de la rue. Il a vu la naissance des Clubs, il passera son temps dans les cafés, dans les cabinets de lecture, dans divers milieux politiques, dans des réformes. Ces mouvements intellectuels, politiques, culturels imposent à Chateaubriand de vouloir voir ailleurs, de découvrir des ailleurs, des espaces qui lui offriraient un hameau de paix, enfin le bonheur. Et c'est pour cela qu'il nous dit: «je cherche du nouveau; il n'y a rien à faire ici; le Roi est perdu et vous n'aurez pas de contre-révolution. Je fais comme ces puritains qui au XVIIe siècle émigraient à la Virginie; je m'en vais dans les forêts, cela vaut mieux que d'aller à Coblenz. A quoi bon émigrer de France seulement? J'émigre du monde; je mourrai en route ou je reviendrai quelque chose de plus que je ne serai parti.» Il se met à la recherche de liberté, de dignité humaine qu'il croit pouvoir trouver dans les régions les plus hautes. C'est un homme déçu dans le temps et dans la patrie. Il veut prendre de la hauteur et s'arracher à la décrépitude. Il veut créer,

il veut s'échapper, partir, explorer le Nouveau Monde, celui de la noble Amérique du Nord. Il veut confronter l'homme libre de la nature; l'indien avec celui de la société; l'Américain, mais la réalité est telle qu'il ne trouvait ici bas rien qui puisse le satisfaire, lui faire goûter un plaisir profond, sans marge qui remplirait son coeur non pas de mélancolie et d'inquiétude mais de plénitude. Il avait soif d'aventures, il désirait l'inconnu, il voulait être enfin heureux. Comment ne pas comparer Chateaubriand à Saint Preux ou à Werther, ces personnages de romans qui étaient bouleversés avant l'âge par quelque chose qui les dépassaient et dont il ne pouvaient donner un nom, par une société et un ordre social où ils ne trouvaient pas leur place. Il a plus voyagé, philosophé et guerroyé que la plupart des hommes de son temps.

Il fit l'expérience de l'amour profond et véritable. Les femmes sont omniprésentes dans sa vie. La série s'ouvre, dès Combourg avec Lucile, sa soeur. Mais ce n'est que forte tendresse entre un frère et une soeur même si l'on soupçonne que dans son oeuvre *René* Chateaubriand est en train de nous décrire une relation incestueuse avec sa soeur. En fait, il n'y a pas eu inceste entre René et Lucile. Mais l'amour est frappé d'interdit. C'est l'acte de naissance de l'amour romantique. D'autres relations comblèrent sa biographie, comme celle de Charlotte en Angleterre qui au lieu de l'élever, le sauver viendra l'anéantir, le mener à la folie, se rajouter au désespoir si profond qu'il entretenait en son âme. Ne regardant plus personne, ne répondant plus, il fut même soupçonné d'aliénation mentale par ses anciens camarades. Sa vie sentimentale n'est qu'un vaste champ de ruines. Sa passion contrariée infusait toute son imagination et toutes ses pensées. «Elle les imprégnait d'un désespoir qui aggravait encore ses déceptions antérieures, ses illusions, ses entreprises manquées, tant de malheurs immérités en lui et autour de lui. Il en vint à se croire un Poète Maudit, une sorte de Prédestiné du malheur, jetant le mauvais sort sur tout ce qu'il approche ou ce qu'il aime. La figure de René surgit de sa blessure d'âme comme l'image du mystère qu'il portait en lui.»

Chateaubriand nous introduit au Romantisme du XIX, à celui qui se manifeste par un retour à la religion et une entrée dans la monarchie. Chateaubriand se prend à l'idée de jouer un rôle majeur dans l'apologie du christianisme, d'être à la tête du mouvement idéaliste et religieux contre les excès de l'athéisme révolutionnaire. «Et c'est ainsi que Mme de Staël donna à la littérature ce que Chateaubriand donna à la religion». Il disait même «vous n'ignorez pas que ma folie est de voir Jésus Christ partout, comme Mme de Staël, la perfectibilité»

Ainsi *Atala* fut remaniée au goût chrétien et répondait au goût d'une société sortie d'une révolution et qui aspirait à autre chose que le classicisme du siècle précédent. On associait la ligne du beau antique à la ligne du beau chrétien dans les perspectives coloniales du nouveau monde. Ainsi *Le génie du Christianisme* devait être pour deux générations la Bible du Romantisme sous

toutes ses formes, celle où Hugo, Lamartine, Vigny, Augustin Thierry, Michelet ...vinrent puiser l'amour des anciens âges avec l'inspiration des temps nouveaux.

Pour Chateaubriand, le christianisme représentait une mystique et une esthétique, la religion du coeur, celle de la pitié et de la piété. Dans son *Génie du Christianisme*, il a dégagé la poésie du mystère, la beauté des cérémonies, la religion de la souffrance humaine. Il a assigné à la religion, dans les siècles prochains, une place prépondérante, au-dessus des rois et des peuples. Chateaubriand plaçait le spirituel au-dessus du temporel. La religion était l'essence même de l'homme.

Son génie suffisait en toutes choses à renouveler l'imagination de son siècle. En ce sens son *Itinéraire* ouvrit la voie aux *Orientales* de Victor Hugo, au *Voyage en Orient* de Lamartine, au *Voyage de Sparte* de Maurice Barrès. En même temps, ses *Martyrs* (1809), illustration épique de son voyage, ouvrirent une autre voie parallèle à la *Salammbô* de Flaubert. Ses fortes études classiques, sa connaissance du grec, du latin, de l'hébreu, ses perpétuels travaux sur l'histoire ancienne et chrétienne, son habitude de la mer et du cheval, tout son passé de migrateur armaient bien Chateaubriand pour rapidement voir, analyser, saisir les paysages, les antiquités et les moeurs.

René quand à elle, est une œuvre qui a su encore plus qu'Atala bouleverser la littérature française et lui donner un caractère nouveau. Cette tendance fut lancée par J.J. Rousseau qui le premier introduisit les rêveries, de ces rêveries solitaires et désastreuses. Il est certain que les couvents de par leur retraite offraient un genre de soulagement à ces âmes souffrantes, méditatives, contemplatives de la nature. Mais la religion leur offrait de quoi remplir le vide qu'elles ressentaient et les menait vers la vertu « sublime ». Mais la société par ses progrès et la destruction de ces lieux clos qui étaient propices à calmer leur désarroi a éloigné les désespérés et les a mêlé à la société et c'est ainsi que nous voyons apparaître des « sortes » de solitaires, des philosophes, des êtres passionnés qui ne peuvent renoncer aux vices de la société mais qui ne peuvent pas non plus l'aimer, qui se nourrissent de chimères, menés vers une misanthropie orgueilleuse, folle, destructrice, mortelle pour beaucoup d'entre eux. Ces âmes tourmentées nous pouvions déjà les contempler dans d'autres temps, dans d'autres époques, ce sont ces héros tragiques d'œuvres grecs comme *Erope* ou *Thieste*, d'œuvres classiques françaises ; *Phèdre* de Racine.

Cependant comme le dit Chateaubriand « Si René n'existait pas, je ne l'écrirais pas ; s'il m'était possible de le détruire, je le détruirais : il a infesté l'esprit d'une partie de la jeunesse, effet que je n'avais pu prévoir, car j'avais au contraire voulu la corriger. Une famille de René poètes et de René prosateurs a pullulé ; on n'a plus entendu bourdonner que des phrases lamentables et décousues ; il n'a plus été question que de vents, d'orages, de maux inconnus livrés aux nuages et à la nuit ; il n'y a pas de grimaud sortant du collège, qui n'ait rêvé être le plus malheureux des hommes, qui à seize ans n'ait épuisé la vie, qui ne se soit livré au vague de ses passions, qui n'ait frappé son front pâle et

échevelé, qui n'ait étonné les hommes stupéfaits d'un malheur dont il ne savait pas le nom, ni eux non plus. »

« René » comme disait Chateaubriand est l'exposé d'une infirmité de son siècle. Mais selon lui c'est une folie aux autres romanciers d'avoir voulu rendre universelles les afflictions exprimées dans *René*. La littérature française se teignit en partie des couleurs du *Génie du Christianisme*.

En conclusion, nous dirions que la production littéraire de Chateaubriand est basée sur les déplacements, sur un contact avec des peuples et des mœurs différents et offre aux lecteurs le modèle du voyage romantique, le dépaysement, un documentaire fantaisiste pour les Européens de notre temps mais suffisamment agréable par la musicalité des mots exotiques et vraisemblable pour les lecteurs de son époque. En un mot un « Sublime » d'inspiration rousseauiste. La description du cadre et des personnages de ses récits vise à évoquer une intemporalité du mythe paradoxal du « bon sauvage » que Chateaubriand a hérité de ses prédécesseurs que sont Rousseau, Diderot et quelques autres philosophes, mais qui est ici dans une situation plus nuancée, plus complexe ; un « sauvage » plus proche de celui décrit par Montaigne. La peinture des décors, des lieux, des moments traduit l'esprit de son époque et annonce les romans du « Moi » de Mme de Staël, de Senancour, de Benjamin Constant.

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The Strange Case of Mr Stevenson and M. Proust; Or, the Mirror and the Draught

Abstract: One of the surprising details we learn from reading Proust's voluminous *Correspondance* is how much he admired the Scottish writer Robert Louis Stevenson, and in particular the latter's tale of psychological doubling and disintegration, *Strange Case of Dr Jekyll and Mr Hyde*. Indeed, in the Goncourt pastiche section of *Le Temps retrouvé*, Swann – generally a reliable guide in matters aesthetic – states that Stevenson is 'tout à fait un grand écrivain, l'égal des plus grands'. In this paper, I propose to speculate on the strange attraction that *Dr Jekyll and Mr Hyde* held for Proust, taking the conference theme of 'dislocation' as a guiding thread. Dislocation is clearly a major element in *Jekyll and Hyde*, both in the vision of selfhood presented and the narrative structures adopted. In *À la recherche du temps perdu*, as we might expect, matters are more complex: subtle shifts of perspective and voice offer a constant counterpoint to the narrator's strong impulse to integrate and unify his experience. Convergences and contrasts between the two texts can be explored in a more concrete way by examining how key motifs in *Jekyll and Hyde* (such as the cheval glass and the tincture or potion) re-emerge in strangely refracted form in Proust's novel.

Key Words: Marcel Proust, Robert Louis Stevenson, doubles, dislocation, mirrors, intoxication

In the celebrated 'Goncourt pastiche' towards the start of *Le Temps retrouvé* – ostensibly a passage from the Goncourt brothers' famous *Journal* reproduced by Proust's narrator but in fact a pastiche of the work composed by Proust himself – we find this fleeting reference to the Scottish writer Robert Louis Stevenson:

[U]ne donnée toute semblable a été mise en œuvre par [...] l'Écossais Stevenson, un nom qui met dans la bouche de Swann cette affirmation péremptoire : « Mais c'est tout à fait un grand écrivain, Stevenson, je vous assure, M. de Goncourt, un très grand, l'égal des plus grands. » (*RTP*, IV 294)²⁹⁷

This is high praise for a writer whom we might not expect to appear at all in Proust's novel. Of course, the judgement is made by Swann rather than by the narrator; we could question whether it has the narrator's imprimatur, the

²⁹⁷ References to works by Proust will take the following form: *RTP*, I, 1-2 for references to *À la recherche du temps perdu*; *Corr*, I, 2-3 for references to the *Correspondance*. The final number(s) in references to the *Correspondance* indicate the page, not the letter.

authority of the narratorial voice to back it up. In one of the rare articles to examine this passage, Slater argues that '[i]t is [...] safe to assume that Swann's admiration for this writer is acceptable enough in itself, and that it is only the warmth of the formulation that seems exaggerated (though this conclusion is by no means self-evident in Proust, for many of his characters are criticized for their tastes in literature)' (62). The proviso, important though it is in general, seems to me unnecessarily cautious in the case of Swann who, unusually among the characters in *À la recherche*, is a very reliable guide in matters aesthetic. Moreover, as the Goncourt pastiche is one of the few extended sections of the novel where the narrator is not speaking in the first person, it is not unreasonable to argue that Swann is acting as his *porte-parole*.

This reading gains support from the enthusiasm Proust shows for Stevenson elsewhere in his writings, especially in the voluminous *Correspondance*, in which the Scottish writer is mentioned in no less than twelve letters.²⁹⁸ The eulogistic tone of this letter from 1921, written to Edmund Gosse, is not untypical:

Je ne puis m'empêcher, si *licet parva componere magnis*, de me rappeler qu'à quelqu'un qui était aussi malade que moi (bien que d'une tout autre maladie, et, comme romancier, génial, ce que je ne suis à aucun degré), Stevenson, vous apportâtes le réconfort de votre attentive pensée. (XX 133)

The suspicious reader, who might think that Proust is protesting a little too much here, will find ample evidence of his admiration for Stevenson elsewhere in the *Correspondance*. Here is a throwaway remark from a letter to André Lang, from the same year: 'Stevenson a écrit de grands chefs d'œuvres, mais aussi de simples romans d'aventures qui ont un charme délicieux' (XX 497). A more effusive, if perhaps less direct, tribute emerges from this comparison between Stevenson and H.G. Wells, in a letter of 1907 to Mme Caraman-Chimay:

Le fait que Wells ait plagié, dilué, repris cette nouvelle dans tout ce qu'il a écrit [...] a pu retirer à la nouvelle de Stevenson un peu de sa poignante singularité. Mais enfin j'ai peine à croire que le livre d'un homme de génie ne reste pas tout de même le livre d'un homme de génie, parce qu'un homme de talent réel mais secondaire l'imité, le banalise, le répand partout. (VII 225)

Finally, if third-party corroboration is needed, there is this comment by Proust's friend Gabriel de la Rochefoucauld, taken from the *Souvenirs et aperçus* he contributed to the *Hommage à Marcel Proust* and cited in the *Correspondance*: 'C'est lui [Proust] qui me fit lire le *Dynamiteur*, le *Club du suicide*, toute cette

²⁹⁸ References to Stevenson occur in the following volumes of the *Correspondance*: IV 144-45; V 216; VII 224-26; X 55; XIII 108; XVI 410-11; XVIII 587; XIX 125-26; XX 133-34; XX 162; XX 497-98; XXI 276-77.

œuvre merveilleuse à laquelle il goûtait un plaisir infini et qu'il possédait aussi bien que celles de Flaubert et de Balzac.' (IV 145, n.5)

The extent of Proust's admiration for Stevenson may seem surprising, given the obvious differences, cultural and formal, between the two writers' œuvres. Certainly Proust's enjoyment and appreciation of the work of various 'Anglo-Saxons' (Ruskin, Hardy, George Eliot) has been well documented.²⁹⁹ But we could see Stevenson as firmly embedded in a different, distinctively Scottish, fictional tradition, whose major representatives are Scott and Hogg – a tradition in which Gothic, fantastic and romantic-historical elements play a much greater role than they do in 'mainstream' English fiction of the nineteenth century. Formally – in stark and obvious contrast to Proust – Stevenson's fiction (short or less short) is very much 'plot-driven', characterised by the kind of narrative drive we would expect to find in a master of the 'roman d'aventure', simple or otherwise. Even in his more thematically complex works – *The Master of Ballantrae*, *Weir of Hermiston*, or indeed *Jekyll and Hyde* – Stevenson makes a point of devising an incident-laden plot, with the story-telling impulse always very much in evidence.

There is of course no reason why Proust should find only those writers interesting who obviously share his thematic concerns and/ or formal proclivities; he may simply have enjoyed the differences, innocently and without aesthetic *arrière-pensées* or ulterior literary motives. Emily Eells argues, with ample support from the letters, that 'Proust [...] was taken with his [Stevenson's] gift for storytelling' (63); more speculatively, she contends that the French writer would have been drawn by 'the homo-social and even the homoerotic element which Proust would not have failed to detect in Stevenson's writing' (66).³⁰⁰ Robert Fraser formulates the point more carefully, perhaps, when commenting on Showalter's strongly homoerotic reading of *Jekyll and Hyde*:

Showalter goes on to interpret Stevenson's tale as a parable of the closet life of a Victorian homosexual, but we need not accept this as a conclusive interpretation [...] to recognise that Proust may very well have picked up precisely those ambiguous hints on which she a little too blithely alights. (183)

Fraser himself proposes a subtler diegetic connection between the two writers, arguing that 'Proust's choice of Stevensons [i.e. texts by Stevenson] seems eccentric until [...] one realises how precisely they are all novels of excursion which begin by investigating inner spaces that are initially sealed'

²⁹⁹ See, in addition to works by Eells and Fraser quoted in the text, Pierre-Edmond Robert, *Marcel Proust lecteur des anglo-saxons* (Paris: Nizet, 1976).

³⁰⁰ Hilary J. Beattie has taken issue with the by now orthodox critical position that homoerotic desire is dominant in Stevenson's œuvre: 'To sum up, Stevenson's treatment of sexuality is too complex and multivalent to be neatly subsumed under the rubric of the homoerotic and the homo-social.' ('Stormy nights and headless women', 77)

(180). However convincing or otherwise we might find the specific connections, these critics clearly believe there are elective affinities of the imagination and the intellect which in part account for the strange attraction Stevenson's work held for the French writer. The passage mentioned by Fraser, where Proust lists his 'choice of Stevensons', might give us further clues as to what exactly the putative affinities between the writers might be:

Certains ouvrages de Stevenson sont ce que j'ai lu autrefois de plus divertissant en même temps que de plus délicieux. *L'Île au Trésor* est peut-être un peu trop un roman d'enfants (quoique admirable). *Le Dynamiteur* est terriblement compliqué mais bien charmant tout de même. *Suicide Club* (peut-être intitulé dans les nouvelles éditions *Les nouvelles mille et une nuits*.. ou même *le Diamant du Rajah*, du nom de la seconde nouvelle) est aussi un charmant livre. Mais ce qu'il y a de plus saisissant c'est la nouvelle publiée en français sous le titre *Le Cas étrange du Docteur Jekyll* [sic] [...].

[...] *Les aventures de David Balfour* passent, je crois, pour un ouvrage ennuyeux de Stevenson. Moi cela m'avait charmé, tous les paysages écossais. (*Corr*, VII 224-25).

The famous 'romans d'aventures' – *Treasure Island*, *Kidnapped*, *Catriona* – are certainly cited, though not the more complex literary novels like *The Master of Ballantrae* or *Weir of Hermiston*;³⁰¹ the main focus, however, is on shorter fiction such as *The New Arabian Nights* and *Jekyll and Hyde*. Looking at Proust's comments about the first of these works, we notice one detail that seems to haunt him enough for him to mention it twice. It concerns the social trajectory – it is tempting to say 'destiny' – of Prince Florizel, the protagonist of several of the tales, and is mentioned first in the letter to André Lang referred to earlier: 'Ils [ses romans d'aventures] tournent autour du Prince Florizel de Bohême, que l'auteur [...] fait finir dans une boutique à Londres, où il vend des cigarettes' (XX, 497). The observation is repeated in a subsequent letter to Jacques Boulenger: 'Stevenson ayant peint le prince de Bohême l'a vite fait finir marchand de cigarettes à Londres' (XXI, 276).

Why might Proust have found that particular detail interesting or memorable? Perhaps because it concerns the transformations of 'le moi social', the vicissitudes and reversals of social status and identity which preoccupy Proust so much in *À la recherche*, especially in the later volumes: one thinks primarily of the decline of M. de Charlus or the vertiginous ascent of Mme de Verdurin to the summit of the Faubourg Saint-Germain.³⁰² Proust may well have discerned in Stevenson's story – so different in structure and atmosphere from his own work – a prefiguration *in parvo* of an important strand in the fabric of

³⁰¹ In the case of *The Master of Ballantrae*, this may be due mainly to extrinsic factors – the first French translation appears in 1920 – but *Weir of Hermiston* was available in French in 1912, and some extracts were published as early as 1896 in a translation by the well-known Symbolist writer, Teodor de Wyzewa.

³⁰² This is hardly an original observation: many critics, following the narrator's lead, have commented on these social reversals. For an interesting discussion of the topic, see Thomas de Praetere, 'Contradiction de Proust; Logique(s) de Proust'.

his immeasurably more complex fictional world. The same could be argued a fortiori in the case of *Jekyll and Hyde* – ‘Proust’s favourite work by Stevenson’, according to Eells (66) – whose central theme of doubleness, described by Fraser as ‘a leitmotif of almost Wagnerian insistence throughout *À la recherche*’ (183-84), is underscored in the sentences in the Goncourt pastiche just preceding Swann’s eulogy of Stevenson:

Cottard nous dit avoir assisté à de véritables dédoublements de la personnalité, nous citant ce cas d’un de ses malades [...] à qui il suffirait qu’il touche les tempes pour l’éveiller à une seconde vie [...] où il serait tout simplement un abominable gredin. (*RTP*, IV 294)

This medico-psychological discourse reinforces the earlier preoccupation with unstable social identities: the reversals that affect one’s ‘personnalité sociale’ are echoed, indeed amplified, in these deeper and more troubling internal divisions. This cluster of themes and motifs – all centred on the self, its splits and transformations – seems to me the most significant area of common ground between the Scottish man of the letters and the French modernist: Proust recognises in Stevenson’s work – at least some of it – a preoccupation with division, discontinuity and dislocation of self which will loom large in his own writing, and most notably, of course, in *À la recherche* itself.

Strange Case of Dr Jekyll and Mr Hyde is, by common consent, a book of dislocations, both thematically and formally.³⁰³ The experience of dislocation, both physical and psychological, is portrayed most graphically in the description of the ‘pangs of transformation’, the painful wrenching of ‘fortress of self’, which Jekyll suffers:

I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion. The most racking pains succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. (*JH* 62)³⁰⁴

Formally, the dislocation principle manifests itself most obviously in the multiplicity of narrators and focalisers, and the often abrupt breaks between them. *Jekyll and Hyde* starts with a heterodiegetic third-person narrator and Utterson as the main focaliser or centre of consciousness, though this in

³⁰³ The definite article was omitted from the title of the original edition of 1886, though it has subsequently been added by some editors. Alan Sandison sees the missing article as being ‘in the idiom of a detective’s cryptic jottings’ (218); Richard Dury takes it as an instance of Stevenson’s ‘strange language’ – a slightly defamiliarised style that ‘encourages a metalinguistic kind of reading’ (33).

³⁰⁴ References to *Jekyll and Hyde* will take the form *JH* followed by the page number.

interrupted by Enfield's intercalated narrative (in direct speech) in Chapter One, the shift of focus to the maid-servant who witnesses Danvers Carew's murder in Chapter Four ('The Carew Murder Case'), and various passages of dialogue (featuring Enfield, Jekyll, Lanyon and Poole). Then in Chapter Nine, we have Dr Lanyon's first-person account of the dreadful events, containing the intercalated text of Jekyll's letter; finally, we get Jekyll's own first-person 'Full Statement of the Case' in the final chapter. As this (rough) description suggests, there is no totalising perspective or clearly dominant voice – Thomas (75) sees the text as 'composed not of chapters but of ten separate documents' – though the reader can by the end piece together the narrative fragments to resolve the mystery, at least in its broad outlines. It is noteworthy that the original third-person narrator does not reappear at the end of the text to articulate this resolution – it is debatable whether we can really talk of a 'frame narrator', though many critics do – and neither does the principal focaliser, Utterson. The last word belongs to Jekyll, narrating in the first person, though his final sentence oscillates tantalisingly between first- and third-person self-description: 'Here then, as I lay down the pen and proceed to seal up my confession, I bring the life of that unhappy Henry Jekyll to an end.'³⁰⁵

This discontinuous narrative structure has generated various thematic readings: Lucy Armitt talks of the 'hearsay evidence and partial and conflicting versions of the "truth"' and the 'untrustworthy strategies' adopted, even at times by the heterodiegetic narrator – whom one would expect to be reliable – in his subtle undermining of the maid-servant's account of the murder of Sir Danvers Carew (126-27). Eells, in keeping with her psychosexually suspicious reading of the text, maintains that 'Stevenson expressed the unutterable by entrusting it to several different voices [...] and by conveying it in different textual types, representing diary extracts, letters, descriptive narration, dialogue and Jekyll's final written confession' (67). 'The unutterable' is of course Jekyll's homosexuality, of which 'his "Full Statement" reads like a confession' (Eells, 67).

Whatever interpretative ramifications we draw from it, dislocation as theme and structural principle is pervasive in *Jekyll and Hyde*. As one would expect, matters become very much less clear-cut when we come to Proust: as a three-thousand-page *roman fleuve* of overwhelming complexity, structural and thematic, *À la recherche* resists simple categorisation as a work of integration or fragmentation. One clear-cut distinction we can make is that – in stark contrast to *Jekyll and Hyde* – Proust's magnum opus is dominated by a single 'autodiegetic' first-person narrator, almost always present in the text even when

³⁰⁵ For differences of interpretative emphasis, see Armitt: 'By the time Jekyll sufficiently separates himself from Hyde to assert their distinct and total separation – "He, I say – I cannot say, I" – the point of no return has well and truly been reached' (132); and Walker: 'In a statement of chilling self-negation and disidentification, he can only utter of Hyde "[he], I say – I cannot say, I":' (100)

(by naturalistic standards) he has no right to be (as in 'Un amour de Swann').³⁰⁶ This certainly creates a general impression of unity and integration, though an attentive reading reveals considerable local variations within the narrator's voice, as Malcolm Bowie (55-58) has most persuasively shown in his stylistic analysis of passages in *La Prisonnière*.³⁰⁷ In fact, this tension is fundamental to *À la recherche*, which exhibits at different moments – indeed, sometimes in the same moment – a strong element of discontinuity (psychological, structural and at times stylistic) and an equally insistent impulse towards connectedness and synthesis. Critical orthodoxy, if that term has any meaning in a field as complex and rapidly evolving as Proust studies, has traditionally tended to foreground elements in the novel that work towards connectedness and synthesis. The most celebrated of these is involuntary memory, but we should also mention its scarcely less important rhetorical-linguistic analogue, metaphor – or to be more precise, the network of metaphor and metonymy³⁰⁸ – and a number of other motifs and figures scattered throughout the text, most notably one of the 'petit[s] personnage[s] intérieur[s]' evoked at the start of *La Prisonnière*: 'un certain philosophe qui n'est heureux que quand il a découvert, entre deux œuvres, entre deux sensations, une partie commune' (RTP, III 522).

The corollary, however, of the narrator's powerful desire for connection and synthesis is a pre-existing plurality of elements to connect and synthesise. No reader of *À la recherche* could fail to notice the insistent theme of the 'moi multiples', the multiple selves into which the protagonist-narrator's identity frequently disaggregates; as Duncan Large, in his probing study of Nietzsche and Proust, states, 'the primary fact Proust's narrator registers is precisely the plurality and diversity of his selves' (168). We find an early manifestation of this at very start of the work, when the narrator's dreaming self dissolves and fragments, taking on the subjects of the books he has been reading just before going to sleep (RTP, I 3). As the book goes on, the 'moi multiples' become a major element in the narrative of Marcel's experience, feeding into the central Proustian category of 'intermittence', which is most famously exemplified in Marcel's delayed reaction to his grandmother's death in *Sodome et Gomorrhe* (RTP, III 152-60). And of course, even the great epiphany Marcel experiences in the Guermantes courtyard and antechamber, the climactic revelation of the interconnectedness of life and art – 'la vraie vie, la vie enfin découverte et éclaircie, la seule vie par conséquent réellement vécue, c'est la littérature' (RTP, IV 474) – is rapidly followed, and relativised, by the similarly powerful, but much more troubling, realisation of the inexorable effects of time in the 'bal de têtes'.

³⁰⁶ For differences of interpretative emphasis, see Armitt: 'By the time Jekyll sufficiently separates himself from Hyde to assert their distinct and total separation – "He, I say – I cannot say, I" – the point of no return has well and truly been reached' (132); and Walker: 'In a statement of chilling self-negation and disidentification, he can only utter of Hyde "[he], I say – I cannot say, I."' (100)

³⁰⁷ Malcolm Bowie, *Freud, Proust and Lacan: Theory as fiction* (Cambridge: CUP, 1987), especially pp. 55-58.

³⁰⁸ See Gérard Genette, 'Métonymie chez Proust', in *Figures III* (Paris: Seuil, 1972), pp. 41-63.

The preceding comments, in all their generality, are intended to give some sense of the complex interrelations and tensions between what we might call the centripetal and centrifugal energies of *À la recherche*, the impulses towards integration and synthesis on the one hand and differentiation and dispersion on the other. Perhaps what Proust recognised in *Jekyll and Hyde* was a powerful dramatic and symbolic exploration of the second of these impulses: the centrifugal tendency towards fragmentation and dislocation that, however carefully counterbalanced, nevertheless exerts a constant pressure on both the protagonist's self and the narrator's discourse in Proust's great novel.

As a coda, I propose to examine how these pervasive structural tensions in *À la recherche* are played out in a particular scene. The episode in question was chosen partly because, as Eells (one of the rare critics to mention it) notes, it is clearly 'reminiscent' of *Jekyll and Hyde* (162). This formulation might seem tentative but is in fact well-judged: it would be difficult to offer compelling evidence, internal or external, that Proust was consciously borrowing from, or even alluding to, Stevenson's text here. Nevertheless, the similarities of situation and motif are striking enough to justify comparison, allowing us to map out in a small compass some of the convergences and divergences that mark the respective writers' treatment of a shared repertoire of motifs.

The passage in question, occurring in *Le Côté de Guermantes*, describes Marcel's reaction when, dining in a restaurant with his friend Saint-Loup and the latter's mistress, Rachel, he catches a glimpse of himself in a mirror:

Or, étant à ce moment-là ce buveur, tout d'un coup, le cherchant dans la glace je l'aperçus, hideux, inconnu, qui me regardait. La joie de l'ivresse était plus forte que le dégoût; par gaieté ou bravade, je lui souris et en même temps il me souriait. Et je me sentais tellement sous l'empire éphémère et puissant de la minute où les sensations sont si fortes que je ne sais si ma seule tristesse ne fut pas de penser que le moi affreux que je venais d'apercevoir c'était peut-être son dernier jour et que je ne rencontrerais plus jamais cet étranger dans le cours de ma vie. (RTP, II 469-70)

Eells sees this passage as 'point[ing] to the narrator's complex identity' (162); I would shift the emphasis slightly and focus on the complexity and ambivalence of Marcel's *feelings* towards his mirror self: an initial movement of repulsion is counterbalanced, indeed outweighed, by a (perhaps slightly forced) feeling of euphoria, which then becomes tinged with regret at the ephemeral nature of the strange and unprepossessing double. This, incidentally, could be read as a subtle variation on the traditional Doppelgänger motif: whereas it is usually the double whose appearance presages the death of the 'real'/'original' self, here we find the original self lamenting the imminent demise of his specular double.

Marcel's ambivalence, with its strong admixture of elation, bears an uncanny resemblance to Jekyll's initial reaction on seeing the countenance of Hyde in the mirror:³⁰⁹ 'Evil [...] had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself.' (*JH* 63) For both Marcel and Jekyll, this ambivalence has a temporal dimension: the feelings of elation seem stronger in the moment, as it were, while the adjectives expressing more negative qualities – 'hideux', 'le moi affreux', 'the ugly idol' – seem to be endorsed by the 'present-tense' narrator in his retrospective interpretation of the experience. In Jekyll's case, the initial euphoria subsequently gives way to feelings of horror and despair, culminating in the final encounter with his mirror image: 'This, then, is the last time, short of a miracle, that Henry Jekyll can think his own thoughts or see his own face (now how sadly altered!) in the glass.' (75-76) With Marcel, however, the transitory nature of these euphoric feelings can be incorporated into the much broader meta-narrative of 'intermittence' and the impermanence of the complex configurations of feeling, perception, thought and desire that the narrator habitually describes as 'selves' ('moi multiples'). This central strand in the novel is alluded to in the passage immediately preceding the mirror scene:

À force de boire du champagne avec eux [Saint-Loup et Rachel], je commençai à éprouver un peu de l'ivresse que je ressentais à Rivebelle, probablement pas tout à fait la même. Non seulement chaque genre d'ivresse de celle que donne le soleil ou le voyage à celle que donne la fatigue ou le vin, mais chaque degré d'ivresse et qui devrait porter une « cote » différente comme les fonds dans la mer, met à nu en nous exactement à la profondeur où il se trouve un homme spécial. (*RTP*, II 469)

Mention of Rivebelle of course foregrounds the motif of intoxication: the alcohol Marcel has drunk has a powerful influence on his mood and reaction to his mirror double – 'la joie de l'ivresse', 'par gaieté ou bravade' – which might just remind us of Jekyll, who experiences a similar sense of elation on first drinking the potion:

There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. (*JH* 62)

³⁰⁹ In subsequent mirror scenes in *Jekyll and Hyde*, this euphoria rapidly evaporates, as we see both in Jekyll's despair at his 'face (now how sadly altered!) in the glass' and in the profound disquiet – Stevenson's word is 'horror' – experienced by Poole and Utterson when staring at their reflections in the cheval-glass after the discovery of Hyde's body.

Any comparison between the champagne Marcel enjoys and Jekyll's mind- and body-altering potion might seem far-fetched; nevertheless, the psychotropic effects of the respective acts of drinking are described in a surprisingly similar way. The euphoria that habitually accompanies Marcel's inebriation, as well as the sense of temporal disconnectedness, is more fully evoked in the Rivebelle episode:

[L]'alcool, en tendant exceptionnellement mes nerfs, avait donné aux minutes actuelles une qualité, un charme [...]; car en me les faisant préférer mille fois au reste de ma vie, mon exaltation les en isolait; j'étais enfermé dans le présent, comme les héros, comme les ivrognes. (*RTP*, II 172)

Crucially, the heady Rivebelle nights alter not only Marcel's mood but also his mode of perception, enabling him to see the world in metaphorical terms: tables in the restaurant appear as planets, waiters as satellites orbiting around them (*RTP*, II 167-68). This aesthetic turn, utterly characteristic of Proust, takes us off in a very different direction from Jekyll's 'disordered sensual images running like a mill-race': it inscribes the apparently frivolous experience of the 'soirées de Rivebelle' within a profoundly important narrative of self-creation through art.³¹⁰ As I have argued elsewhere, we could read the metaphorical vision of the Rivebelle episode as prefiguring, albeit in a partial and transitory way, the crucial role metaphor will play in the narrator's aesthetic illumination in *Le Temps retrouvé*. Similarly, the drinking motif might hint at a much more celebrated act of ingestion involving an infusion in which a certain 'petit gâteau' has been dipped...³¹¹

That might seem to take us very far from our comparative starting point, which consisted in a handful of laudatory remarks made by Proust about his favourite Scottish author. But the interlinked motifs we find in the *Côté de Guermantes* passage – specularly and intoxication, the mirror and the potion or draught – play out in miniature the convergences and oppositions between Stevenson (at least the Stevenson of *Jekyll and Hyde*) and his unlikely French admirer which I have attempted to map out in this article. The dangers, and arguably the delights, of dislocation haunt the work of both writers; but whereas Jekyll's metamorphosis leads ultimately to the destruction of the dislocated and divided subject, the Proustian narrator's transformation holds out the possibility of the recovery and reintegration of dispersed and forgotten elements of the self.

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³¹⁰ See Robin MacKenzie, 'Intoxication and Metaphor: the Role of Rivebelle in Proust's *A la recherche du temps perdu*', *Dalhousie French Studies* 51 (2000), 58-69.

³¹¹ Interestingly, the narrator uses the word 'breuvage', which can have the meaning of 'potion', when describing the famous infusion: 'Il est temps que je m'arrête, la vertu du breuvage semble diminuer.' (*RTP*, I 45).

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Borderline Bodies – Abjection and Marginality in Tanith Lee’s *Red as Blood*

Abstract: In discussing the definitions of ‘sex’ and ‘gender’, Judith Butler contends that sex is not merely a matter of biology, a static condition of the body, but conversely should be seen as something that is produced through a reiteration of norms. Therefore, Butler defines sex as a socially constructed ideal alongside that of gender. Hence, Butler argues that the construction of gender, and subsequent replacing of ‘sex’, operates through exclusionary means, whereby abjected beings, those who are not properly gendered, are cast as non-human beings.

If we take the case of monstrous bodies or “deligitimated bodies” (Butler 1993:15) in light of Butler’s discussion of sex and gender, these bodies are cast as failing to count as bodies at all; if gender replaces sex and nature is replaced by society/culture, then social norms will dictate which bodies matter.

If we use the metaphor of space to examine this notion, women and other abjected beings, such as monstrous bodies, are seen as peripheral or dislocated bodies; a borderline between man and chaos. Thus these bodies merge with the chaos while also providing the necessary boundary surrounding it.

Alongside Butler, the works of Margrit Shildrick and Julia Kristeva will be used to examine the relationship between women and the theme of monstrosity in literature, focusing in particular on the themes of borderline bodies, abjection and marginality. The text to be examined in order to highlight these themes is Tanith Lee’s retelling of *Beauty and the Beast*, *Red as Blood* (1982).

Key Words: abjection, marginality, sexuality and Gender Studies, *Beauty and the Beast*, Tanith Lee

In this paper I intend to explore the notion of abjection and marginality specifically in relation to the body and sexuality. I will investigate this concept in light of the work of Judith Butler, Julia Kristeva and Margrit Shildrick. Following this, I will then, explore these themes through an analysis of Tanith Lee’s re-writing of *Beauty and the Beast*.

Judith Butler sees sex as an “ideal construct which is forcibly materialized through time”³¹². Butler expands by explaining that she believes that sex as not a static condition of the body but conversely should be seen as something that is produced through a reiteration of norms. Therefore, Butler defines sex as a socially constructed ideal alongside that of gender. According to Butler, norms work in a “performative fashion” to materialise sexual difference “in the service of the consolidation of the heterosexual imperative”³¹³. Hence, Butler posits that

³¹² Butler, Judith, *Bodies that Matter: On The Discursive Limits of “Sex”*, (London: Routledge, 1993), p. 1.

³¹³ *Ibid.* p. 2.

sex is not static, not what one has or is but rather a norm by which a person becomes visible at all, and as such qualifies a body for life³¹⁴. Following on from this notion, she suggests a reformulation of the idea of sex, whereby sex is no longer regarded as a bodily given on which the “construct of gender is artificially imposed, but as a cultural norm which governs the materialization of bodies”³¹⁵. Butler, in this way, highlights the problematic nature of placing gender alone in the category of social construct acting upon nature/sex. Sex, therefore, is seen as akin to nature and as such passive, awaiting the “penetrating act” of gender to assign meaning³¹⁶. She explains;

Indeed, as much as the radical distinction between sex and gender has been crucial to the de Beauvoirian version of feminism, it has come under criticism in recent years for degrading the natural as that which is “before” intelligibility, in need of the mark, if not the mar, of the social to signify, to be known to acquire value³¹⁷.

Butler contends that the construction of gender operates through exclusionary means, whereby abjected beings, those who are not properly gendered, are seen as non-human beings. If we take the case of monstrous bodies or “deligitimated bodies” in light of Butler’s discussion of sex and gender, they are relegated to the sphere of failing to count as bodies at all; if gender replaces sex and nature is replaced by society/culture, then social norms will dictate which bodies matter³¹⁸.

Thus, a domain of excluded or “deligitimated” sex exists. However, these abjected bodies form the necessary boundary and support for those bodies which qualify as the ones that “matter”³¹⁹. If a body fails to qualify as fully human or gendered, in failing to qualify, they fortify the regulatory norms that cast them out in the first place. Consequently, Butler calls to retrieve the body from the linguistic idealism of poststructuralism and questions why sex is not seen as a construction³²⁰. She suggests that the exclusion and degradation of the feminine is extremely problematic for feminism, however, she rejects the notion that the feminine monopolises the sphere of the excluded³²¹, and includes slaves, children and animals as also in the category of peripheral bodies. As such, all these *other* others are also borderline bodies who merge with and form a boundary between chaos.

³¹⁴ *Ibid.*

³¹⁵ *Ibid.*, p. 3.

³¹⁶ *Ibid.*, p. 4.

³¹⁷ *Ibid.*, p. 4-5.

³¹⁸ *Ibid.*, p. 15.

³¹⁹ *Ibid.*, p. 16.

³²⁰ *Ibid.*, p. 28.

³²¹ *Ibid.*, p. 48.

The Abject

Julia Kristeva, like Judith Butler, sees women in the position of marginal others. She sees the feminine as occupying a symbolic marginal position, on the borderline, the necessary frontier between man and chaos which they also merge into.

The abject is something that is radically separate and/or loathsome. It is a “something” that we do not recognise as a thing. It is this combining of repulsion and fascination that ties monstrosity and sexuality together. Kristeva sees the abject as that which “disturbs identity, system, order”, something that does not “respect borders, positions, rules”. It is “the in-between, the ambiguous, the composite”³²².

This is what is important as regards the abjection of monstrosity; it is something familiar yet alien, simultaneously interesting yet frightening, it is part of us and yet it is other.

The abject is perverse because it neither gives up nor assumes a prohibition, a rule, or a law; but turns them aside, misleads, corrupts, uses them, takes advantage of them, the better to deny them³²³.

It is this potential corruptible influence of the non normative body that leads it to be simultaneously alluring yet dangerous. With this in mind let us look at Margrit Shildrick’s theory of femininity and the monstrous.

Margrit Shildrick refers broadly to monsters as “figures of difference”³²⁴. The notion of the monstrous is often projected onto the ‘other’ whether this may be in the physical or cultural sense. However, Shildrick notes as well that the “differential body” is essential to identifying the self³²⁵. She categorises the monstrous as also referring to the feminine, racial others, the physically disabled and generally those whose bodies disrupt morphological expectations³²⁶. Therefore, the exclusion of monstrous bodies refers to the exclusion of anyone who disrupts corporeal norms.

Shildrick discusses the intermingling of fascination and fear that accompanies the interest in the monstrous and furthermore sees monsters, along with the feminine as haunting the margins of western discourse, “simultaneously seductive and threatening”³²⁷. Women like monsters are figures of ambiguous identity, that are abhorrent and at the same time enticing;

³²² Kristeva, Julia, *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez (New York: Columbia University Press, 1982), p. 4.

³²³ *Ibid*, p. 15.

³²⁴ Shildrick, Margrit, *Embodying the Monster, Encounters with the Vulnerable Self* (London: Sage Publications, 2002), p. 1.

³²⁵ *Ibid*.

³²⁶ *Ibid*, p. 2.

³²⁷ *Ibid*, p. 5.

Simultaneously threat and promise, the monster, as with the feminine, comes to embody those things which an ordered and limited life must try, and finally fail, to abject³²⁸.

Shildrick positions the monstrous as fulfilling the role of confounding normative identity. Embodying fascination interlinked with shame, the monster mirrors our own vulnerabilities as they are neither inside nor outside, self nor other. They are “always liminal, transgressive, transformative” and in this way they disrupt boundaries and order³²⁹.

What is also interesting as regards the concept of monstrousness is its link with how we define humanity.

The monster occupies an essentially fluid site where despite its putative otherness, it cannot be separated entirely from the nature of man himself³³⁰.

What Shildrick goes on to discuss is that the monster is in one sense the antithesis of humanity yet we cannot define humanity without it. The monster is a mirror of the human condition, it reflects truths about humanity. In this way, only by marking out the boundaries of self and other can we have a sense of self. If we use the monstrous to define what we are not, then it serves a positive function, yet is seen in a negative light. Thus, Shildrick sees the monstrous as distanced, yet they are too close to humanity for comfort. Therefore, they arouse “denial *and* recognition, disgust *and* empathy, exclusion *and* identification”³³¹.

Shildrick links the feminine and the monstrous, not by equating sexual difference with monstrous difference but by showing that often the two signifiers are “doing similar work in both supporting and contesting the structure of the western logos”³³². She sees both monsters and women signifying the other, the boundary, the borderline. This positioning gives the specific power to be same and other at the same time, she states;

What lies beyond the unproblematic horror of the absolute other is the far more risky perception that the monstrous may not be recognised as such, for it is not so different after all³³³.

Hence, this constant anxiety in relation to corporeal differences, according to Shildrick, leads to violent policing of boundaries³³⁴. However, policing of boundaries will inevitably also lead to breaking boundaries. In writing tales of monsters, women question where their place is in relation to the borderlines of

³²⁸ *Ibid.*

³²⁹ *Ibid*, p. 4.

³³⁰ *Ibid*, p. 16.

³³¹ *Ibid*, p. 17.

³³² *Ibid.*

³³³ *Ibid*, p. 45.

³³⁴ *Ibid*, p. 47.

sexuality and thus, change where the boundaries lie or strive to eradicate them all together.

***Beauty* – Tanith Lee**

The tale that I wish to focus on in order to demonstrate some of the points just discussed is entitled *Beauty*. This is the last tale in a group of short stories which make up *Red as Blood or Tales From the Sisters Grimm* by Tanith Lee. Each tale is set during different periods throughout history and *Beauty*, we're told, is set on Earth sometime in the future. *Beauty* has a similar storyline to the general *Beauty and the Beast* plot that most of us would be familiar with, and Lee also adds some references to the *Cupid and Psyche* myth, widely acknowledged to be the precursor to the animal-bridegroom type tales that are still popular today. To give a brief synopsis of the plot, Lee's *Beauty* character Estár is named after a star which means the same as the Greek word *Psyche*. Her father, one day, is delivered a green rose which he knows means he will have to give up one of his children to leave and live with an alien community who have inhabited Earth for a number of decades. Exactly where these young exiled people go, however, is a mystery as is how they live when they get there. Lee creates a future world where the social norms of our time no longer exist in the same way. The family unit, as such, is no longer necessary as most children are created scientifically with no need for a mother and a father. Estár is Levin's "only born child"³³⁵, that is to say, who was born naturally, whereas his other two daughters, Lyra and Joya were "made with the particles of unknown women in crystal tubes"³³⁶. We also see a blurring of the borderlines of sexuality in the tale demonstrated by Joya who has a son with a male lover and later in the tale has a new relationship with a female. There is a relaxed attitude towards sexuality in general in the tale, demonstrated again by Levin's half-joking chiding that his daughter should really let her son's father know that he has a child.

Estár's Otherness

We are introduced to Estár as an "unrested turbulent spirit"³³⁷. Her father feels a "peculiar fear" concerning her³³⁸. From the start of the tale, we know that Estár is an outsider, loved by her family, but an outsider nonetheless. When Levin chooses Estár as the daughter who must be exiled, she is less that shocked and in fact, quite accepting, despite her fears; "I see it must be me. *They* are your daughters. I'm only your guest"³³⁹. Whereas Estár sees that her sisters have

³³⁵ Tanith Lee, *Red as Blood or Tales from the Sisters Grimm* (New York: DAW Books Inc., 1983), p. 149.

³³⁶ *Ibid.*

³³⁷ *Ibid.*

³³⁸ *Ibid.*

³³⁹ *Ibid.* p. 153.

attachments to this world, children and lovers, Estár feels she has the least to lose and thus, it must be her who goes. Like Psyche, Estár is resigned to her fate, a trait often displayed in Beauty characters.

Levin tells Estár that it is because he loves her best that he has chosen her to go. We are told that the chosen child was usually “whichever of the household was best suited to be sent, could most easily be spared, was most likely to find the prospect challenging or acceptable, or, endurable”³⁴⁰. Levin knows that the detachment that Estár feels to the world around her means that the prospect of leaving to an alien place will, perhaps, be not only endurable for her but preferable.

Yet, the young people who are exiled are not prisoners, they are free to visit their families and correspond. However, as time goes by and as they are immersed into a different culture, letters and visits become less and less frequent.

They melted into the alien culture and were gone. The last glimpses of their faces were always burdened and sad, as if against advice they had opened some forbidden door and some terrible secret had overwhelmed them³⁴¹.

Rather than a sudden exile, it is a gradual ceasing of communication that creates the dread in families who receive the ominous green rose. The dread is the knowledge that this cutting of communication could be the choice of their child and not a constraint.

The prospect of leaving her home, for Estár, is frightening but not as daunting as it would be for her sisters as she feels disconnected from her own life anyhow. She wears renaissance style clothes; she likes “archaic terms, fashions, music, art, attitudes”³⁴², a possible nod from Lee to the lineage of the tales that she prolifically re-writes. She sees these old fashioned things as “weapons against her own culture which she had not seemed to fit”.³⁴³ We are told that she has problems “conveying”³⁴⁴ herself and connecting with other people. She has not yet found her “raison d’Estár”³⁴⁵. She reasons “what did it matter after all if she were exiled?”³⁴⁶ She feels so disconnected from her own world that she is merely trading one exile for another.

Estár doesn’t feel she is losing her humanity as others may have felt. Conversely, she feels as though she is losing “her own chance at becoming human”³⁴⁷, as if she had not yet achieved this but was waiting for it to happen. When she reaches the alien community she is not surprised that she does not feel any

³⁴⁰ *Ibid.* p. 155-156.

³⁴¹ *Ibid.* p. 156.

³⁴² *Ibid.* p. 161.

³⁴³ *Ibid.*

³⁴⁴ *Ibid.* p. 157.

³⁴⁵ *Ibid.* p. 158.

³⁴⁶ *Ibid.*

³⁴⁷ *Ibid.*

more an outsider here than she did previously in her own home; “Naturally, inevitably, she did not really feel uneasy here. As she had bitterly foreseen, she was no more un-at-home in the alien’s domicile than in her father’s”³⁴⁸.

The Alien’s Otherness

Often in animal-bridegroom type tales, it is the presumption of otherness that causes fear. It is the unknown that we imagine to be monstrous. In Lee’s tale it is presumed that it is “shame” that obliges the aliens to hide their true form. Every so often a sighting is reported of “pelted, hairy skin”, “gauntleted over-fingered hands” and “brilliant eyes empty of white”³⁴⁹. Reminding us of Shildrick’s insights into our fascination with the monstrous, Lee tells us that “their very likeness made their difference the more appalling, their loathsomeness more unbearable”³⁵⁰. It is the fact that they are *not* so unlike humans that makes them impossible to accept. The mystery surrounding the aliens’ true likeness is sustained through the aliens own actions of vetting what Earth learns of them. Their appearance is only described and never actually witnessed. In this way, the myth of their hideousness can continue; it is only the fact that their monstrosity is in the imagination that makes it unacceptable. The alien explains to Estár, “You are afraid of the *idea* of the answer, not the answer itself”³⁵¹.

An Other Other

Even when Estár is taken to live with an alien companion, she sees her captor as a “beast”³⁵², invading her privacy through mind-reading and denying her freedom. Lee reminds us frequently throughout the tale that we are in a rewriting of *Beauty and the Beast* or *Cupid and Psyche*. Even though the male protagonist is an alien, rather than a half human, half animal, it is the fact that he is an *other* that renders him a beast, not his exact species or appearance. In this way, Estár has a paradoxical outlook on love; whereas she remarked during her old life with her family that we always love what is “unlike, incompatible”³⁵³, it takes her some time before she can accept this as regards the alien. Once again, to echo Shildrick, there is an inherent connection between our fear and fascination with the *other*. Indeed, without the element of fear, the fascination could not be sustained.

Despite Estár’s fears, she starts to build a relationship with the disguised alien. He understands the dislocation she felt in her old life. Despite loving her

³⁴⁸ *Ibid.* p. 161.

³⁴⁹ *Ibid.* p. 156.

³⁵⁰ *Ibid.*

³⁵¹ *Ibid.* p. 165.

³⁵² *Ibid.* p. 163.

³⁵³ *Ibid.* p. 170.

family, she never felt she was at home. The alien remarks, “Home is a word which has no meaning for you, Estár Levina. This is as much your home as the house of your father”³⁵⁴. Referencing *Cupid and Psyche*, Estár dreams of “coupling in the dark”³⁵⁵ with the alien. She is coming to terms with her own sexuality and her sexual desire for the alien. Unusually for animal-bridegroom tales, Estár considers the possible fears of the alien, she wonders if he has the same fears as she does. As she comes to accept the alien, she identifies with his strangeness. Indeed, she comes to realise that in his home, he is the “indigenous thing”³⁵⁶, and she is the alien. Also, conversely to the myth of *Cupid and Psyche*, Estár’s sister supports her and reassures her “Estár, listen to me, there’s truly nothing wrong in feeling emotion for this – for him, or even wanting him sexually”³⁵⁷. Joya says explicitly what most *Beauty and the Beast* tales say implicitly; when dissected they all deal with accepting our own sexualities and, consequently, our own identities.

When Estár is, finally, shown the alien’s true form, the truth is the opposite of what she expects. He is indeed a lion-like being with fur like velvet and skin “flawless as a beast’s skin so often was”³⁵⁸. However, now Estár sees the alien as “utterly and dreadfully beautiful”³⁵⁹. Her fear of the alien’s hideousness is replaced by a feeling of inferiority. Previously she had sheltered herself in the presumption of superiority; “To fear to gaze at their ugliness, that was a safe and sensible premise. To fear their grandeur and their marvel – that smacked of other emotions less wise or good”³⁶⁰. Whereas she had managed to come to terms with the idea of giving herself sexually to a beast, she had not even considered that the alien being might be much more beautiful than any human. “To condescend to give herself to one physically her inferior, that might be acceptable. But not to offer herself to the lightning-bolt, the solar flame”³⁶¹. Estár is left contemplating her own possible ugliness in the alien’s eyes. However, the alien sees beauty in their differences, in their *otherness*. “I find you beautiful, strangely, alienly lovely”³⁶².

As Estár realises that the exile she felt with her family was very real, and she is in fact the same species as the alien, born on Earth as a solution to the alien race’s sterility, she understands the sadness that she felt while with her family. Though she loved them, she was not the same as them. In relation to the exiled children, we are told; “It was alien, and it pined away among the people of its womb-mother. Brought back to its true kind, then, and only then, it

³⁵⁴ *Ibid.* p. 163.

³⁵⁵ *Ibid.* p. 174.

³⁵⁶ *Ibid.* p. 175.

³⁵⁷ *Ibid.* p. 171.

³⁵⁸ *Ibid.* p. 180.

³⁵⁹ *Ibid.*

³⁶⁰ *Ibid.* p. 181.

³⁶¹ *Ibid.*

³⁶² *Ibid.* p. 185.

prospered and was happy and became great”³⁶³. Thus, Estár finds herself reborn, and although she and the alien do not look the same, they know they are. She finds her freedom, and although her family mourn for her, the sadness they see in her now is for them, for the secret she can never reveal to them. For, although we love what is unlike, incompatible, it is the likeness in the *other* that both frightens and fascinates us.

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³⁶³ *Ibid.* p. 183.

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**“A Book Can Heal Better Than Doctors”
(A search for identity in literature written by women
who have immigrated from the former Yugoslavia)**

Abstract: The title of the paper “Book can heal better than doctors” is taken from an interview given by Mirjana Urošević, a Serbian writer living in Germany who received the prestigious award “Female writing” for 2010, for her first novel *Park Carmen Machado*. This line was favored for the reason that it signifies the therapeutic power of writing for women who have immigrated from the former Yugoslavia. Hence, the paper aims at exploring the individual experiences and personal motives for writing literature, with a key focus on displacement and (un)belonging, correlated with the ongoing search for the meaning of place, home and homeland, a broken national identity and difference, the self and others, altogether evaluated mainly by means of the authors’ self-references. In addition, the paper has an objective to depict the gendered experience of (im)migration through the different aspects of an (im)migrant women’s literature, mostly through the work of Vesna Goldsworthy (*Chernobyl Strawberries*), Dubravka Ugrešić (*The Museum of Unconditional Surrender, Thank You For Not Reading*), Mirjana Urošević, and a few others. By and large caught between two worlds, their writing articulates the diverse relationships with their places of origin and those of settlement, their sentiment and quest for love, their confusions and inner conflicts, their embracing of the new, coupled with the old, their relocation as a source of both empowerment and pain.

Key Words: therapeutic power of writing, female writers, immigration from former Yugoslavia, displacement, unbelonging, home, identity, Vesna Goldsworthy, Dubravka Ugrešić

The healing function of art has been known by psychology, where art therapy stands as an established form of psychotherapy that uses art media as its primary mode of communication, but also in the field of art itself, when the art-making process is taken as therapeutic in and of itself, “art as therapy”. That is to say, art therapy uses the creative process of art making to improve and enhance the physical, mental and emotional well-being of individuals of all ages. It is based on the belief that the “creative process involved in artistic self-expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behaviour, reduce stress, increase self-esteem and self-awareness, and achieve insight.”³⁶⁴

If art indeed has such a healing function, does it mean that all artists base their work on their own neuroses?! Woody Allen certainly does, but

³⁶⁴ See: < <http://www.americanarttherapyassociation.org/aata-aboutarththerapy.html>>.

seriously, what about the female writers who have immigrated from the former Yugoslavia? In order to provide some answers, let's look at the following passage:

In my entire life's crises, and there were plenty, I always thought that everything would pass, and one day I would sit down and write. Whenever I was sick, or when it was hard, no doctor could cure me, just that thought. (Urošević in Sretenović, my own translation)

This quotation, as well as the phrase "Books can heal better than doctors" found in the title of this paper, is taken from an interview given by Mirjana Urošević, a Serbian writer living in Germany who received the prestigious Serbian award "Female writing" (Женско перо) in 2010 for her first novel *Park Carmen Machado*. Clearly signifying the healing power of literature, at least for this woman, it stands as a kind of a prophecy that comes to pass in a book she writes many years later. Living in migration and learning from her own experience of teaching Serbian to children of immigrants, Urošević writes a novel about the search for love and identity. Her leading character is a woman "whose road goes from Serbia out of the country, and that is like pulling off a plant by the roots, and making a step with one leg in one, and the other leg in a different country" (Urošević, 2009, my own translation). But as this paper is going to illustrate, hers is not a unique case; quite the opposite, it is the idea that literature can make us emotionally and physically stronger, an idea that goes back to Plato. Below, I will attempt to show that it is also a rather common curative means for many female writers from former Yugoslavia. Not that we should consider this phenomenon as purely female; rather, that it is a personal preference of the gender perspective as the focal point of this paper. The same goes for (im)migrants from other regions.

Therefore, this paper deals with the individual experiences and personal motives for writing with a key focus on displacement and (un)belonging, correlated with the ongoing search for the meaning of place, home and homeland, national identity and difference, with a special emphasis on two cases in point, namely, Vesna Goldsworthy and Dubravka Ugrešić, although there are certainly quite a few more that can be included in such an analysis, like the above mentioned Mirjana Urošević, or the Macedonian writers Lidija Dimkova and Kica Kolbe.

The case of Vesna Goldsworthy and her novel *Chernobyl Strawberries* (2005) brings us closer to the literate meaning of the word I have been using so far – *healing* – and as an unfortunate precondition, *illness*. Namely, in her forties, she was diagnosed with breast cancer and suddenly realised that her two year-old son (born with an English father) will not only lose his mother, but also his only tie to his Balkan roots. Thus, Goldsworthy decided to write a

memoir so that her son would know who she was, where she came from and what his half of her heritage was/is.

“The theme of identity manifested itself in Goldsworthy’s work. She realises that even in language she experiments with her schizophrenia. ‘My thoughts depend on what I think about in that moment. English has become my language, but there are many things, names, feelings, which exist in my head as Serb words. To be bilingual is weird, for example I only learnt to cook in England and the main part of my related vocabulary is therefore only in English. In the same way, I am not able to describe many themes related to Serbia in English, because in English very often those words simply don’t exist which can best fit with the Serb meaning. If I think of my childhood and youth, I think in Serbian, and on the contrary if I think of what I am going to get for lunch, it’ll be in English.’” (Sosin, 2008)

As a result, the novel was written in English and first published in the UK (by Atlantic in 2005). “Writing in another language completely frees up other forms of creativity”, says Goldsworthy. “The writer is a new “me” in a new language.” (Goldsworthy in Sosin, 2008). It confirms that “the pain, as well as the curses, can be easily said only in a language that is not our own.” (Ugrešić, 2002: 40, my own translation). It is most likely the reason why she wouldn’t even consider translating her novel in Serbian for some time, because she felt that she “would end up writing another book” (Goldsworthy in Sosin, 2008). She is humorously arguing that “discussing one’s breasts in public is highly improper, particular in my part of the world (...) I certainly hope this book is never translated in Serbian.” (Goldsworthy in Lane, 2005). Later on, after being translated in other languages (and becoming a bestseller in several European countries), she did take a softer line on this issue. Nevertheless, she did not write the Serbian translation herself, but rather decided to find a translator to do it for her (I must add here that Zia Gluhbegović did indeed complete an exceptional work).

Balancing the discrepancy between her two languages is not the only struggle Goldsworthy (born Bjelogrić) faces. Although married to a British man and warmly welcomed by his well-off family, regardless of the fact that she has lived in London for more than two decades, where she’s had a teaching career at a university, it is her disease that initiates the story of her past and her ongoing battle with belonging, together with her unreliable memories, of her home country that no longer exists, her self-portrait built as patchwork of reminiscences and ambiguous feelings, her voice of two mismatching languages. However, “This is not at all an illness memoir”, the critics note (Burns, 2011). As the writer argues herself, cancer may have been the trigger which made her write the story, but it is not its theme. She jokes that the last thing she wanted is to be remembered as “the English Patient”! (Goldsworthy in Burns, 2011). Still, she did feel she needed to write by sticking to an order, literally speaking, so as to keep herself sane. Or, to refer to her own words again: “The project was

healing, and perhaps literally so, because it enabled me not to think about death, about my body and the ravages it underwent, while also holding the bloody ghosts of my origins – my disintegrating country and its wars – at an arm’s length.” (Goldsworthy in Burns, 2011).

Her exile tale is rather specific (in comparison to most of the writers working on a similar topic) as she left without anything to run from. Namely, Vesna was born in a middle-class family in Belgrade, with a comfortable upbringing and a gilded intellectual life (hence, she never experienced the horror stories of life under communism, unlike the stories from the rest of the Eastern Block). Plus, she left few years before the war, which ended in the break-up of, what used to be called, Yugoslavia. Nevertheless, she “found herself caught between nations. She watched the NATO bombs falling on Belgrade and recognised the streets and shops of her childhood.” (Mansfield, 2005). Being tangled between her two countries was obnoxious and traumatic, especially while she was working for the BBC World Service, having to broadcast news with the British side of the Kosovo conflicts while simultaneously worrying about her own family in her motherland: “I was observing the war but not being capable of saying whose side I was on. War converted the subject of identity into something painful.”(Goldsworthy in Sosin, 2008)

How can a journalist be impartial and objective in such circumstances of a broken identity? How can a woman tell where one emotion begins and another ends? Goldsworthy explains: “I’m not torn. Torn implies anxiety. I’m now completely at peace with belonging to two places. Somehow you can exist among these contradictions.” (Goldsworthy in Mansfield, 2005) Hence what helped her overcome the sense of not belonging is precisely the writing of her novel, managing to be equally sensitive and fair-minded as she considers her native Serbia and the country she now calls home (Taylor, 2005). “She writes that the war made her realise how Anglified she had become but also reminded her of the importance of her background.” (Haddon) On that matter, she “displays more sadness than bitterness” (Prentice, 2005) and some kind of a “strange mix of disgust and nostalgia” (Lane, 2005).

The moral of her story is that she managed to survive, not only the cancer battle, but also the experience of being caught between two nations and two cultures. Instead of not belonging to n/either, she succeeded in embracing her double life and belonging to both. Unlike the push/pull dynamics of the asymmetrical world-system usually used when (im)migration is at stake, Goldsworthy’s accent is at the blending and the complex plural identity that immigration brought her. This is exactly how Stuart Hall defines cultural identity, by contrasting the classic definition of identity as shared cultural codes and historical experiences, which provide stable and continuous frames of reference and meaning. His second sense of defining cultural identity is as follows:

a matter of 'becoming' as well as 'being' (...) Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power (...) (Hall, 1990: 225)

Hall suggests thinking of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation.

The second instance in my analysis – the work of Dubravka Ugrešić – runs along the same line when it comes to this fluidity of identity and exile as a dream of transformation. Apart from the tension between the act of separation and the entanglement, as James Clifford would put it in his "Traveling Cultures" (1992), she focuses not just on the "roots", but as much on the "routes". Leaving Croatia and residing in several European countries afterwards, she refers to each of them, as "her temporary residence" (Ugrešić, 2002: 11, my own translation) or as her "momentary homeland" (Ugrešić, 2002: 131, my own translation). Unlike Goldsworthy who settled well in her new country, Ugrešić continues to be a light traveller, with her suitcase as the only possession. As she writes in her well-known essay on "The Writer in Exile" (1999), her exile-nomadic story:

could be described by the stuff she is buying over and over again (coffee pots, small kitchen appliances, bottle openers, hair dryers from 120 to 220 W, small music devices, CD-players, bed linen, computer jacks and adapters, slippers)" because she always leaves them behind. (Ugrešić, 2001: 127, my own translation)

Changing countries like shoes (Ugrešić, 2002: 116, my own translation), she understands exile as a condition, a life with an adapter, a nightmare, a kind of paranoia provoked by all that packing and unpacking, a constant creation of a new home and then its destruction, a tired repetition of the same rituals.

Ugrešić left Croatia soon after its independence (i.e., after the break up of former Yugoslavia, the country that was never quite West or East), because even in her own country she couldn't feel "at home". She was facing the re-emergence of retrograde concepts such as nationalism and lies upon which public, political, cultural and everyday lives were built, which made her feel claustrophobic and alienated within her home country. So, for her, exile is much more than just a place. She is not homeless or un-homed; rather she is just displaced, voluntarily relocated and continually on the road. Being a writer and an intellectual, exile is a personal imperative, as Edward Said puts it.

Commitment to constantly be and remain away from the constraints of the restrictive system of cultural norms, chains and restraints, which lead only

toward one thing: depersonalisation of the creative autonomy and freedom of thought and creation. (Sheleva, 2005: 172, my own translation)

Even so, Ugrešić experiences the same dilemmas Goldsworthy is writing about – not knowing who you are, where you are from and/or why you are somewhere else. Having lost her motherland as she knew it and every wish to go back, Ugrešić perceives her writing as comforting profession. However,

in 20th century – century of wars, extinctions, terrors, genocide, revolutions, totalitarian systems, in the century in which geographic maps have changed, creating and disintegrating states and state borders – writers really don't have copy-right on the subject of exile. Yet, although statistically most negligible and most unreliable witnesses, writers are migrants who leave behind their own fingerprint on the cultural map of the world". (Ugrešić, 2001: 113-114, my own translation)

Quoting many writers who have lived in exile themselves, including Brodsky, Gombrowicz, Eberhard and Cioran, Ugrešić notes down her exile story from a dual perspective, as an émigré as well as an analyst of the condition called exile. All the more, she is concerned with her position as a woman writer, which is the lowest rank between all the East-European writers in exile, because of the common notion that "decent woman stay at home" (Ugrešić, 2001: 116, my own translation). Or at least, a woman needs to have photographs in her purse, which will position her in the group of "privileged" refugees, the ones with photographs, showing us that they are not without roots or any one of their own. It is just another illustration of intersection of the issues of sexism with issues of exile, and the urge for blending in.

There is an additional double perspective upon the life of a writer in exile (especially one from former Yugoslavia) apart from the gendered one. That is, the Westerners always perceive a writer from Eastern Europe as a representative of his/her country and their national literature, while within the native country he/she can be perceived as deserter and/or traitor. Hoping that one day she can get rid of all the labels and be recognised only by her name, Ugrešić cries out

Although I do not exist as a writer in Croatia, outside Croatia, almost without exception, I was labelled as Croatian writer. Not by my own will, abroad I become more Croatian Croatian writer than I would have been if I stayed in Croatia. In other words, I become what I am not. (Ugrešić, 2001: 125, my own translation)

So we wonder why a writer who is rejected as national writer in his/her country doesn't simply become an international writer? If exile is almost synonymous with autonomy, and if a writer is making his/her way outside their

homeland, as set by Pascale Casanova in her “World Republic of Letters” (2004), if she is published, bought and read in different countries on different languages, what else does Ugrešić need in order to earn her neutrality from her Croatian national identity? Either way (national or international), a writer in exile is sentenced to marginalisation, “even if he receives a Nobel prize (as Brodsky), even if he mistakenly falls in the mainstream of popular culture (as Nabokov), even if the case brings him fame.” (Ugrešić, 2001: 130, my own translation). In spite of all this, in between the differences and the similarities, a writer still searches for his/her identity. Ugrešić finds hers in return to retro-utopia. In the spirit of the Yugoslav multiculturalism that she was taught in childhood,

Today I’m really surrounded by my brother: black, yellow, and white. On the street demonstration I cry with the Kurds, I buy my roses from Tamil, I share a penny in the Gipsy’s hat, I procure my vegetables from a Turkish guy. I live surrounded by brothers in New York, in Berlin, in London, in Amsterdam. Unmistakably I catch the spark in their eyes, I know my race, exile, nomadic, emigrant, I nod my head, I smile, we’re ours, we’re here, all together. Their faith in better life is not letting me slip into cynicism, their effort to survive is making me more humble, their marginalisation is muting my “appetite for recognition” (Brodsky). Sometimes, as well as my mom, it feels like I don’t know whose life I’m living, but I quickly forget that thought. It might be my lifeage after all. (Ugrešić, 2001: 132, my own translation)

As Lebanese writer Amin Maaloouf says, a cultural identity is the intersection of vertical (diachronic) and horizontal (synchronic) lines, so apart from our relation to our national (cultural) ancestors, for each of us, as relevant and as inevitable is our relation to our (intercultural) contemporaries (Sheleva, 2005: 52). For Ugrešić, as well as for Goldsworthy, home(s), culture(s), homeland(s), space(s) are words that exist only in their plural form. Identity is not just who they are, but who they aspire to be; it is not just geographical belonging to a place of origin, but a spiritual and mental belonging to dislocation as a permanent condition.

Migration can give rise to feelings of loss and liberation, in complicated relation. Migration can give rise to the pain of grief on leaving a loved and/or familiar place and people; it can give rise to a striving for a sense of wholeness and empowerment. (Krummel, 2004: 183)

Undeniably so. As a result, by and large caught between two worlds, the writings of these two female writers articulate the diverse relationships they have with their places of origin and settlement, their confusions and inner conflicts, their embracement of the new coupled with the old, their relocation as a source of both empowerment and pain.

Their literary journeys in exile are lived through the multiple modalities of self-representation, starting from the most obvious binary mode of 'the West and the rest', where the former Yugoslavia floats in between, followed by the personal and political contexts of individual (im)migrations, which in their cases overlaps with the issues of gender, age, class, ideology and culture, to the authentic search for identity as an ongoing process of change and transformation. Regardless of the differences that might be found between the experiences of Goldsworthy and Ugrešić, both exceptional writers came to the same conclusion, succeeding in celebrating the "in between" situation, namely, raising their female subaltern voice beyond the borders that were trying to determine them, and in the end, healing, or at least find comfort and alleviate the pain of (im)migration/exile by the means of their writing.

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The Condition of Women Writers: Immigrant Women Writers in Italy

Abstract: It is perhaps a fact taken for granted that the literature of Italian emigration mainly consists of female writers (Makaping, Caldas Brito, Očkayová, Mubiayi, Wadia, just to name a few). But why is this the case, given that moreover, the majority of these authors are not dedicated exclusively to the profession of writing? There is one who works in a bookshop, one who works as an English language contributor, one who interprets; so, from where was this desire to write born? A study conducted by the Italian charity organisation “Caritas” in 2007 shows that 46% of immigrant writers in Italy are women who play “a major role in the migration process” (Caritas Immigrantes 123). This percentage is surprising, especially if we consider the two-fold difficulties they face –as women and as immigrants– in their attempt to gain literary recognition in a country and a language which is not their native one. The spatial dislocation of these writers’ condition as emigrants brings with it also a relocation, strongly connected to the need for a new identification. There is, in these authors, the desire to define oneself in a new space through new parameters. We can thus speak of literary production as a construction of identity, or even as a construction of a concept of intimacy, given the private nature of these writers’ stories. A new Country, a new space, offers the possibility to reaffirm oneself with strength, the possibility to re-invent oneself, to identify oneself in another way; in short, to find a new definition of self.

Key Words: changing identities, transformation of identities, migrations, global/local/glocal, third space, transcending the boundaries of public and private space, migratory identities and topographies

Writing restructures consciousness
 Walter Ong, *Orality and Literacy: The Technologizing of the Word*

It is now widely recognised that women writers play a prominent role in the new literary genre of Italian immigrant literature. The likes of Makaping, de Caldas Brito, Kuruvilla, Očkayová, Mubiayi, Wadia, Ammendola and Ghermandi are only some of the most celebrated immigrant writers in literary circles. As for immigration in general (Ulivieri 2003: 232), while women often migrated to European countries to rejoin their families, they came to Italy in high numbers for personal reasons or to find a job.

A study conducted by the Italian charity organisation “Caritas” in 2007 shows that 46% of immigrant writers in Italy are women who play “a major role in the migration process” (Caritas Immigrantes 2007: 123). This percentage is surprising, especially if we consider the two-fold difficulties they face –as

women and as immigrants– in their attempt to gain literary recognition in a country and a language which is not their native one.

It is important to point out that writing has always been “the home of differences” and “an indicator of democracy” (Plebani 2009: 185), hence women’s participation is indeed a success, especially if we consider the numerous social prejudices immigrant women encounter before gaining full professional acknowledgment.

What triggers their desire to write, given that they are not full-time novelists? Some of them work as bookshop assistants, some others as English experts, anthropologists or interpreters. So where does their urge to write stem from? And how important is it?

Women have a long history of difficulties in accessing education and, as a consequence, in becoming novelists, but they have always resorted to writing private diaries to express their innermost feelings. Numerous women authors, both immigrant and non-immigrant, have been analysing the urge of women to write stories to communicate. Maria Zambrano, for example, who left Spain during General Franco’s dictatorship, reflected on the reasons behind her preference for literary writing over orality. The answer she found is that writing implies taking responsibilities; “words are short-lived and writing saves them; great truths are written, not spoken” (Pittarello 2004: 24). Carla Lonzi (Tommasi 2004: 223), a feminist who theorised women’s self-awareness and gender difference, referred to Virginia Woolf’s “room of one’s own” as a fundamental tool for all aspiring novelists and claimed that women need to endure solitude to become independent and emancipated. The quest for solitude is important for women to become free and emancipated, to find a personal and private space, to fulfil their aspirations and develop themselves. Giacomina Limentani, an expert in Jewish traditions and philosophy, says that the need to write stems from the attempt to “register what we should not forget, to reveal our real personality to ourselves, to enrich our cherished tradition with our own stories, to communicate with other people” (Carù 2004: 225). Marguerite Yourcenar says that writers should adopt an analytical approach and be objective in their stories, whereas Anna Maria Ortese maintains that writing is like searching for peace of mind and returning home (Carù 2004: 225-226). But what home are they referring to? If we think of immigrant writers, going home for them means feeling at home, finding a home in the chosen country. This search for a home can be deliberate, brought by chance or by the events in life. Home is a metaphor for a better life for them and their beloved ones. Home is where they feel comfortable, where they have their life and their world, not necessarily where they come from.

In the words of an immigrant writer, the Brazilian-born psychologist Christiana de Caldas Brito (2008: 20) who migrated to Italy in the 80s, immigrants leave three mothers behind: the first is their biological mother, a symbol of the people they love most; the second one is their homeland, a symbol

of traditions; the third one is their native language, which is not only the first means of communication but also the first bond with life, as it defines the individual mind structures. Writing should use these losses as a starting point to start searching for, using and redefining some fundamental reference points for our emotional stability: a new language, new traditions, a new group of friends. The short story "Io, polpastrello 5423" ("I, fingertip 5423")³⁶⁵ prompts the Brazilian writer to criticise the recent law on migration passed in Italy under the name "Bossi-Fini". Writing has a private but also a public function, as stated by the writer herself: "I wrote about immigrant women, women who are not visible in society and whose voice is not considered important. This is why I focus on them. My books describe the situation in Italy and highlight the changes that are taking place, hence they play a social and political role" (de Caldas Brito 2008: 26).

Women immigrants write about other women and express what they feel as women in our society; their voice and their social standing are used for a good cause. These writers work in the cultural sector and enjoy a privileged social position if compared with the majority of women immigrants in Italy, which enables them to make their voice heard and raise awareness on social issues through stories told from their personal angle.³⁶⁶

Authors with a foreign or a different perspective, which is still not tainted by the typical mindset of the country they write about, are important to describe their personal or country people's life. Although the experience of immigration is the matrix and the driving force of writing, immigrant literature is not self-centred: these authors do not want to talk or be talked about only for their experience. (Camillotti 2008: 11-12). Immigrant writers are engaged in immigration issues but fully participate in building and changing the new society they live in.³⁶⁷

After the physical experience of migration, writers have both an insider's and outsider's perspective of society, and this enables them to analyse carefully and hopefully renew society (for further reference to different perspectives see Makaping 2001 and Albertazzi 2000); "what is interesting, and will continue to be interesting in the next few years, is the perspective on the society of the country of destination, which looks at the future and not at a

³⁶⁵ Translation of the title by Paolo Di Traglia.

³⁶⁶ Valentina Acava Mmaka in the after word of her theatre play *Io...donna...immigrata. Volere, Dire, Scrivere* ("I...woman...immigrant. Longing, Telling, Writing") describes her choice and her need to communicate as woman: "Why women? Because foreign women, more than men, are still likely to be in danger and to be antagonised, but at the same time they are able to strike the right balance between the stronger and more loyal bond that immigrants seek with their native land and the relationship with the country they live in" (Acava Mmaka 2004: 52).

³⁶⁷ I am referring to first generation women immigrant writers, who have experienced migration first-hand. In the 90s, in the early stages of immigrant literature, writers focused on personal stories, but second-generation writers, who were born and raised in Italy, are experimenting new forms, genres and perspectives. Clearly in these cases the viewpoint changes, as these authors did not have to endure the physical migration and often see themselves as Italians only, even though they are still perceived as foreigners. For more information on this (Mubiayi, Scego 2007) and www.secondegenerazioni.it.

nostalgic past. The feelings, prospects and visions arising from this angle are interesting, as they are centred on personal and common feelings” (Camillotti 2008: 12). These novelists are social and educational actors that raise public awareness on the issue of immigration and foster an intercultural education (Camillotti 2010a: 14).³⁶⁸ Immigrant literature plays a fundamental role in society as its critical approach sheds light on some social aspects which are often overlooked by those whose perspective is blurred by habit.

The essentially social function of immigrant literature is important as writers who come from oral cultures feel almost obliged to attach a social role to writing. The Somali author Ali Mummin Ahad (2002: 110-111) says that for his culture, which is based solely on oral communication, the downside (or the upside, if seen from another angle) of writing is that you need to give definite shape to ideas, whereas words are more flexible. Writing helps create a personal and individual style, as opposed to the collective character of oral communication, which retains the memory of myths and traditions. For those who chose written rather than oral communication, social engagement is a direct consequence, because living far away from the country of origin often results in the attempt to convey a positive image of this culture to the society of the chosen home country. The oral dissemination of these moral values allows to preserve them but also to keep that archaic mindset which inevitably led to cultural stagnation and, as a consequence, to a backward lifestyle (Mumin Allad 2002: 111). Walter Ong, one of the scholars of the so-called “Toronto school” which started the Communication studies in the United States, claims that orality enlightens our consciousness with an articulated language which separates verbs from nouns and then binds them in a relationship, thereby creating a bond among human beings within a society: “Writing introduces division and alienation, but a higher unity as well. It intensifies the sense of self and fosters more conscious interaction between individuals. Writing restructures consciousness” (Ong 2002: 175).

The question is: can we imply that writing is a form of progress? Is it an emancipating force from the society of origin and a drive to free ourselves from the mindset transmitted by tradition? The answer might be positive, but writing should transfer traditional and cultural values in a different context, not cause their annihilation. Women writers often understand they are novelists once they have come to Italy. They choose to write in Italian, the language of the others, from the very beginning: a peculiar feature of immigration literature in Italy. The initial language gaps are often turned into creative experimentations and hybrid word-formations. As immigrants, they have a sound knowledge of the problems faced by fellow immigrants but they can depict them without purporting to be universal ambassadors. In an interview given in 2006 (Camillotti 2010b: 33-45)³⁶⁹ Laila Wadia, an Indian-born interpreter who has

³⁶⁸ Translation by Paolo Di Traglia.

³⁶⁹ Translation by Paolo Di Traglia.

been living in Trieste for 20 years, pointed out that she does not see herself as a representative of the whole Indian society: “There are so many of us and we are so different from one another” –she says– “that a unique representation of our society is completely pointless. What I can do is just look around, write what I see and use literature to highlight problems” (Camilotti³⁶). But who are her readers?

I have to say I have always believed my style was more womanly and my stories addressed to women. However, it is men who pay me the greatest compliments, and I really appreciate it, [...] Of course I think of women when I write of concepts like mother earth and mother tongue or an educating grandmother; I focus mainly on second-generation women educators, if I ever think of an ideal reader. And I write especially for young people, [...] to get them to read more and contribute to an in-depth debate on multicultural issues. [...] My goal is to stimulate discussions and provoke those who do not share my ideas. It is useless to preach to the converted, it's too easy (Camilotti 2010b: 44)

Her ultimate goal, however, is to reach Indian women, to instil self-confidence in them and lead by example, giving them the strength to protest (Camilotti 2010b: 36).³⁷⁰ As for her urge to write, Wadia admits she started writing in English when she was young, as a therapy to overcome anxiety and identity crises. Now that she writes in Italian, and in Italy, she tells the stories that she sees around her and that she finds interesting, driven by the belief that literature should depict real life and that writing means searching for a dialogue. To refine her style, she uses irony and the Indian art of orality-based storytelling to the extent that her stories resemble theatre plays.

To novelists, writing is like returning home. Some places often exist only in the author's mind, hence fiction is the only means to visit them. It is important to preserve memory and the tie with the past, because they play a fundamental role for emancipation. Dacia Maraini (Camilotti 2009: 283)³⁷¹ believes that recovering memory is one of the tasks of writers. In a society which pays less attention to both linguistic and historical memory, writers should have the ethical obligation to preserve and activate collective memory. A real and self-conscious emancipation can take place only if the past is not removed; the ancient Greeks believed that losing memory was like losing one's self.

³⁷⁰ Translation by Paolo Di Traglia.

³⁷¹ Translation by Paolo Di Traglia.

Even Clementina Sandra Ammendola, an Argentinean-born sociologist who has lived in Italy since 1989, shares this view. In her opinion, immigrants' memory is preserved by shifting from one remembrance to another. The physical act of migration is like moving to a new house, and usually when you move you lose something and you find something else you forgot about: memory helps us not forget about anything. Ammendola says that writing helps her keep both her identities while still being an immigrant: "It helps me retain my status as immigrant. It is disorienting, maybe, and I wonder whether it is due to my double citizenship or it defines my identity. My stories fluctuate between my outward and my inward space and explore different directions; preserving my memory allows me to go back constantly" (Ammendola 2009: 267).

Most of these novelists say that they think of other women while they write. In this respect, gender identity is a stronger binding force than nationality, as they attempt to build a gender identity based on common self-fulfilment and emancipation. For Dacia Maraini (Camilotti 2009: 273-284), women role models are fundamental for women writers as there are numerous fathers but still few mothers in literature. Furthermore, women's perspective of the world is different for historical rather than biological reasons and women are the majority of readers, even though they are still discriminated against in literary institutions.

For immigrant women writers, living in a new country means searching for a new position in society, hence creating a new identity. These authors long to defining themselves in their new living space with new parameters. In this respect, fiction is like the creation of an identity or of intimacy. A new country and a new place to live in provide writers with the possibility to sharpen their original skills or find new skills, a new identity, a new place on the map. By doing so, they open themselves to the unknown and define their personality through the negotiation of differences with other people. In order to be successful in another country, writers need to tap their full creative potential and give life to an imaginative *self* in their attempt to rediscover themselves, to resurrect and be born again. The physical act of migration changes them; it is a new experience which writing helps interpret and elaborate. Paola Zaccaria (1996: 123-125) says that physical space for women is marked by their relationships and that their writing bears the sign of the place where it was conceived; their stories have a strong connection with the place and the context where they were written. On the other hand, novelists' urge to write is in line with Edward Said's concept of *wordliness*, which characterises the cosmopolitan approach typical of literature. Interviewed by Camillotti on the meaning of her stories, de Caldas Britos said:

Writing bridges the gap between my past and my present, it links my *here* with my *there* [...] my stories have allowed me

to connect my past life with my present life; being a novelist has strengthened my identity, as I've been wanting to write since I was a child [...] Edward Said is right when he says that writing is like a home country for immigrants (Camilotti 2010c: 112)

Bharati Mukherjee, a Bengali-born writer who moved to the United States and has been teaching in Berkeley since 1990,³⁷² says that to her “writing is what divides India from America” (Mamoli Zorzi 2004: 537). In her case, leaving India meant reneging on her identity and creating a new one through fiction. Her stories forge an ideal bond between India and the United States, just as de Caldas Britos’ stories link Brazil with Italy. Bharati became an American citizen and chose to embrace a new national identity, hence she rejoins her past only in her novels. It is fictitious, as she stresses, because in real life she is very American. Her choice to become American implied opposing her Indian identity and the strict division of society in castes which was imposed on her since her childhood. America becomes the “stage of the transformation of her *self*” (Mamoli Zorzi 2004: 543), where the racial and cultural *mongrelisation* takes place. All this notwithstanding, the characters in her stories find reconciliation with their past and their original (but not forgotten) identity after moving to Canada or to the United States.

Letizia Pannizza, a scholar who studies women literature, claims that women have an Atlantis in mind when they write (Chemello 2004: 130). This is important to describe their inner landscape and the direction that their life has taken, to help them come to terms with the others, who are not always other people but, especially in the case of immigrant writers, other countries.

Going back to the reasons that lie behind writing, both Bharati and de Caldas Britos are moved by the same urge even if their original conditions are very different. This reinforces the theories that describe immigrant literature as a cross-national phenomenon, which focuses primarily on local stories in national contexts but whose ultimate meaning goes well beyond national borders and has an impact on the whole world. Indeed, immigrant writers feel a strong attachment to their local environment, politics, society and language, but their stories are so wide-ranging that they have an international importance and cannot be boiled down to social or political localism.

In conclusion, can we assume that these writers support the reconciliation of two very different places and cultures? On paper, the transition from a multicultural to an intercultural society has already taken place. Through their writing, these women want to find a home, as words are “the only possible

³⁷² Mukherjee moved to the US in 1961 to attend a class of creative writing and, just like the main character in *Monsoon Wedding*, changed her life radically. She got married to a class mate but reneged on the traditional ceremonies of her country, moved to Canada first and then to the United States. She writes her novels in English and rejects the definition of *Indian-American*, thus confirming her identity choice (Mamoli Zorzi 2004: 541-542).

tool to tell our story; only by writing can we reconstruct our home” (Barbarulli 2010: 78). If this is the case, novels are our home, a paper-made reality where we can create a fair society.

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The Impossibility of Adapting to the Social is One of the Individualism's Recourses

Abstract: This topic is going to bring some of the elements that makes impossible or sometimes block the capability of humans to socialize with the others or to be socialized. There will be treated the cause of this impossibility, the target groups included in, the most important sources that stops or blocks their capability.

In the same direction it will be discussed first the term and the institution of individualism, what does it mean in this context and how are and are not involved the human beings in this institution, the manner in which they act.

Then, taking hands of scientific supplies, the essay will be focused in the causes of the resources, if they are natural or artificial ones. Are the people causing off owns theirs accord these recourses and are they addicted by the other side of the problem? Do they like being framed or do they contribute to be socialized and to socialize the others?

The work will call in the best annalists of the area of the moment or of all the time. The essay will be re-enforced by the analysts of the area: Fromm, Weil, and Kant...

Key Words: individuals, individualism, society, association, people and places

1. Introduction

Individualism is getting every day more a phenomenon, even so the society tents to the modernism. I do not let understand that the modern society is oriented to the socialisation, but despite this people have the possibility to stay more to-gather. The places and the ways are not the purpose of this topic.

Individualism every day is taking control of man's standard of living and way of thinking. This happens due to the widening and the narrowing of the areas we move, we built our life. Individualism is becoming an everyday friend we like or don't like it. It is an inevitable argument any more.

The individualism can be overtaken in two different ways. From one part there are those who valuate it and like this way of being and fight to reach it, to considerate as negative and harmful the attempts to categorize the people in this or that way of thinking. From them who think in this way, we mention, firstly Nietzsche, who in *Ecce Homo*, expresses: *It is terribly naive to say, the man should be this or that! The reality offers amazing different characters, the plenty of a prodigal of transformed shapes – when a poor and workless moralist comments:*

*NO! The man should be different. Even so, this satisfied oneself fanatic, knows how the men should be, he paints himself in the wall and says "Ecce homo"!*³⁷³

Meanwhile in the other side there the individuals to whom the individualism is imposed by some social circumstances. The individuals, who are caught by the individualism's web, can be classified in three groups:

- a) In the first one, are involved those who have voluntarily chosen that kind of living.
- b) In the second one, are involved those who are manipulated or incapable to understand there were caught by the individualism's web as the consequence of social cultural and economical developments, thinking to have chosen personally that kind of living.
- c) In the third group are involved those people conscious in the living circumstances, but powerless to change it. Even so, they continue their attempts to change the situation.

2. Let's flash to the situation of the man in the modern society

The modern period, it that where bloomed the scientific and technologic development. That made possible the man to take the control more and more over the organized matter, to refine it, taking every day more the control of it. The man caught up an extraordinary affectivity in the work thanks to the machinery building through the technological evaluation, which was accompanied with a high productivity of the materials and the facilities for the man in his life activities.

Despite the goods and the advantages, the modern man is agitated. According to Fromm about this situation he says: *"... he works, but faintly he is conscious about his worthless activity. In the same way he feels incapable for his individual life and his social one"*.³⁷⁴

Precisely, this paper aims to carry out step by step this proportion having in consideration the problems and the situations which bring the individual's incongruity to the social group. We will focus our attention to a large sight, trying to underline the density of the phenomena (as long as we consider it as such!) referring to some of the best critics of the field.

The proportion individual – society it too much complex, where in one side the society is perceived as group of individuals who coexist and co-share values, and in the other side, seems as its dynamic of the development, fixes boundaries to the subject owing to integrate in it, even if it can't be the main purpose. In this context it gets too difficult for the individual to adapt to the social, opening the path to be born the individualism. Consequently, the

³⁷³ Nietzsche, F. *Ecce homo* Part 1. Trans. Taulant Hatia. Tirane, Uegen 2005.

³⁷⁴ Fromm, E. *Man for himself* Pg. 17. Trans. In Albanian. Agim Abdullahu, Tirane, Phoenix 2003

spreading of the individualism constitutes one of the most important elements of the modern period.

The definitions over the individualism are doubtless from different kinds and different sizes, but firstly, I have preferred to get the reference from the vocabulary of sociology from the authors Bruce – Yearley, where the definition for the individualism, is pointed in this way:

- Individualism has a very wide variety of meanings but either as a description or as a political preference, it implies contrast with characteristics that come from non voluntary membership of some sort of group. For example, the Protestant Reformation's insistence that each of us had to answer to God for our piety was an individualistic attack on two aspects of Catholic teaching. It denied that a priest or other official was necessary for our salvation and hence was an assertion of individual right. It also denied that the piety of the people as a whole could compensate for personal failure: it was thus an assertion of individual responsibility.
- As a political programme, individualism stands for the rights of the individual against the power of the state or some ruling elite. As we can see from the popularity of constitutional safeguards of individual rights and of politics based on equal citizenship, individualism is now universally accepted, in rhetoric at least. Contemporary cultures differ in the extent to which individual freedom is celebrated and encouraged.
- However, all modern cultures experience some difficulty over the exact extent of individual liberty. For example, in the USA many conservative Christians use individualistic arguments to say that they prefer their children not to be taught about current biological views on evolution. In this way, individual rights may come into conflict with other features of modern culture, such as the idea that there are scientific experts whose views are well founded and are not just an expression of an individual, personal opinion. Individualism may also refer to one side of two enduring arguments about the nature of the social sciences. The first argument concerns method. Against scholars such as Emile Durkheim who argue that the proper concern of sociology is the explanation of social facts (that is, data which relate to societies and social groups), methodological individualists assert that social phenomena can ultimately only be explained in terms of facts about individuals. Hence although we can, as a matter of convenience, compare the suicide rates for classes of people, we should remember that such rates are merely the accumulation of the acts of individuals and thus any explanation must be convincing at the level of individual actors. The second argument is closely related and concerns the extent to

which individuals are as they are because of individual, personal factors or because of their membership of social groups. The individualist stresses the voluntary components of beliefs, actions and identity³⁷⁵.

Taking in consideration the individualism not far as a definition, but as a phenomenon, it can be treated in two ways: a) the first has to do with the positive consideration, where the individualism is understood, as an achievement of the modern society, in which – recently – the individual, feels free to act according to his assurance, to chose his own way of living. This is an achievement and can't be denied by anyone, but although Charles Taylor writes: "*there are a lot of people, who says that the individualism, doesn't have a full shape, because the economic systems, the models of family's live and traditional notions, subdued extremely our freedom to be ourselves.*"³⁷⁶

In fact, the modern freedom was won by the people, exactly being retrograde toward the traditional models, where an extraordinary contribution was given by economic and scientific evolutions. Despite the scientific achievements, brought to the modern people some problems principally social, kinds of problems to be discussed above:

3. How the development of science and technology stimulate individualism's phenomena

- ◆ One of the discomforts of modern people is summarized in that the philosophers as Horkheimer and Taylor have determined as *instrumental reason*. If we determined this concept, we would say this: we will understand with the term instrumental reason, the kind of the nationality we introduce when we plan more economical usage of the tools to reach a fix a fixed purpose. The instrumental reason aims the maximum efficiency and the best relationship between the cost and the profit.

In this context it seems like the usage of the reason serve to the productivity's role of goods.

- ◆ But the scientific and technological development isn't applied only related with the work, because a giant technology runs in the assignment of the entertainment too. The magic box here, is the computer with different kind of it, whose have "gotten blind" the people, - mainly the youngsters – who's as soon as they finish doing the scholastic tasks and duties, they start their time of entertainment. Consequently, computer-robot is become in the same time, in the best friend and enemy.

³⁷⁵ Bruce - Yearley - The SAGE Dictionary of Sociology(2006), SAGE Publications Ltd, London.

³⁷⁶ Taylor, Ch. The ethics of authenticity (2003). Part. Trans. In Albanian Muci, Virgil. ISP, 2006.

- ♦ The time people waste using the techno-domestics inventions, it is getting bigger and bigger every day, and this time stands on the time's back people spent studding, reading books, walking, sightseeing, going to the cinemas, theatres, operas or in other different kinds of social – cultural activities.
- ♦ The number of those who work at home with the computer, is getting every day bigger, causing the reduction of the time people spent to stay to each-other.
- ♦ Other negative aspect to underline is that with the big technological development has substituted the manual work of people, making it possible to reduce the contacts of person with one another.
- ♦ And, in the end, we could say, that all this development, in its complexity, has left the people breathless, converting it – the people – in a slave of the technology created by him. In this line, we conclude that the man's work is substituted with the technology. People in this process seem to me transformed in an instrument, with the unique goal to maintain the technology. So, we have transformed the technology in an instrument to fill full our intentions, while ourselves in an instrument of this tool.

The above list it is only some of the general “symptoms”, introduced to the man from the technological developments. The list may be endless by the specific society we refer, although, the above problematic, affect in the paleness of the relationship between people, and consequently in the reduction of social contacts. Clearly, these facts push people toward individualism and the heartland of the people in their selves.

1. The rapport individual – society

- How the society of consumption stimulate individualism

Above the whole technological “contribute”, there are a lot of other motives, which ham the relationship between the one individual and the social group, reducing more these rapports. As it can be understood, the mentioned developments are adopted in the modern and democratic societies, principally those of the western, which tempt to export their values to the other societies too. It is right to think in these societies the individual enjoys the rights and the freedom more than another individual in a certain society, at least *de jure*. Nobody can deny these facts, even so the question it is a little bit complicated. Thus, referring to the philosopher H. Marcuse, we make this dialogue:

- The modern society individual, choose voluntary the absence of his liberty.
- How does it happen'
- It happens in this way, the individual who lives in the society of the welfare, thinks his life is enough good in that level it is, concluding that the society where he lives it is a progressive one. He concludes in this way, comparing the society where he takes part, with the other societies with lower economical and social level. He doesn't equalize the moment potential in which he live with the possibilities he has to change or to improve. So, he feels pretty good in the situation he is. We hold up this reality, forgetting the space of the possibility.³⁷⁷

There out this moment our life gets one-dimensional. In this situation, the man, can't oppose to the opponent things, losing his liberty *de facto*. In the same way and in the same time he loses a good part of his citizen's liability. The one-dimensional person is always looking for something, without knowing what he is looking for. He is not happy, but continually dissatisfied. He consumes more and more material goods, acting and performing always like that, and again he is dissatisfied even if he could be wealthy. In fact most of people in this society think they are living enough good to not try to change or to choose other alternatives. This is one of the most typical symptoms of individualism, because people enjoying the commodity offered by the abundance's society, get passive closing in their individualism, not worrying what does happen in the reality.

2. The dark side of individualism

Despite the fact individualism is considered one of the biggest achievements of the modern civilization; it brings one of the most important moods of the people of nowadays. Certainly, the positive side consists in that people can choose their models of life, can have formed their convictions, but apart from these advantages there are some disadvantages. The negative consideration is oriented from the individualism as a vital process has produced some individuals who suffer the absence of passion, who seem do not have anymore any aim or ideal in life. This loss of goals is related with a kind of contraction people undergo. In this context we conclude the people concentrating in their individual life, lose the wide vision of community life.

3. The loss of the political freedom

The democratic equality turned the individual with the face from himself. Saying it differently, the darker side of individualism has to do with the

³⁷⁷ Herbert Marcuse (1898 – 1979) *Njeriu nje-dimensional* (2006). Trans. In Albanian. Gaqo Karakashi, Plejad, Tirane, Pg.57.

heartland in himself, which it shrinks our lives, getting poor them from semantic getting them less related with other people or with the entire society. In this situation, the individual loses his political freedoms *de facto*, even if he possesses them juridical, but as long as he does not use them, they are worthless.

There is another way of losing the freedom. In a society where people end up getting into introverts, it may be pretty difficult to find people to take part actively in government. In this situation, people prefer staying at home enjoying the pleasure of privacy, as long as the government is able to produce the instruments of these pleasures and share them.

This according to Tocqueville addresses to a *new form of despotism*³⁷⁸. This individuals' indifference toward the involvement in politics, addresses to the creation of an unlimited power, over which the people for its fault, it has a little control over it. The unique way to be defended from this is a powerful political culture, where it is worth the political involvement and the membership in some of freewill associations. In the moment these participation and these instances fall, the individual, the citizen falls finding himself lonely in front of the giant state bureaucracy and, rightly, he feels powerless. This doesn't motivate the individual and the vicious despotism's cycle is closed. If it happened, we would have lost those which are called "political rights".

4. The relativism's problem as a product of individualism

Another problem of modern culture, closely related or derives from it, is the relativism. According to the relativism's conception everyone has the rights to develop a personal shape of life based in its own important and valuable meaning. *It is asked to the people to be real with their selves dedicating to the self-realisation*. Everyone knows its Self-realisation, building in this way the individualism of self-realisation, which nowadays is overextended. This kind of individualism has to do with a heartland to the ego excluding or being unconscious to according to the questions or worries that overdo our self, whether they are religious, political or historical.

The negative part of relativism makes a big mistake, when pushes the individuals toward the culture of self-realization, which has made possible for a lot of people to not see the problems, that although they can't touch. By the ethic point of view, this approach to the life, is considered as ethic egoism, theory by which, everyone must exclusively follow his personal interest.

The moral ideal by self-realisation is that to be real with our selves.³⁷⁹ *But, what is the moral ideal? We have to do with the moral ideal, when "good" and "high" it is not determined with the term we want or need, but offer a standard to*

³⁷⁸ Alexis De Tocqueville *Mbi demokracinw nw Amerike* (1998) Trans. In Albanian JAKA. Ymer, Dukagjini, Peje. Part II

³⁷⁹ Rachels, James & Stuart. *The Elements of Moral Philosophy* McGraw-Hill (2009), Pg. 106

that we should prefer. A big problem in the culture of self – realisation is that, a lot of people are tent to act in this way, feeling that their lives could be harmful or could be unreliable, if they don't act in that way.

Enumerating each of these elements especially, aiming to understand their importance and influence in their generality, we can reach some conclusions, which we should take in consideration,

- First the individualism is an incontestable factor of developed nowadays societies.
- Second, as a way of living, it is getting bigger and bigger every day more.
- Third, this way of living and adapting is being hardly supported by the new technologic and scientific developments.
- Forth, the paleness of competitor alternatives in different sectors of our life, as: arts, music etc., whose transformation tents towards the consumption bring the person to be really exposed to the individualism.
- Fifth, individualism, being principally a modern eastern phenomenon, risks to be hugged by the other societies whose reference is to them. – the modern eastern societies, we mentioned.
- To conclude, the spread of individualism is accompanied with another negative phenomenon. It is based in the loss on the social responsibilities, because the individuals, will probably be, indifferent over different kinds of problems may happen in the society, and, as if it wasn't enough, they will tent to blame the others about their social or economical problems.

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***Cultural Saints of the
European nation states***

***Les Saints culturels des
pays nationaux d'Europe***

***Културните светци на
европските национални држави***

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The Canonization of Cultural Saints: An Introduction

Abstract: This article presents a new framework for studying the canonization of “cultural saints.” The framework is devised as a tool for systematically dealing with various cases of canonized artists, but fits especially well with the “national poets” and other writers celebrated and canonized in Europe during the (long) nineteenth century. It is derived from the distinction among the A) canonical “potentials” inherent in the candidate’s biography and works (*vitae*), canonization in the narrow sense, which mostly relates to the posthumous afterlife—distinguishing between B) the more static *inventio* and C) the dynamic-perpetual *cultus*—and D) the implications (or consequences) of the entire process for broader society (*virtutes*). After initial remarks regarding the proposed concepts of cultural saints and canonization, key elements of the framework are discussed in the central part of the paper. The conclusion outlines opportunities for future research.

Key Words: cultural saints, national poets, literary canon, canonization, relics, rituals, memory studies, cultural nationalism

The methodological framework for studying the canonization of cultural saints, as presented in this article, is an attempt to develop a useful heuristic tool for systematically dealing with various cases of celebrated and canonized artists throughout Europe. It is based on the concept of canonization, which seems to most efficiently capture the many diverse aspects of the “afterlives” of cultural figures that have often been honored, venerated, and even adored in ways that resemble the religious cults of saints to a surprising degree. Defining, describing, systemizing, and interpreting a variety of cases of cultural saints across Europe is one of the principal aims of the international CSENS (Cultural Saints of the European Nation States) project.³⁸⁰ For this purpose, a study framework has already been outlined and published on the project website.³⁸¹ This paper furthers these efforts by presenting a model that incorporates the older findings and also introduces a number of fresh ideas and notions that can

³⁸⁰ Cf. the working definition of cultural saints on the CSENS website: <https://vefir.hi.is/culturalsaints/>.

³⁸¹ Jón Karl Helgason, Sveinn Yngvi Egilsson, Marko Juvan, and I developed this idea during the Icelandic-Slovenian comparative project in 2010, which focused on comparing the two national poets France Prešeren and Jónas Hallgrímsson. Cf. the CSENS website (framework). The respective articles by the four authors were later published in *Primerjalna književnost* (1/2011).

enhance the comparative understanding of the intriguing phenomenon of cultural saints.³⁸²

In general, my work owes much to contemporary research on (Romantic) cultural nationalism, particularly research on “national poets.”³⁸³ Another inspiring influence is current studies of nineteenth-century commemorative culture: it seems that this was the period when both relatively new figures (sometimes individuals still living) and long-deceased traditional cultural icons became the object of a proper “cultus”—a fashion that spread rapidly across the continent.³⁸⁴ In any case, it is obvious that the wider context for the study of cultural saints, as defined by CSENS, is the matrix of European cultural nationalisms: the formation of distinctive national cultures during the (long) nineteenth century.³⁸⁵ However, if the meticulous nation-building efforts of the emerging army of philologists striving to secure the necessary intermediary structures of fully-fledged national culture can be seen as the rational, methodical side of this matrix,³⁸⁶ the cultural saints and their veneration, relying surprisingly often on the legacy of religious sainthood, seem to represent its reverse side, its irrational pole—even if both were usually orchestrated by the very same agents in the cultural field.

The very first question regarding cultural saints is obvious: who is “chosen” and who is not, why, and under what circumstances? The subsequent question is: how does this happen? What are the procedures and patterns of canonization? The answers are not at all obvious, and can only be approached in a careful and elaborate manner. Research on numerous individual cases soon proved that it is reasonable and theoretically advantageous to distinguish between two major categories: the *vitae* and canonization. Whereas the *vitae* refers to the individual’s potential for canonization, to what the individual himself has “contributed,” intentionally or not, to the fact that he or she will be able to be “chosen,” canonization in the strict sense mainly refers to the

³⁸² Unfortunately, I am unable to discuss some highly relevant problems, such as the transfer of concepts of canonization and sanctity from the religious domain to the secular one. To some extent, I can point the reader to the CSENS website and to Jón Karl Helgason’s articles in this respect. Cf. also the excellent book by Peter Brown and articles by Cancik, Abou-El-Haj, and Head (“The Cult”).

³⁸³ Even if the concept of cultural saints is not limited to men of letters, it seems that the “national poets” represent paradigmatic cultural saints. Such an impression is more than supported by the *History of the Literary Cultures of East-Central Europe. Junctures and Disjunctures in the 19th and 20th Centuries*, edited by Marcel Cornis-Pope and John Neubauer and issued in four large volumes (2004–2010). Volume four contains a section on national poets from the region, with an excellent introduction by Neubauer and case studies on Mickiewicz, Petőfi, Mácha, Eminescu, Prešeren, Njegoš, Botev, and Bialik.

³⁸⁴ The inspiring workshop “Commemorating Writers in Europe” was held in Utrecht in December 2011 by Joep Leerssen and Ann Rigney; it covered a variety of cases from Portugal to Poland, and from Slovenia to Ireland.

³⁸⁵ In this respect, essential materials are being gathered by two projects: SPIN (Study Platform on Interlocking Nationalisms) and ERNiE (Encyclopedia of Romantic Nationalism in Europe), conducted by Joep Leerssen.

³⁸⁶ I am referring to the specific term incorporated into the name of the NISE network (National Movements and Intermediary Structures in Europe). See <http://nise.eu/en/>.

posthumous activities of other agents; that is, the social network that directs the complex processes of collective memories.³⁸⁷

Regarding the *vitae*, it should be emphasized that the canonization of cultural saints, as defined here, is a historically specific process that can only take place in the broader context of the rise of national (literary) cultures; in such a context, the deeds of individuals may become *acta sanctorum*, saints' deeds, in the eyes of later epochs. "Cultural saints" never appear in a vacuum; they always occupy a certain functional position that has, at least rhetorically, been opened by others before, simultaneously, or after them in the context of the awakening of national culture.³⁸⁸ This means that dealing with *vitae* is not only a random gathering of biographic facts, but needs to be clearly oriented towards those elements of the biographic arsenal that carry explanatory potential regarding the individual's "eligibility." In other words, among the chaotic threads of individual "lives" one has to find what later could merge with canonization in a complex process of (re)interpretation, appropriation, and often also invention.

Within the *vitae*, among the categories of particular interest are confessing (declarative appurtenance to the cultural/national community); martyrdom as individual suffering or sacrifice for this community; remembrance and visions as telling or constructing the nation's past and imagining its future; fighting for ideas of the national cause; enlightening, educating, and cultivating the people through broadening the literary repertoire and including it in a broader tradition (greater in terms of symbolic capital); and, finally, founding the pillars of national culture; that is, cultural and linguistic institutions (CSENS: framework).

On the other hand, there is a category of "canonization" that in its narrower sense relates to the posthumous voyaging of the author and his or her legacy.³⁸⁹ In this respect, one should consider how saint's days came to be commemorated (how the dates of birth, death, or other important events were given significance); how sacred places (usually places of birth, death, residence, or other) were designated and venerated, how various relics (corporal remains and other material, physical legacy) were preserved, restored, and displayed in modern secular reliquaries; how the (textual or other) corpus has been preserved, continually reproduced, and commented upon; how streets, buildings, awards, schools, and other institutions have been christened (baptized) in the saint's name; how the saint has been publicly portrayed as an effigy (paintings, sculptures) as well as mechanically reproduced on banknotes,

³⁸⁷ This distinction was an important guideline in articulating the CSENS framework, as published on the website, and remains very significant in my revised model.

³⁸⁸ On the rhetorical opening of the Slovenian Parnassus, see Juvan, "Literary Self-Referentiality," and Dovič, "Early Literary Representations."

³⁸⁹ Mentioning "her legacy" may be almost hypercorrect at this point. If the medieval cult of saints was hopelessly misogynous (Head, "The Cult"), the (nineteenth-century) cult of cultural saints demonstrates even less inclination to allow for (powerful) female figures.

stamps, postcards, and so on as an icon; how special rituals such as commemorations, festive talks, and pilgrimages to sacred places have developed along with the saint's legacy; and how the hagiography—or stories “from the life” in many generic and stylistic variations with varying degrees of credibility (from constructs for children and popular biographies to adaptations in other media and scholarly books)—have evolved. Of great interest is also the emergence of mantras—fragments, quotations and images, and so on—that are continuously recycled for the maintenance of the saintly status, and especially indoctrination—that is, the cultivation of the high value of the saint and his or her work through the education system; and also the rich (intertextual) tradition that is inspired by a canonical status of a certain work or a corpus and stimulates new products in many different artistic and cultural spheres, part of this often being parodic desacralization (CSENS: framework).

I believe that the distinction of *vitae* versus canonization, already implied at the early stage of the CSENS project, calls for further development, especially because of the complexity of canonization factors, procedures, and patterns. Following both the logic of the “performative turn” in memory studies, which has exposed the vital role of perpetual collective rituals (Rigney 76–79), and the distinction between culture-as-goods and culture-as-tools (Even-Zohar; Helgason, “The Role” 245), it seems useful to divide the canonization factors into two groups. The first one embraces more static, “one-off” canonization efforts, concerned with the establishment or ratification of canonical status, and the other one compiles efforts of a more dynamic, perpetual nature, concerned with the reproduction and transmission of the canonical status. Adding to this an attempt to subsume the implications and consequences for broader society, the following table can be presented:

CANONIZATION OF CULTURAL SAINTS			
A. VITAE <i>Potentials of the individual for canonization</i>	B. INVENTIO <i>Establishment of the canonical status</i>	C. CULTUS <i>Reproduction of the canonical status</i>	D. VIRTUTES <i>Implications for broader society</i>
OPERA (Potentials related to artwork content)	SCRIPTURE	PROCREATIVITY	COMMON IMAGINARIUM
PERSONA (Potentials related to personality and image)	RELICS	APPROPRIATION	COMMUNITY BUILDING
AENIGMA (Potentials related to “transgressions”)	MEMORIALS	RITUALS	SPATIOTEMPORAL DESIGNATION
ACTA (Potentials related to cultural “deeds”)	CONFIRMATION	INDOCTRINATION	POLITICAL TRANSFORMATION
<i>TEMPUS (General social, cultural, and political circumstances)</i>			

A. *Vitae*

The table is not self-explanatory and needs additional commentary. The concept of *vitae* (appropriating the designation of the most common hagiographic genre) is obviously employed metaphorically. As already indicated, it relates to the potentials of the individual “candidate” for canonization—the potentials that eventually become recognized as valuable by the agents of canonization.³⁹⁰ Within the *vitae*, four subcategories seem essential. The first one, *opera*, refers to the canonization potentials related to artwork content. In one sense or another, the body of artworks needs to be recognized as something groundbreaking or “foundational”. Another relevant feature of a certain opus in this respect might be its self-referentiality. Extensive “self-fashioning,” dealing with the typical (Romantic) topoi of an artist, his special mission, his or her border position as a prophet or a seer, and so on is a common trait of many canonized opuses. It is as though the corresponding motives for canonization were anticipated in the artist’s works—by praising himself and his artistic “great ancestors,” inventing historical tradition (both in poetry and prose), writing the “essential” national epics, and, finally, by uttering “prophecies” for future prospects.³⁹¹ Apart from this, it is interesting to point out that the intrigue of an opus and its receptive complexity (polyphony) may have an impact on long-term canonization: simple and straightforward nationalistic authors may be celebrated intensely at some point, but their fame wanes because there is no way to reinterpret their legacy in new, changing socio-historical contexts.³⁹²

The second subcategory, *persona*, on the other hand, includes the potentials that relate to the individual’s personality and (public) image. Very often, cultural saints were highly interesting figures with respect to their lifestyles, behavior, and physical appearance. In this respect, *aenigma* specifies the transgressions, deviations, and mysteries connected to the individual’s biographical record. Such transgressions may be related to “sins” (conviviality, bohemianism, or erotic deviations), “martyrdom” (suffering and sacrifice), legendary oral traditions, or alleged apocrypha (letters, diaries, documents, and artworks). Saints with lives that are too ordinary have little appeal, and *aenigma* seems to be a powerful factor. Although it is difficult to identify a single case that would not include at least some “enigmatic” potential, many cases seem to be

³⁹⁰ At a certain stage, such potentials often do become included in narratives that resemble a traditional hagiography, turning into *vitae* proper. Prešeren-related narrative tradition, which includes a number of extensive biographical novels, is a prime example.

³⁹¹ This seems obvious for the Romantic “national poets.” However such a trend can in fact be traced back to Dante (cf. Martínez 149–150), and even to Roman poetry, especially Horatio and Ovid.

³⁹² Such was the fate of the Flemish writer Hendrik Conscience (1812–1883), who lived to see his own monument erected in Antwerp, or Hendrik Tollens (1780–1856), the much celebrated Dutch poet-knight. On the other hand, the controversial opuses of Mácha or Eminescu had far more complex canonization histories.

literally overloaded in this respect (e.g., the cases of Mickiewicz, Kazinczy, Prešeren, Mácha, Eminescu, or Petőfi).

Finally, *acta* refer to potentials related to the activities of a candidate in a broader field of culture. Very often, although not always, the later venerated cultural saints played an important role in the process of “cultivation of culture” or outright nation-building: they were fighting for the ideas of the national cause, enlightening and educating people, and founding the basis of the national culture and its institutions (cf. the table in Leerssen, “The Cultivation” 29). Even though not all of the cases recorded thus far demonstrate straightforward nationalistic activity of a candidate, the point is that during the canonization process such implications were emphasized, reinterpreted, and, if necessary, even invented. Among the poets, Mácha could hardly be called an outstanding patriot, and Prešeren or Eminescu do not fit very well into the nationalist patterns, which is also the case with many non-literary artists. On the other hand, there are the extreme militant nationalists, revolutionaries such as Petőfi and Botev, or all-round cultural figures such as Maironis and Bialik.³⁹³

At the bottom, the notion of *tempus* which applies to the entire table indicates the necessity to observe individual elements in a broader context and temporal perspective. There is no doubt that the general social, cultural, and political circumstances need to be considered when dealing with individual cases. For example, it is not at all irrelevant whether the respective cultural community is in a position of subordination or domination.³⁹⁴ The degree of modernization (including secularization) and functional differentiation is also important, especially with respect to the achieved levels of social ambience and institutional infrastructure (cf. Leerssen, “The Cultivation” 28–29). The ethnic variety (unity) within a given territory and the “stages” that the individual national movements have reached at certain points are also of utmost importance (cf. Hroch 6–8).

B. *Inventio*

Among the parameters earlier subsumed under the general term *canonization*, the category of *inventio* indicates those that are especially relevant for establishing, attesting, or ratifying the individual’s canonical status. The expression itself refers to another type of hagiographic account, one that reports

³⁹³ See articles by Pynsent, Dović (“France Prešeren”), Mihăilescu, Neubauer (“Petőfi”), Penčev, Tereskinas, and Abramovich. The case of Njegoš, a national poet and at the same time a religious and secular leader, is particularly interesting from this perspective (Slapšak).

³⁹⁴ One need only compare the fate of Mickiewicz in the three partitions of Poland to understand the point (see Neubauer, “Figures” 15–18).

the discovery of relics or confirmation of their authenticity.³⁹⁵ In fact, dealing with the *relics* of cultural saints is a constant and sometimes almost obsessive concern: efforts are made to preserve relics of various kinds. The corporeal remains (bones) can be ceremonially moved to a more prestigious position, as was the common practice for Christian saints (*translatio*), repatriated to the “homeland” (Mickiewicz and Hallgrímsson), or even put on display (Mácha).³⁹⁶ The same pedantry befalls the material artistic legacy (original artworks, manuscripts, and diaries), other personal belongings (artworks, books, furniture, and accessories), locations (buildings or rooms turned into museums or shrines), and in some cases even contact relics, or objects touched by the saint (most strikingly perhaps in the cases of Burns and Mickiewicz).³⁹⁷ As a mirror side of the concern with relics, “idolatry” requires and stimulates new production: effigies (publicly displayed as statues or painting), icons (mechanically reproduced image on banknotes, coins, stamps, postcards, etc.), and private totem-like emblems (statuettes, images).

Another important aspect of *inventio* is the production of *memorials*. Shrines, public monuments, musealized edifices, and plaques, related to cultural saints, create a dense geographical grid of symbolically invested memorial sites (“lieux de mémoire”). Such a grid, strongly resembling the network of Christian shrines that covered medieval Europe (Brown 6), is only amplified by numerous “christenings”: countless locations (streets, squares, parks, areas, lakes, peaks, etc.), institutions, and events are given the saint’s name (and thus warranting his “patronage”). Very often, the practice of branding and producing the “memorabilia” extends to comprise even the most peculiar aspects of everyday material culture, ranging from icons, luxury editions of texts and artwork reproductions to various accessories, drinks, tobacco (Mickiewicz cigarettes), and food (Mozartkugeln, Prešeren chocolates etc.).³⁹⁸

Furthermore, the keen reproduction of the opus, the “primary corpus” may be seen as a metaphorical extension of dealing with relics.³⁹⁹ The evident passion for facsimile, the exact, verbatim reproduction of artworks, certainly links the status of artworks with that of a (holy) *scripture*. Various editions (popular, scholarly, and critical), selections, and translations (anthologies, surveys, and retrospectives) are an indispensable concern of the agents of canonization: both in terms of establishing the canonical status of a given

³⁹⁵ For example, see “The Discovery of the Relics of St. Celsus” (Head, *Medieval Hagiography* 279–284). “*Inventio*” seems an appropriate concept because it points to the fact that sainthood (always requiring the authentication of fellow believers) is inevitably a social construction (Head, “The Holy Person”).

³⁹⁶ Even when the bodies are missing, as with Botev or Petőfi, or their authenticity is contested, corpses do remain an important issue. The reasons for this are clarified by Catherine Verdery (27–29).

³⁹⁷ The general model for contact relics is Christ’s cross. In medieval cults, saintly powers could be transferred to objects placed next to the saint (i.e., next to the shrine). An interesting modern echo would be a scarf with Elvis Presley’s sweat (cf. Crook 37–50).

³⁹⁸ Indeed, the worship practices sometimes plainly resemble totemism, as Helgason points out (“The Role” 247–248).

³⁹⁹ Prendergast, for example, playfully employs the notions of *corpse* and *corpus* in his book on Chaucer.

individual and of providing the basis for the long-term cultivation and transmission of his cult.

Finally, an important aspect of the “*inventio*” is also the official *confirmation* of status: just as the Roman Catholic Church canonizes saints in a highly formal official procedure, cultural saints are (albeit less formally) acknowledged by the state as they become (usually after being unanimously canonized by the respective art-subsystem) admitted to school curricula and sometimes also incorporated into the state calendar.⁴⁰⁰

C. *Cultus*

Even if it is sometimes hard to clearly delimit the establishment and reproduction of canonical status,⁴⁰¹ the category of *cultus* (in Latin, this is an overall expression for the veneration or cult of saints) attempts to subsume the more dynamic aspects of canonization: those that, by rendering possible the perpetual transmission of canonicity across time and space, dissolve the basic dilemma of “time resistance” inherent to any community building (cf. Assmann 7–9). The multiplication of the secondary corpus, which could also be labeled *procreativity*, is obviously an inevitable aspect of maintaining canonicity. The size of the secondary corpus usually exponentially exceeds the primary corpus: sometimes a handful of poems (or paintings) are “translated” into thousands of new works of all genres. New works inspired by the primary corpus may praise and celebrate the originals and their author; they can emulate or imitate their style and content, or simply refer to either of these in creative, intertextual playfulness. Even when they employ (vicious) parody and desacralization, the status of the source works is usually not seriously damaged. The original corpus can be translated into other genres, art forms, and languages: a single poem, for example, can be adapted for (choral) singing, painting, or sculpture, become a basis for an opera, play, or movie script, or it can simply inspire new production in most diverse ways.

Another essential aspect of the multiplication of the corpus is the piling up of layers of “exegetic” commentaries, ranging from the popular to hermetically academic. Especially with controversial persons or opuses, the extent of such a meta-textual corpus can be astonishing. Within this corpus,

⁴⁰⁰ To be sure, this can only happen when the certain national movement, passing through stages A, B, and C (Hroch 6–7), achieves sufficient political sovereignty. One may speculate that in phase C, when the agitation of small groups turns into a mass movement, the cult of the saints reaches its extreme in terms of rituality. Later, forms of canonization become less euphoric.

⁴⁰¹ This is obviously the case with appropriation: its singular “episodes” may serve to establish canonicity but, seen as a whole, as an ongoing process (see also the multiplication of secondary corpus and indoctrination), it seems to be vital for the continuous reproduction of the *cultus*. Similarly, relics, mnemotopes, and shrines that were subsumed within the *inventio* also serve the reproduction of the *cultus* especially in connection with rituals. In many respects, the division *inventio* versus *cultus* is a thin one, but I believe it nonetheless offers sufficient advantages.

appropriation takes place as a complex process in which those involved in the canonization negotiate the stature of a cultural saint: usually, they have to deal with or remove potential rivals, interpret the body of artworks at various levels (from popular to scholarly), and position it within both the vernacular and international canon. Very often, the legacy of a saint is subject to ideological usurpation, to the extraction of “mantras” (i.e., simplifications and popular slogans used for certain purposes), and to hagiographic mystification.

Furthermore, *rituals* are crucial in terms of both the establishment and transmission of canonical status. Remembrance rituals, such as commemorations, unveilings, festivities, dinners, toasts, award ceremonies, exhibitions, and tableaux vivant, were a common practice of fashionable nineteenth-century commemorative culture related to cultural saints. Patterns of veneration usually included some form of iconolatriy and were surprisingly similar throughout Europe.⁴⁰² Whereas important anniversaries such as centenaries (Quinault quite rightfully uses the expression “cult of the centenary”) often inspired incredibly large-scale rallies, rituals were also performed on a regular (annual) basis. As a rule, specific “saint’s days” were appointed and celebrated: birthdays, dates of death, and other important dates. Interestingly, great significance was often given to days of death—as in the Christian saintly cults, in which the day of death was celebrated as “dies natalis”, the day of the rebirth into the heavenly community. Once again mimicking medieval practices, the ritual pilgrimage to sacred places flourished (and sometimes still does), and offerings (for example, wreaths or flowers) were often placed at shrines or other “mnemotopes”.⁴⁰³

Finally, *indoctrination* is an indispensable ingredient of any successful tradition-building. It is rendered possible by an adequate network of intermediary structures (media and institutions), but within the (nation-)state the education system takes over as its most powerful instrument. Quite often indoctrination—minutely planned through official curricula—commences in preschool (with the internalization of simple legends), and continues in primary school (learning basic concepts and mantras, memorizing “by heart”) and high school (study of the “corpus”), and optionally at universities (adoption of a scholarly approach).⁴⁰⁴

⁴⁰² A typical model included a procession, a bust (or an image) of a cultural saint, exhibited in public space, and honoring the effigy by laying a wreath (or similar), oration, and performing new works dedicated to a cultural saint (poetry, cantatas, etc.). The entire ceremony was often rounded out by a convivial banquet.

⁴⁰³ Cf. Catherine Bell’s book, chapter 2, for a more general typology of ritual behavior.

⁴⁰⁴ Level of integration into the education system may be one of the keys to explaining the differing trajectories of fame in individual cases.

D. *Virtutes*

In medieval tradition, the expression *virtutes* designated both the virtues and (sometimes dangerous) posthumous powers of the religious saints. Obviously, cultural saints are not normally expected to perform miracles. Nonetheless, cultivation of their cults has wider social dimensions and consequences. In this respect, their “virtues” seem to be inseparably connected to the *community building*, i.e., the construction and consolidation of new (national) communities. As common idols and exemplary models for the members of these communities, cultural saints foster the unification of mentalities along regional, national, linguistic, or imperial lines. Through identification with the saint’s devotees and performing affiliation in pleasurable collective remembrance rituals, the individual is “interpellated” into a community, which is not only “imagined” but at the same time also “embodied” (cf. Rigney 76).⁴⁰⁵

From the viewpoint of the cohesion of the new communities, veneration of cultural saints and extensive treatment of their legacy helped immensely in shaping the *common imaginarium*. By means of preservation, reproduction, and multiplication, the canonized “corpus” was always present, always at hand, available for immediate references and intertextual interplay. Extrapolated mantras, simplified interpretations, and related iconography became the common repository that enabled the transmission of various social or ethical messages in society. At the same time, the “key works” of cultural saints, their interpretations and procreative extensions, often provided the basic reservoir of collective (historical) memories.

The veneration of cultural saints also considerably marks the overall organization of time and space in the nation state through *spatiotemporal designation*: at a certain stage, the entire territory of the state (or state-to-be) was mapped, “semiotized” by means of the dense network of memorials and christenings. Even if not always at the forefront of such conquering and “nationalization” of the territory (sometimes other figures such as rulers, heroes, or revolutionaries were far more emphasized), cultural saints were used extensively for this purpose. On the other hand, they also served to organize the specific (secular) calendar, such as in the cases of Botev, Camões or Prešeren,

⁴⁰⁵ The majority of nineteenth-century commemorative cults are unquestionably linked to individual national movements. Sometimes ambitions were partly regionalized (local pride) or expanded (e.g., to the imperial community linked with the “same culture,” or to the pan-Slavic, pan-Germanic, and pan-Latin ideas), the latter especially regarding the colonial powers and their cult figures, such as Shakespeare, Cervantes, or Camões. The case of Petrarch—and also those of Scott and Burns—is also more complex in this respect. The transnational view that the great artists belong to “all of mankind” has been voiced occasionally, but drowned in the flood of nationalist euphoria.

where the day of the poet's death is celebrated as the principal state "feast day."⁴⁰⁶

Finally, the cult of cultural saints has played an important role in broader *political transformation*. As the new modes of allegiance gradually replaced the old ones (royal, imperial, and ecclesiastical), securing adherence to the new cultural (linguistic and ethnic) communities became crucial for maintaining social cohesion. Cultural saints were a mighty tool, and their canonization was never a matter for ciphers: quite the contrary, it usually occupied prominent figures with the highest cultural and political ambitions (cf. Dović, "Nacionalni pesniki" 154–156). Instead of treating canonization as merely a game or a battle within the aesthetic field, we should then admit that it was directly connected to the sphere of power and authority in the emerging nation-state, providing the legitimation of the new elites and enabling the redistribution of symbolic, cultural, political, and even economical capital (cf. Hroch 10–12). Apart from this, as a vital force of cultural nationalism, the veneration of cultural saints often served to inspire nationalist passion and foster the "unification" of formerly multiethnic and multilingual areas, which led to conflicts among the dominant and minority communities. In this respect, cultural saints have played their role in the development of what could be called the "Europe of nations."

Many of the categories mentioned above deserve almost a book-length treatment. At the very least, they should be illustrated with more examples—which turned out to be impossible here due to space restrictions. Nonetheless, this framework may prove to be a useful tool in collecting and organizing comparative data on cultural saints; work that still has to be accomplished. Only then will more accurate answers to the most interesting questions related to cultural saints in the European context become feasible. Although in individual cases it is necessary to further develop a theory to explain why certain individuals have been singled out as cultural saints (and why others have not), in the broader picture it is still necessary to account for striking differences among cultures, such as the different statures of cultural saints in relation to other secular (or religious) figures, or the difference between cultures that focus heavily on a single person, those in which the veneration is dispersed among many, and those in which cultural saints do not play a significant role. There is still a need to interpret the surprisingly differing timeliness of various cults, including the question of contemporary canonicity: although some cultural

⁴⁰⁶ The model of secularization of both public space and the state calendar (in direct opposition to the Church) comes from the French Revolution (cf. Ozouf 265–267; Ferguson 26–27). These attempts were far too radical to win common approval, and later reformers strove for a softer transition, allowing the previous models to peacefully coexist.

saints still function today, some obviously do not. Finally, by gaining insight into the complicated relations between vernacular and global canonization patterns (why and how some of the saints become transnational star figures, and others do not), one could make a valuable contribution to the current research on transnational hyper-canonization.

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**Model Behaviour:
The Role of Imported Aesthetics in the Rise of
Romantic Nationalism in Iceland and Slovenia**

Abstract: This article argues that the elevation of *vernacular literature* to standards set by classical and especially renaissance models, which the Slovenian poet France Prešeren carried out so extensively and elegantly in his works, can also be seen in the works of the Icelandic poet Jónas Hallgrímsson, including the elevation he achieves through “national classics”. But, what is more, Hallgrímsson also tries to and succeeds in elevating *his native country* in a similar fashion by two means principally: firstly, by describing Icelandic nature *as landscape*, according to aesthetic models developed in European art, and secondly, by representing a certain site *as a lieu de mémoire* and even as an enchanted place because of its significance in national history. The different means of elevation used by Prešeren and Hallgrímsson ultimately served the same nationalistic purpose, which was to make the nation – its language, its literature, its land – culturally valid and raise it to a European level.

Key Words: Slovenian literature, Icelandic literature, nationalism, national poets, elevation, landscape aesthetics

In this paper I will be looking into some of the preconditions for the canonization of cultural saints. My paper forms a part of the research project “The Culture Saints of the European Nation States” (see Dović 2010, 2012; Helgason 2011, 2012; Juvan 2012). What I will be concerned with is how an individual voices and elevates the national – and is in turn elevated by the nation. I will do this by a short comparison of the Icelandic poet Jónas Hallgrímsson (1807–1845) and the Slovene poet France Prešeren (1800–1849).⁴⁰⁷ They are two cases of many among the European nation states, where an individual is elevated to the status of a “national poet”, although neither Prešeren nor Hallgrímsson knew of each other and had no direct connection during their lifetime. Even if there are many striking similarities between these two poets, both biographical and artistic, I will not trace them here, but rather look at the differences between the two of them, which can be just as revealing as the similarities.

⁴⁰⁷ This article is a revised and shortened version of an article I published last year in *Primerjalna književnost* 34.1 (2011): 127–145.

What becomes obvious as soon as one starts comparing these two poets is that Hallgrímsson was basically a nature-orientated poet and quite unlike Prešeren in that respect, whatever else they may have had in common. Hallgrímsson wrote extensively on nature, both as a poet and as a natural scientist, travelling through Iceland on an extensive research in the years 1839 to 1842, after concluding his geological studies at the University of Copenhagen in 1838. As a poet of nature, he was certainly influenced by his geological studies, resulting in some of his poems sounding almost like rhymed scientific treatises. On the other hand, Prešeren may use landscape or some place *as a setting* – such as Lake Bohinj and Lake Bled in *The Baptism on the Savica* (*Krst pri Savici*, 1836) – but he seldom tries to describe nature as such or make it his principle subject, as Hallgrímsson does. This difference is actually very revealing about the possibilities open to an aspiring “national poet” and cultural saint in the nineteenth century, and it will be the focal point of my comparison of Prešeren and Hallgrímsson.

I will argue that the elevation of *vernacular literature* to standards set by classical and especially renaissance models, which Prešeren carried out so extensively and elegantly in his works, can also be seen – though on a smaller scale – in the works of Hallgrímsson, but that he furthermore tries to elevate *his native country* in a similar fashion. He does this by two means principally, as I see it: firstly, by describing Icelandic nature *as landscape*, according to aesthetic models developed in European art, and secondly, by representing a certain site *as a lieu de mémoire* – a symbolic element of the memorial heritage – and even as an enchanted place because of its significance in national history. I am not saying that Prešeren does not do something to this effect in some of his poems, such as representing the Bohinj and Bled areas as *lieux de mémoire* in *The Baptism on the Savica*, but describing nature as landscape does not seem to feature nearly as strongly in his poetical opus as it does in the case of Hallgrímsson. The different means of elevation ultimately served the same nationalistic purpose, which was to make the nation – its language, its literature, its land – culturally valid and raise it to a European level.

As Prešeren scholars have aptly demonstrated, he seems to have worked according to a cultural and nationalistic program which his learned friend, Matija Čop (1797–1835), was instrumental in developing and was at least partly based on German models. Henry Cooper sums this up as follows:

Čop did share with the Schlegels many general perceptions of the world of letters. These shared viewpoints are of critical importance not only in understanding Čop, but Prešeren as well. They are, in Boris Paternu's formulation of them, as follows: that poetry is the foundation of a cultured nation, therefore for a nation to be cultured, it must cultivate poetry; that it must do so in its own language, the one distinctive feature which most clearly sets off one nation from another; that art as a whole, made up of numerous national components, is, however, international, and that the art of one nation

can and should have an impact on that of other nations; that of all the art forms represented in the world in their time, the Italian stand higher than the rest, and therefore represent a suitable source upon which less developed nations might draw (Cooper 43).

The great achievement of Prešeren was to show through his mastering of the Petrarchan sonnet form and by reinventing Slovene as a poetic language, that it was second to none in this respect. In all Prešeren wrote forty-six Slovene sonnets, a number which certainly dwarfs Hallgrímsson's meager output of only three sonnets in Icelandic, but they were undoubtedly based on a similar thought, although Hallgrímsson wasn't working according to any such preconceived and carefully worked-out plan as Čop and Prešeren were. These sonnets by Hallgrímsson are in the Petrarchan fashion and one of them, "I send greetings!", has had a long-lasting effect on Icelandic literature and is still sung and known by heart by many Icelanders. Even if it is not comparable to Prešeren's sonnet output, this singular work arguably caused a kind of shift in the literary system and became a model on which many other Icelandic poets based their sonnets. Hallgrímsson adopted other Italianate and renaissance forms, although on a smaller scale than Prešeren. He used terza rima and ottava rima in "Gunnar's Holm", just like Prešeren did in *The Baptism on the Savica*. He was not able to read Italian poetry in the original like Prešeren, but learned how to use these poetic forms through his reading of German translations of Italian works, and also by reading original works in the Italian style by German and Danish poets. Hallgrímsson may for instance have modeled his use of terza rima on Chamisso's poems, such as "Deutsche Barden: Eine Fiktion" (Ringler 142), a further reminder that both he and Prešeren were strongly influenced by German literature and aesthetics, and that fact alone may explain a number of similarities in their works. But in many ways they were in a dissimilar position as poets regarding their own literary tradition. Prešeren was not as lucky as Hallgrímsson in having such an impressive amount of "national classics" like the Eddic poems to channel into. The revival of Eddic meters was one way of elevating the modern-day vernacular, as Hallgrímsson did consequently throughout his poetic career, and it should be thought of as a parallel to his introduction of Italianate and other renaissance and classic poetic forms into the national repertoire (Egilsson, "Eddas, sagas and Icelandic romanticism"). But another way of elevation was to describe the home country – the *patria* – in culturally accepted terms, by making its nature a worthy subject of elegant poetry.

Marshall McLuhan was one of the first scholars to point out how much nineteenth century romantic poets really owed to landscape artists in their descriptions of nature, which had by then become one of the principal subjects of poetry throughout Europe. McLuhan claimed that many of them were

strongly influenced by the visual arts and tended to depict nature in a painterly manner, emphasizing color, form and perspective. In contrast, many twentieth century poets treated nature in a different way, for which McLuhan invented the critical term *interior landscape* or *paysage intérieur*. As the term implies, modern poems of this kind tend to be more psychological and introverted than the poetry of the nineteenth century (McLuhan 135–156). Much has been written since on the connection between art and literature in regard to poetry of place and landscape aesthetics in general. Malcolm Andrews has written extensively on the picturesque tradition in poetry and shown how British poets of the eighteenth and nineteenth centuries moved away from classical descriptions of landscape, with mythical settings derived from Greece and Rome. Instead, they began describing their home country and the immediate locality as a worthy subject in itself. But at the same time, these poets used aesthetic categories, such as the pastoral, the sublime, and the picturesque, to order and enhance their descriptions of the landscape, emphasizing its beauty and significance for the nation (Andrews 11–23). Elevating the land according to culturally accepted ways of seeing and understanding nature is an important moment in the history of nationalism, as it infuses the home country with meaning and value, not only practically – praising its productivity, etc. – but on an aesthetic level as well.

Hallgrímsson employs a variety of methods and models in defining and describing nature. They range from the scientific to the pastoral and the sublime (Egilsson, “Ways of Addressing Nature” – the article centers on the poem “Mount Broadshield”). In a number of important poems he adapts the well-established conventions of the picturesque, emphasizing the visual aspects of certain Icelandic settings and landscapes, carefully represented with eye on visual variety, depth, framing, color, shape and other such pictorial factors. Hallgrímsson is no exception to the rule that what is new in Icelandic nature poetry of the nineteenth century often proves to be an imported kind of vision, whether it is sublime, pastoral or picturesque.

Hallgrímsson chose certain key-places in Iceland as motifs in his poems. They include the Þingvellir area in the southern part of the country – the principal *lieu de mémoire* in this poems, as the former site of the Commonwealth national assembly – described by him in the poems “Iceland” and “Mount Broadshield”; the mountain Hekla and the surrounding area, described in the poem “To Mr. Paul Gaimard”; the Fljótshlíð area and the surrounding countryside, including Eyjafjallajökull and various mountains in the neighborhood, described in the poem “Gunnar’s Holm”, just to mention the most famous descriptive poems by Hallgrímsson. “Gunnar’s Holm” is the most elaborate landscape poem he wrote and I will consider it in some detail, as it seems to me to be critical in the development of the visual definition and nationalistic interpretation of Icelandic nature. It is his attempt at writing a “national epic”, albeit on a much smaller scale than *The Baptism* by Prešeren – but then he could use “shorthand”, as he had a whole medieval saga to refer to,

and didn't have to put the pieces together from various sources in order to create a coherent work, like his Slovenian counterpart had to do. It is by far the most intricate poem Hallgrímsson was ever to compose and it is regarded by many to be an unsurpassable formal masterpiece in Icelandic literature. If any one poem can be said to have defined the national cause of the Icelanders, this is it.

"Gunnar's Holm", written in 1837 but appearing in the 1838 issue of *Fjölnir*, is divided into two equally long parts (33 + 33 lines). The first one describes a panorama of the countryside which is at the center of the medieval Saga of Njál. The description adheres to many principles of picturesque aesthetics. The country is described from a high angle or prospect, seen from the mountain-tops with an overview of the entire countryside from east to west. The description is detailed in its emphasis on rugged variety and the landscape as a composition of contrasting elements, all according to picturesque principles. It is a carefully balanced composition of both sublime and pastoral elements, ranging from cliffs and volcanoes to green pastures and grazing sheep in the valley below, with a winding river, which is one of the stock-images of picturesque paintings. The painterly aura of the poem is emphasized by various, well-chosen words describing color, line, visual depth, etc.

The poem offers a beautified image of the present state of the countryside in question, described as being overgrown with wood and vegetation – Hallgrímsson's attempt at visualizing the state of the land in medieval times, during the presumed glory days of the Icelandic Commonwealth. As mentioned later in the poem, the surrounding countryside has eroded since the Middle Ages, as a result of the overflowing of the local river and other natural factors which have made the country barren and arid. In that sense the projected image is of a *paysage moralisé* – "a description of a prospect in which the prominent landscape features" are "invested with emblematic significance" (Andrews 14). This is best exemplified by the arresting image of the only piece of land still green in this area, the very place where the hero Gunnar Hámundarson at Hlíðarendi decided not to leave his country, as he had been forced to do, and returned instead to his farm, as is described in detail in the second part of the poem. Because the hero refused to leave his homeland behind, citing the beauty of the hillside of his farm as being his reason for not accepting outlawry, he has proved to be a true Icelander and will in the end give his life for the love of his country, unjustly killed by his scheming enemies, as Hallgrímsson's nationalistic interpretation of the Saga of Njál suggests (a comparable "national sacrifice" can be seen to take place in *The Baptism* by Prešeren, where the hero has to offer or sublimate his love of a woman for the national cause). The evergreen spot in the otherwise eroded countryside is a visual reminder of the blessing bestowed by the land itself on those who are ready to die for it. Protected by a *genius loci* – "some hidden force" that "has long defended" Gunnar's Holm (Ringler 138) – it is an enchanted place, presented as

a *lieu de mémoire*, a particular spot of earth imbued with meaning and supernatural power as a result of its significance in the history of the nation. On the whole, the poem can be taken as the verbal equivalent to a historical landscape painting, a familiar enough genre in European art of the preceding centuries (on such history painting, see Flacke).

To sum up, then, I have argued that the elevation of *vernacular literature* to standards set by classical and especially renaissance models, which Prešeren carried out so extensively and elegantly in his works, can also be seen in the works of Hallgrímsson – including the elevation he achieves through “national classics” – but that he furthermore tried to and succeeded in elevating *his native country* in a similar fashion. He did this by two means principally, as I see it: firstly, by describing Icelandic nature *as landscape*, according to aesthetic models developed in European art, and secondly, by representing a certain site *as a lieu de mémoire* and even as an enchanted place because of its significance in national history. The different means of elevation used by Prešeren and Hallgrímsson ultimately served the same nationalistic purpose, which was to make the nation – its language, its literature, its land – culturally valid and raise it to a European level. These were simply different ways of achieving the same nationalistic goal.

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Relics of Immortality: The Broader Context of Cultural Saints

Abstract: This article places the concept of cultural saints in the broader context of immortality (Kundera) and heroes and hero-worship (Carlyle). The primary focus is on how various relics have been and can be mobilized in ritualistic ways to preserve the memory of the kings, saints, writers and artists in question for succeeding generations. To clarify the relation between these “heroes”, the author proposes a tentative map of immortality and then discusses the extent to which the uses of relics of ancient religious and royal individuals—people like Christ and Alexander—can be compared to the reprocessing of corpses and corpses of medieval and post-medieval cultural saints, such as Geoffrey Chaucer, René Descartes, and Jónas Hallgrímsson.

Key Words: national poets, cultural saints, relics, rituals, memory studies, cultural nationalism

Why does the writing make us chase the writer? Why can't we leave well alone? Why aren't the books enough? Flaubert wanted them to be: few writers believed more in the objectivity of the written text and the insignificance of the writer's personality; yet still we disobediently pursue. The image, the face, the signature; the 93 per cent copper statue and the Nadar photography; the scrap of clothing and the lock of hair. What makes us randy for relics?

(Julian Barnes, *Flaubert's Parrot*, 2–3)

“Even after death it was hard for me to accept the idea that I no longer existed,” says Johann Wolfgang von Goethe (1749–1832) in one of his conversations with Ernest Hemingway (1899–1961) in the other world (Kundera 215). They meet sporadically on the pages of Milan Kundera's novel, *Immortality*, primarily talking about their own fate as immortal artists; a fate that pleases neither of them. Hemingway claims that immortality is like being on eternal trial; those who are still living continue to search through the relics of his life, looking for evidence to prove that he was a vicious womanizer, a deceitful liar or something even worse. “Instead of reading my books, they're writing books about me,” the American grumbles (Kundera 81). Goethe replies that this is his own fault; the act of writing a book is the expression of a wish to be immortal. Hemingway should have been more careful when he was still alive.

The German probably knows what he is talking about. One of his own unfortunate affairs was with a young admirer, the enticing Bettina von Arnim (1785–1859). Following his death, Bettina published her highly fictional work, *Goethe's Briefwechsel mit einem Kinde* (1835), consisting of revised versions of letters between them and of diary entries recording her conversations with the

great poet. Kundera spends part of his novel dealing with this literary relic and its various references. In this context, he defines three stages of immortality: (1) *minor immortality*, which is to be remembered by those who know or knew you; (2) *great immortality*, which is to be remembered by people who never knew you personally; and finally, (3) *ridiculous immortality*, which is to be remembered for the wrong reasons (Kundera 48-50). As an example of the last stage, he recalls when the American president Jimmy Carter had a minor heart attack while jogging in front of television cameras, but he also evokes an incident where Bettina called Christiane von Goethe (1765–1816) a mad sausage. These words have certainly cast a derisory shadow on Goethe's wife and marriage, but have also, perhaps, affected the poet's greater immortality.

Below, I will discuss several bygone individuals of different kinds who have been put on the eternal trial of immortality. The primary focus will be on how various relics, relating to their lives, have been mobilized to ensure succeeding generations remember the people in question. These relics can be written documents, as in the case of Goethe and Bettina, but can also be the physical remains of a person or various other artefacts relating to his or her life. The analysis is part of a research project developed by a group of literary scholars from Slovenia and Iceland. The initial intention was to compare the life, works and reception of two Romantic nineteenth-century poets from these two countries—France Prešeren (1800-1849) and Jónas Hallgrímsson (1807–1845)—with the general aim of analysing their function within society in the context of European cultural nationalism (cf. Leerssen). In this endeavour, we have been developing the concept of *cultural saints*, which has the dual purpose of identifying a variety of artists and intellectuals who have become national symbols in their respective countries, and to draw attention to their symbolic resemblance to religious saints (cf. Dović 2011; Egilsson; Helgason 2011; Juvan). However, the cases of Goethe and Hemingway, as presented by Kundera, do not suggest that a writer's long-lasting fame will permanently secure him or her the *virtuous* status claimed by religious saints. On the contrary, the reprocessing of his or her relics seems as often as not to be inspired by the need to demonstrate that the person in question, despite his or her artistic merit, was once an erratic human being, much like you or me.

To deal with this contradiction, it may be useful to perceive the canonization of both religious and cultural saints in the broader framework of "hero-worship" in history. Consider, for instance, the notable classification of heroes proposed by Thomas Carlyle (1795–1881). In his lectures *On Heroes, Hero-Worship and the Heroic in History*, Carlyle describes six types of heroes that had, in his view, attracted "transcendent wonder; wonder for which there is now not limit or measure" (Carlyle 247). These were the hero as (1) divinity, (2) prophet, (3) poet, (4) priest, (5) man of letters, and (6) king. Carlyle discusses up to three examples under each heading, including (1) the pagan Scandinavian deity Odin, (2) the Islamic prophet Muhammad (570–632), (3) the Italian poet Dante

Alighieri (1265-1321), the English playwright William Shakespeare (1564–1616), (4) the German protestant reformer Martin Luther (1483–1546), (5) the Scottish poet Robert Burns (1759–1796), and (6) the French emperor Napoleon Bonaparte (1769–1821). As the difference between types 2 and 4, on the one hand, and between 3 and 5, on the other, is indistinct, I am inclined to sort Carlyle’s six examples into four categories and consolidate them in a simple figure which may be regarded as a tentative map of immortality. The immortals’ spheres of action seem to range from spiritual to material accomplishments but their position within the map as shown in Figure 1 also depends on the degree to which their lives have been mythologized.

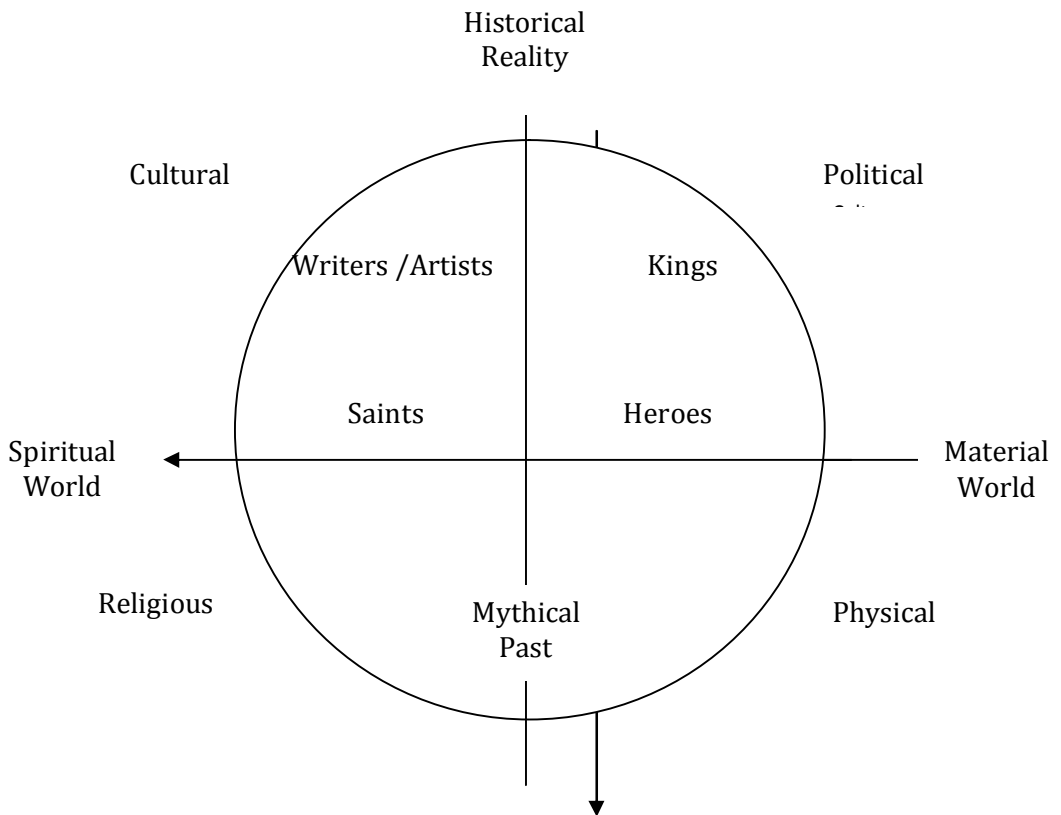


Figure 1: The map of immortality.

It should be noted that the immortals rarely have a fixed abode within the map. First, the historical-mythical axis indicates a temporal aspect; gradually, some kings like Charlemagne (ca. 742–814) became mythical heroes, and some men of letters, such as Clement of Ohrid (ca. 840–916), were in due time canonized as religious saints. Secondly, the emphasis placed on either the spiritual or the material accomplishments of an immortal person may vary from

one period to another. While a nation is striving for independence, individual works of national poets, such as Hallgrímsson and Prešeren, may be appreciated as much for their political as their poetic qualities. Both of these features may lose their prominence as time passes, but not necessarily to the same degree.

Perhaps relics are most often associated with the religious sphere on the map. Two of the best known and also the most controversial relics of the Christian religion are the *Titulus Crucis*, claimed to be a part of the inscription of the wooden-cross on which Jesus Christ was crucified, and the Shroud of Turin, claimed to be the linen in which Christ's body was enwrapped after the crucifixion. The first is kept in the reliquary of Basilica di Santa Croce in Gerusalemme in Rome, and the second in the Cappella della Sacra Sindone, which is a part of San Giovanni Battista in Turin. The history of the Shroud can be traced back with some certainty to fourteenth-century France, to a historical record suggesting that it had been forged. Radiocarbon testing from 1988 suggests that the Shroud does indeed date from that period (Damon et.al.). Still, repeated attempts have and are being made to prove that the cloth is considerably older, and may even be the same artefact as the Image of Edessa, which is known from legends dating back to at least 600 BC (cf. Wilson). Similarly, the *Titulus* we know today has a verifiable history that can be traced back to the twelfth century. Radiocarbon tests from 2002 suggest that the wood dates from around that period (Bella & Azzi). Previously, it had been argued that the *Titulus* was among the artefacts which Empress (later Saint) Helena (ca. 246–330), mother of the Emperor Constantine the Great (272–337), reportedly brought back from her pilgrimage to Jerusalem in the 320s, before building the Basilica di Santa Croce (cf. Thiede & D'Ancona).

The questionable authenticity of these Christian relics is of limited consequence for the present argument. Both attest to the vibrant cult of Christ and Christian martyrs which can be traced back at least to the fourth century. It is a matter of debate to what degree this cult is related to the pagan cult of Greek and Roman heroes. According to Peter Brown, the preoccupation with the graves of Christian martyrs, and the subsequent translation of their physical remains and other relics into church shrines, radically contested the clear distinction pagans had traditionally made between the area of the dead and the area of the living. "Tomb and alter were joined. The bishop and his clergy performed public worship in a proximity of the human dead that would have been profoundly disturbing to the pagan and Jewish feeling" (Brown 9). On the other hand, it has been convincingly argued that the very cult of Christ in the Holy Land, which Constantine was instrumental in establishing, could have been directly inspired by pagan traditions, in particular the cult of Alexander the Great (356–323 BC). That cult had been developing in Alexandria, Egypt, for over six centuries, with his impressive mausoleum in the Soma district as a principal icon. Nicholas J. Saunders suggests that by building the Church of the Holy Sepulchre over the assumed tomb of Christ in Jerusalem – the very place

where the True Cross was allegedly discovered by Empress Helena – “Constantine had created a paganlike cave tomb for Christianity” (Saunders 99).

In the first decades after his death, Alexander’s immortal virtues, originally belonging to the spheres of regal politics and legendary heroism, had been repositioned within the sphere of religion, partially through myths suggesting that he was the son of “Ammon and Nectanebo II, the legitimate heir to the throne of Egypt, a pharaoh and a living god” (Saunders 47). Instrumental in developing his cult was one of his boyhood friends and successors, the Macedonian general Ptolemy (later Ptolemy I, ca. 367-283 BC), who hijacked Alexander’s royal corpse near Damascus in 321, brought it with him to Memphis and then had it moved to Alexandria. Saunders claims that Ptolemy, along with the other rivalling generals of Alexander’s army, had realized that the body of their deceased military genius was the ultimate symbol of legitimacy.

Alexander’s corpse was a key to the future of the Hellenistic world he had brought into being. [...] Alexander’s tomb would become the center of a religious cult. He was a god in Asia, if only a peerless king in Macedonia and Greece. According to Macedonian rites, the one who buried a king received honor and legitimacy as a potential ruler himself. The power of ancestor worship and the wealth and prestige generated by cult rituals were compelling incentives to control the dead king’s remains. (Saunders 34-35)

A similar analysis has been made regarding the reburial of a number of “outcast” Eastern-European politicians and artists in the 1990s, following the collapse of the Soviet bloc. Katherine Verdery sees these projects as a part of what she calls the *enchantment*, or *enlivening* of politics. In her view, politics have always been about establishing charisma and a sacral aura around certain individuals and ideas. The problem is that our contemporary understanding of the political has become much too narrow and flat. “Therefore,” Verdery writes, “I propose turning things around: instead of seeing nationalism, for instance, in the usual way – as a matter of territorial borders, state-making, ‘constructionism’, or resource competition – I see it as part of kinship, spirits, ancestor worship, and the circulation of cultural treasures” (Verdery 26). From this perspective, the four spheres on the map of immortality are not as distinct as one might naturally assume. The bones of Alexander, the shroud of Christ and even the letters of Goethe are all potential props in the political and religious circulation of cultural treasures; tools for enchanting our otherwise taciturn reality.

What makes corpses, and other similar relics, particularly useful as tools in both sacred and secular rituals is that they are at the same time *material objects* that can “be moved around, displayed, and strategically located in specific places” and *powerful symbols* that transcend time, “making past immediately present” (Verdery 27). Last but not least, bodies are empty signifiers that can be filled with various meanings by various people at various

times. To illustrate this point, Verdery discusses the 1989 reburial of Imre Nagy, who had become the prime minister of Hungary during the 1956 anti-Soviet revolution. He was arrested by Soviet forces and hanged two years later along with four other members of his communist government and buried in an unmarked grave. A quarter of a million Hungarians attended his funeral in 1989, but it seems that these people were there to celebrate Nagy's memory for diverse and even contradictory reasons: he was concurrently a symbol of Hungarian nationalism, martyrdom, reform communism, rehabilitation, and even anti-communist heroism, to name just a few of the options.

Physical relics of cultural saints can equally serve various political and ideological purposes, but at the same time the application of their corpuses – writings, paintings, music, etc. – contributes to their contemporary presence and is vital for the development of their “cults”. In his study, *Chaucer's Dead Body*, Thomas A. Prendergast addresses the interactive relationship between corpse and corpus from various points of view, but his primary emphasis is on 1343 –Geoffrey Chaucer's (ca. 1343–1400) tomb in Westminster Abbey, which is in fact the foundation of its famous Poets' Corner. Prendergast suggests, for instance, that the “mid-sixteenth century translation of Chaucer's body to the altar tomb [from its assumed original grave outside the chapel] and the eighteenth-century translation of Chaucer by Dryden into the vernacular could both be seen as Catholic attempts to reappropriate Chaucer for the old faith” (Prendergast 13). Also, he sees later restorations of the tomb and scholarly “repairs” of Chaucer's texts:

as an attempt to bring together a transcendent aesthetic notion of the beautiful Chaucer along with a more material notion of the national importance of the “Father of English Poetry.” The goal, in either case, was not simply to obliterate temporal distance between Chaucer and his audience, but to embody in this Chaucerian recovery a symbolic reminder of the timelessness of England itself – a timelessness that might evince itself with a visit either to Poets' Corner or to the collected works of Geoffrey Chaucer. (Prendergast 15)

From this perspective, both corpse and corpus – the saint and the culture he or she is representative of – can become transcendental signifiers of the aesthetic and/or the ideological crux of the “congregation” in question.

I suggested earlier that the questionable authenticity of individual Christian relics was of limited consequence for the present argument, but it is indeed remarkable how within both the fields of politics and culture, questions regarding genuineness also seem to be, if not typical, then at least very common. Chaucer is a case in point (cf. Prendergast 45–69), but the examples are innumerable, ranging from Alexander the Great – in recent years it has been debated whether he may have been buried in the Royal Macedonian tombs of Vergina (cf. Sanders 186–189) – to Voltaire (1694–1778) and Evita Peron (1919–1952). Relics of the latter two have recently been dealt with by the

novelists Luis López Nieves and Tomás Eloy Martínez, both of whom dwell upon the religious aspects of these cases. In a certain sense, it seems natural for reburials and various other kinds of “translations” of relics to induce uncertainty and suspicion. Likely questions arise: Were the right bones definitely exhumed? Is the new grave exactly where it is claimed to be? Does the shrine really contain true relics? Rumours suggesting otherwise resemble the post-mortem gossip that bothers Hemingway so much in Kundera’s novel. The intention may be to desacralize the saint, to turn his or her greater immortality into a ridiculous one. I suspect, however, that the motives behind the debates regarding these issues are more often related to the proprietorship of cultural capital than to whether or not a certain individual is worthy of saintly status. An illuminating example is the translation of Jónas Hallgrímsson’s bones from Denmark to Iceland in 1946. The whole project was effectively ridiculed two years later by one of Iceland’s leading writers, Halldór Laxness (1902-1998), in the novel *Atómstöðin*, where he suggests that either Danish mud or cans of sardines were in the coffin that was buried in the national cemetery at Þingvellir. Laxness’ aim was not to ridicule the bygone poet, but rather the politicians that orchestrated the event (Helgason 2003, 32-58).

Ultimately, questions regarding the authenticity of relics, like doubts regarding the “virtues” of cultural saints, are likely to make us attentive towards the people in question. Relics, even false ones, are simply enchanting symbols that will continue to stimulate both popular and critical imagination and debate. As exemplified by two recent popular scholarly works, Russell Martin’s *Beethoven’s Hair* and Russell Shorto’s *Descartes’ Bones*, such relics are prime tools for refabricating cultural memory. The former is partially a biography of the German composer, the latter is an intellectual history focusing on the legacy of the French philosopher. But at the heart of both these books are physical pieces of evidence: a lock of human hair, which was supposedly taken from the head of Ludvig Beethoven (1770–1827) at his death-bed; and a human skull, supposedly left behind when René Descartes’ (1596–1650) body was transported to Paris following his death in Stockholm. Reflecting on the curious past of the latter, Shorto states: “Descartes’ bones – or rather, the meaning people have attached to them – are really about who we were and are, including the convictions and confusions and confrontations that divide us” (Shorto 223). The same generally holds true for relics of other cultural saints and, in a broader sense, for all the additional procedures contributing to their canonization (cf. Dović 2012).

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The Cult of St. Clement of Ohrid and Its Dispersion in South-Slavic Medieval and Contemporary Literary and Cultural Tradition

Abstract: The influence of St. Clement's cult can be found in various aspects of the cultural life in Macedonia. The great Slavonic educator, and the foremost student of the Thessaloniki brothers, Cyril and Methodius, Clement of Ohrid was canonized early, following his death in 916 in Ohrid. In the old Slavonic Glagolitic manuscript from the 10th century, which belongs to the beginning of the Ohrid literary tradition, the *Codex Assemanius*, there is a calendar remark with his name reading: "27th of July, St. Panteleimon the Martyr and St. Clement, the Bishop of Velika." The coincidence of the memory of St. Clement and that of St. Panteleimon may probably be explained by the fact that the Slavonic teacher (when still alive) laid the foundations of the monastery *St. Panteleimon* near Ohrid, wherein he was later buried. Today two dates are celebrated for St. Clement: the former, the 27th of July, when his death is commemorated, together with the day of St. Panteleimon (jointly with the memory of Holy Heptarithmoi), and the 25th of November, when he is commemorated jointly with his patron, St. Clement, the Pope of Rome. We can follow the cult of St. Clement in the written tradition, especially in the medieval and contemporary works dedicated to him. The memory of St. Clement did not fade away with time, for it is still much present today. There are several medieval written sources (Greek and Slavic) dealing with the life and the character of St. Clement, but it is his *Vita Clementis* (ascribed to Theophylaktos of Ohrid (f. 1107/1108)) that proves to be the most extensive and trustworthy one. There is also a short Greek *Vita* of St. Clement's. The *Short Vita* belongs to Demetrios Chomatian, who lived from the end of the 12th till the middle of the 13th centuries, and was the Archbishop of Ohrid (1216-1235). Regretfully, only one Service of the Slavonic works dedicated to St. Clement has reached us, known by its one single copy. The Service is given under the date of 27th. *The Service of St. Clement* is a work of some of the most gifted of his students whose names remain unknown. There are also several Greek services dedicated to St. Clement. Today we also have a great number of works dedicated to St. Clement, written by poets and writers in the contemporary tradition. This influence extends in the present time, which can be observed through the opus of contemporary Macedonian writers.

Key Words: Holy Cult of St. Clement of Ohrid, cultural icon, spiritual teacher, famous medieval author, literary and cultural tradition, medieval written sources (Greek and Slavic), The Ohrid Literary Center, rhetorical works, hagiographies, hymnographies, contemporary tradition

In the past, during the early Christian era, the canonization of cults of saints on the territory of Macedonia exerted a particular influence over the culturally historical affirmation of the spiritual climate (Koneski, 1976:63-72; 1985: 5-9; 1986: 9-23). The rise of the sacred cults in Macedonia is thus closely connected to the arrival of the original Slavic literary affluence, which in turn was dedicated to the saints and the founders of their cults. The capacity to

record the artistic expression of their saintly fresco-depiction became a key task amongst devotees, during this period on the territory of Macedonia (Grozdanov, 1983; Miljković-Peppek, 1993: 11-35). Within the circle of the followers of Sts. Cyril and Methodius, St. Clement of Ohrid is the one who emerges as their most prominent disciple. He is the perfect model of the spiritual teacher, i.e., a famous medieval writer with an exceptional talent.

After his death in 916, he too, becomes the object of the cult. In the old Slavonic Glagolitic manuscript from the 10th century, which belongs to the beginning of the Ohrid literary tradition, the *Codex Assemanius*, there is a calendar remark with his name reading “27th of July, St. Panteleimon the Martyr and St. Clement, the Bishop of Velika.” The coincidence of the cult and the memory of St. Clement, as well as that of St. Panteleimon in the *Codex Assemanius*, may probably be explained by the fact that St. Clement (between 886 and 889) built a monastery and assigned St. Panteleimon as its patron saint. This monastery stands on a famous hillside in Ohrid now known as Plaoshnik overlooking Lake Ohrid. He personally built a crypt inside the Plaoshnik monastery in which he was later on buried. The date, July 27th, however, may not be the exact day marking his passing; nonetheless, his tomb still exists today in the monastery as an important subject of the saint’s cult, when his memory was celebrated, too.

Today two dates are celebrated for St. Clement: the former, the 27th of July, when his death is commemorated, together with the day of St. Panteleimon (jointly with the memory of Holy Heptarithmoi (Свети Седмочисленици⁴⁰⁸), and the 25th of November, when he is commemorated jointly with his patron, St. Clement, the Pope of Rome. His winter commemoration originated in the 12th century, according to the sinaxar in the Ohrid apostle, a Cyrillic manuscript from the 12th century (Jakimovska-Tošić, 2007: 21-22).

The memory of St. Clement did not fade away with time, and it is still present today. There are several medieval written sources (Greek and Slavic) dealing with the life and the character of St. Clement, but it is his *Vita Clementis* (ascribed to Theophylaktos of Ohrid (f. 1107/1108)) that proves to be the most extensive and trustworthy one⁴⁰⁹. Many scholars assume that this Theophylaktos *Vita* is based on an earlier Slavic *Vita* of St. Clement. Unfortunately, so far, it is still lost. The extensive hagiography by Theophylaktos is a rich source full of information about Slavonic literacy and the first teachers of Slavs, as well as their supporters; we should, however, distinguish between historical truth and the legends using the strict textual scientific critic.

Considering the fact that political inclinations in the beginning of the Moravian missions were an instigator for the missionary action, this process

⁴⁰⁸Sts. Cyril and Methodius and their five disciples: Clement, Gorazd, Sava, Naum and Angelarius.

⁴⁰⁹ The *Extensive Vita of St. Clement* has been published with a parallel Bulgarian translation by A. Milev (Милев, А. Грцките жития на Климент Охридски. Увод, текст, превод и обяснителни бележки. София, 1966).

was in the end marginalized and distanced from the historical context. It becomes apparent that out of all the students of the holy brothers those who increased their own spiritually-enlightened dignity, primarily within the frames of the Moravo-Pannonian mission, where the archbishop Methodius was assigned by the Pope.

During that time, after the departure from the Bulgarian state in 885/6, Clement arrived in Macedonia. Apart from the continual devotion to the work of Cyril and Methodius, Slavonic literacy and divine service, Clement was also devoted to the religious, political and enlightenment-centred orientation of the already reformed Archbishopric of Methodius. At the same time, in Ohrid, as part of the Ohrid Literary School, Clement and Naum created distinctive signs of Christianity and civilization based on/incorporating the traditional, spiritual and cultural features particular to this region. Clement and Naum's activity was treated as an activity of Christianity in general, and also as a renaissance of the civilization of the spiritual events existing in Ohrid region, which in turn had a tremendous cultural and religious impact. This momentum served as crucial motivation for the creation of the Greek extensive hagiography of Theophylaktos; it was reflective of the cult that coincides with the traditional diachronic conglomeration of the Christian ways in the region. However, at that time Theophylaktos also "justified" the emergence of the Slavonic alphabet for the purposes of the Christianity. However, the political dimension of the Moravian mission wasn't included, nor the right of the Slavonic languages to be used equally with the other church languages for/during services.

The actualization of the general ideological directions of the spiritual traditional complex of Christianity didn't generalize the Slavonic cultural consciousness; quite the contrary, it was reinforced equally within the ordinary, civilized system. The reasons for the diffusion of the extensive hagiography of St. Clement of Ohrid by Theophylaktos could be established based on the aforementioned fact. Throughout the diffusion, we can identify the relations and connections between the Eastern and Western literacy heritage, emphasizing the oldest past of Slavonic literacy built on the territory of Greater Moravia. The presence of Clement's hagiography in Latin-populated areas additionally proves the existence of the oldest Slavonic literacy heritage (Jakimovska-Tošić, 2008: 100-109).

The memory of St. Clement did not fade away with time. There is also a short Greek *Vita* of St. Clement. The *Short Vita* belongs to Demetrios Chomatian, who lived from the end of the 12th till the middle of the 13th centuries, and was the Archbishop of Ohrid in the period of 1216-1235. It was based on the grounds of the *Vita* of Theophylaktos and other Slavic sources. No doubt that his two Greek *Vitae* are writings served as a reminiscence of the profound reverence of the memory of his greatness and the abiding respect that he deserves (Sveti Kliment Ohridski, Slova i službi, 2008: 70). Through the holy cult of Clement, the archbishops from Ohrid, Greeks by nationality (Theophylaktos

and Homatian), wanted to protect the integrity of their own diocese. Theophylaktos wrote the hagiographic work so as to glorify the patron from Ohrid in the Greek language, which signifies a deliberate tendency, since the divine service was conducted in Greek. While writing the extensive hagiography of Clement in Greek according to the canon of Simeon Metaftast, and on the basis of the Slavic hagiography (unknown for us) and oral traditions, he celebrated this holy man by adhering to the regulations of the Byzantine tradition.

Henceforth, what are the reasons for the great popularity of Clement's hagiography in the entire Slavic world, in the entire transcripts and the Athonic tradition, in all the Latin translations and their numerous transcriptions? Besides Rome and Constantinople in the 9th and 10th centuries, Ohrid was the third main center of Christianity in Europe. From the content of about 50 inscriptions, mainly in Greek, we can see that educated people, writers and poets, lived there. In this period, with the literary and cultural activity of Sts. Clement and Naum, Ohrid become an even more important Slavonic literary base (Ilievski, 2001: 340.)

The memory of St. Clement is particularly venerated in Ohrid. Regretfully, only one service of the Slavonic works dedicated to St. Clement is available to us. *The Service of St. Clement* is a work of some of the most gifted of his students whose name remains unknown. But there are also a several Greek services dedicated to St. Clement (Kirilo-Methodievska enciklopedia, т.III 2003: 671-676). The first one is likely to belong to Theophylaktos of Ohrid, its style and content corresponding to that of the *Extensive Vita*. It was amended the 14th century by the Archbishop of Ohrid Grigorios, then in the 17th century by Cosmas of Durres, and in the 18th century by Anastasios of Paros. Three canons of St. Clement's have been recovered by Demetrios Chomatianos, who is believed to be the author of eight canons about the saint according to the order of the eight tones that were included in the *Octoechos*. In the 13th century, Constantine Kavasilas wrote a canon of St. Clement (with an acrostic). The service by Theophylaktos has a Slavonic translation, dated to the 13th or 14th centuries. It is contained by The Struga *Festal Menaion* of the 15th century that includes also a translation of one of the canons of Demetrios Chomatianos (Sveti Kliment Ohridski, Slova i službi, 2008: 71).

The influence of St. Clement's cult can be found in various aspects of the cultural life in Macedonia. A number of churches in Macedonia are dedicated to the sanctity of St. Clement. The oldest one is the church in Ohrid, the former *Theotokos Peribleptos (The Reverend Holy Mother)*. This church has also carried the name of St. Clement since the 15th century. There is a monastery named *St. Clement* near Struga. The earliest iconographic presentation of St. Clement dates back from the 11th century, found on the right side of the altar of the Ohrid Cathedral Church *St. Sofia*. A number of frescoes and icons dedicated to the saint originate from the Middle Ages and the Renaissance, and some have been

produced in more recent times. One icon in particular, the one which portrays St. Clement as the patron of the city of Ohrid, where he is represented as holding the whole city in his hands can be found in the church (*Saint Savior*) in Lescovec, dating to 1426. At the St. Naum's Monastery (near Ohrid), there is a fascinating icon portraying both St. Clement and St. Naum, dating to 1711. St. Clement is the only patron of a city along with St. Demetrius of Thessaloniki, holding the city in his hands as presented in the modern sculpture in downtown Ohrid. According to the literary and oral traditions and beliefs, he saved the town from invasions many times over, and he still has such powers today.

St. Clement, who is in fact the chief founder of Ohrid Literary Center, is at the same time also the author of numerous original texts. Out of his literary activity the most important are: creating a vast collection of his own works in Old Slavic, both numerous and diverse, namely, rhetorical works, hagiographies, hymnographies. With his rhetorical works, Clement represent the highest achievement of medieval rhetoric according to Byzantine patterns. St. Clement's rhetorical works are usually divided into two: catechetical (instructive) and eulogistic (sermons and encomia). Some of the homilies concerning the Holy Feasts or events of Christian history like Theophany, Annunciation, Palm Sunday, might be referred to both categories. The catechetical sermons of St. Clement explicate biblical events, Christian mysteries, the basic concepts of Christianity. The eulogistic sermons of St. Clement deal with the greater Christian Saints and feasts (The Eulogy of St. Cyril, The Eulogy of Archangels Michael and Gabriel, The Eulogy of the Forty Martyrs, The Sunday Sermon, The Holy Trinity Sermon). St. Clement's eulogies are an instance of eloquence, splendid language and brilliant usage of rhetorical figures and techniques (Sveti Kliment Ohridski, *Slova i službi*, 2008: 61). The rhetorical works of St. Clement are distinguished by harmonized rhythmically rhetorical passages. The sermons by St. Clement present prosaic narratives alternating with poetic passages, a technique which draws the unyielding attention of the audience. (Stančev, Popov 1988: 94)

One of *criteria* used to establish his authorship is the style of the work and his specific vocabulary usage. St. Clement's hymnographic and oratorical opus is distinguished by specific linguistic, stylistic, and vocabulary particularities that further create the legacy of "Clement's authorization". Therefore, a discourse could be generated with regards to the stylistic and literary-aesthetic function, which is emblematic of the established character of St. Clement's expression. Considering the tendency to express the collective spirit and affect, widely present in medieval literary works, such discourse turns to be extremely valuable. Precisely thus, through the predominance of the peculiar stylistic and linguistic elements, the grave aesthetic value of St. Clement's original opus is revealed. There is a wide-spread notion amongst recent scientists that Clement frequently involves the so-called "light projection" in his writings. His expression is rich with epithets, parallels, and metaphors

related with the term *light*, together with its accompanying symbolism. The distinctive focus of Clement's expression consists of composing complex epithets where the synonym roots emphasize the light component, such as: *illuminating (irradiating)*, *golden-glow*, and *angel-ray*. In order to augment his stylistic expression, he also used tautological coupling like "illuminated sun," and "brightest beacon." (Jakimovska-Tošić, 2000: 23-24)

Furthermore, St. Clement's parallels are clustered around semantic cores, affiliated with the term *divinity*. The medieval parallels are determined as parallels-symbols, and are thus unique in their capacity to reveal the mythically-symbolic level in the structure of the character (Jonova, 1991: 100). The rays of light symbolically convey the spaciousness of the divine or spiritual light. The parallels that relate to the semantic core of the *light* are peculiar about Clement's writing style. For example, he frequently uses the phrase "like irradiating sun." In general, the symbolism of the christian expression that belongs to St. Clement is rich with the *light* attributes; the essence of those symbols proficiently connects the physically visible world with the transcendent, metaphysical world. (Jakimovska-Tošić, 2000: 24)

The influence of Clement's cult has achieved significant proportions in different domains of artistic expression throughout centuries. This influence is particularly apparent in the church architecture, fresco paintings, and numerous literary texts inspired by, or dedicated to St. Clement. This influence extends in present time, which can be observed in the opus of contemporary Macedonian writers. The emergence of this cult does not merely represent a random chronology of the written facts throughout centuries. By way of affirming the cult, a remarkable quality transpires – the excellence of a continual fusion between the Macedonian verbal expression and verse (poetic language), which was created throughout centuries. The traditional poetic expression of St. Clement and the quintessential medieval symbolism left behind an imprint in the succession of Macedonian writers and poets, enkindled by the Script of the Predecessor. St. Clement's symbols with regard to *light* and *divinity*, elicit primordial values and create universal meaning in contemporary writing. There are countless verses written by authors (Boško Smakjovski, Radovan Pavlovski, Duško Nanevski, Ljupčo Stojmenski), with a transparent message about the unification of the Great Saint's image, his thought, and history. Matea Matevski commended this union in his remarkable verses: "The Lake softly accompanies your thought, / It ripples the ancient sea of bygone days, /Mirroring the gentle move of your protective hand."⁴¹⁰ (my own translation)

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⁴¹⁰ In the original Macedonian: "Езерото благо ја придржува твојата мисла, /го бранува древното море на вековите, / врз кои стои краткиот потез на твојата рака".

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Romanticism and National Poets on the Margins of Europe: Prešeren and Hallgrímsson

Abstract: Slovenian and Icelandic literatures – as examples of “weak” or “peripheral” literary systems reflect one of the most distinctive cultural phenomena of European romantic nationalism, the “national poet.” National poets, such as the Slovene France Prešeren(1800–49) and the Icelander JónasHallgrímsson (1807–45), enabled ethno-lingual communities (imagined as “nations”) to enhance their internal cohesion; on the other hand, national poets were instrumental for facing the anxieties of competing European nationalisms. In the international arena, they proved that a nation – especially one without statehood – resembled other nations and could cope with the canon of world literature. These poets themselves attempted to render topics of presumably national importance in the aesthetic codes that were regarded as “standards” of modern artistic developments in core European systems or/and as endemic to the Western tradition. Lives and works of Prešeren and Hallgrímsson, as well the processes of their posthumous canonization, show many striking parallels, regardless of differences that can be epitomized by the opposition of de-centered and centered cultural paradigm. Through their apparently surface similarities, the analogies of their structural functions come to the fore. These also shed light on analogous developments of the aesthetic autonomization and nationalization of the two emergent peripheral literatures during romanticism. The paper points out that the notion of the national poet can be subsumed under that of “cultural saint” because of pertinent analogies between the Christian tradition of sainthood and national poets, both in their lives (*vitae*) and practices and symbols of their posthumous elevation, remembrance, and worship (*canonisation, dulia*).

Key Words: national poet, cultural saint, romanticism, center and periphery, Slovenian literature, Icelandic literature

Slovenian and Icelandic literatures – as examples of “small”, “weak” or “peripheral” literary systems (Moretti; Even-Zohar, *Polysystem*;Juvan, “World Literatures”) – are no exception in reflecting one of the most distinctive cultural phenomena of European romantic nationalism, the “national poet” (Nemoianu; Cornis-Pope & Neubauer 11–132).⁴¹¹ The notion of a national poet, applied to France Prešeren (1800–1849) and JónasHallgrímsson(1807–1845) respectively, signifies a writer’s specific cultural role and position in the history of a literary field. According to Nemoianu, the institution of national poets blossomed

⁴¹¹I am grateful to Jón Karl Helgason and Sveinn Yngvi Egilsson for their comments on the present paper.

primarily in romanticism, when the dramatic appeal of biographies and aesthetic merits of selected poets were employed as cultural symbols in nation building. On the one hand, national poets enabled ethno-lingual communities (imagined as “nations”) to enhance their internal cohesion and sense of collective identity; on the other hand, national poets were instrumental for facing the anxieties caused by competing European nationalisms. In the international arena, the icon of a national poet proved that a nation – especially one without statehood or suffering from historical discontinuities – resembled other modern or traditional nations and could cope with their intellectual power, historical lineage, founding myths, and linguo-artistic perfection (cf. Nemoianu 249–250, 254–255). National poets were established in that period also to demonstrate to traditionalists that romanticism did not amount to ephemeral individual fantasies and arbitrary inspiration. As noted by Nemoianu, the romantics constructed “a solid pedigree of their own,” a kind of “a viable Romantic alternative to the classical and the neoclassical tradition.” A national genius’s achievements and evocations of the nation’s and European past were regarded as modern classics entitled to join the European post-mediaeval canon of Dante, Cervantes, and Shakespeare (cf. Nemoianu 250).

Poets’ lives and works as well as their reception within the nineteenth-century horizon of national awakenings lent them some of their “national” prominence (cf. Leerssen 116–118). These poets were involved in “culture planning” (Even-Zohar, “Culture”) and political action in the spirit of cultural nationalism: for example, by writing or allegorizing national programs; establishing cultural institutions and media with national-awakening intentions; through their appearances at public meetings or on covers of leading newspapers. In their texts and life-styles, they attempted to stress and elevate their own author function (cf. Heitmann 138–141) in individualized or sublime self-portraits displaying their exceptional personalities, connoting themselves as tragic victim or prophet of the “spirit of the nation,” for example. Hand in hand with ethnographers, antiquarians, and historians, many of them partook in collecting and artistically adapting folk literature, inventing and rediscovering their homelands’ relics, and depicting heroic or catastrophic pasts. The national role of poets was sometimes recognized already during their lifetimes, not only by their sympathizers and members of literary circles, but also by the media that advocated the national cause. However, in Prešeren and Hallgrímsson’s cases, the role of national poet was institutionalized only posthumously, through a long process of canonization (cf. Dović, “France Prešeren”): once the poet’s legend and his or her key texts had been embraced by the discursive practices of cultural memory, the poets and their works continued to function as points of reference in the process of imagining and reinterpreting the national identity.

The aura of national poets was above all a reflection of their efforts to render topics of presumably national importance in the aesthetic codes that

were regarded as “standards” of modern artistic developments in core European systems or/and as endemic to the Western tradition. As Nemoianu succinctly puts it, “establishing a ‘national poet’ was a kind of shorthand, a Abstract of the achievements and of the profile” of a particular nation on the imagined “Olympian plateau” of *Weltliteratur* (254–255). Nemoianu is silent about how and by whom their status as ambassadors to world literature is actually established. It can be reasonably assumed that it results from canonizing discourses. Josip Stritar’s 1866 essay, which made of Prešeren the Slovenian national poet, is indicative because it explicitly determines his *saintly* status through relations with the nationally profiled canon of world literature: “Every nation has a man whom he imagines with a *holy, pure nimbus above his head*. Prešeren is for the Slovenes what Shakespeare is to Englishmen, Racine to the French, Dante to the Italians, Goethe to the Germans, Pushkin to the Russians, and Mickiewicz to the Poles.” (Stritar 48; transl. adapted from Dovič, “France Prešeren” 105; emphasis M. J.) In Stritar’s view, Prešeren’s position in relation to both national and world literature is equivalent to that of Shakespeare, Goethe, or Dante. With his act of installing Prešeren into the national and global canon simultaneously, Stritar consciously avoided older nationalist strategies of representing domestic celebrities as metaphoric clones of the established world classics (e. g., portraying a minor poet Koseski as “Slovenian Schiller”).

It appears that the notion of the national poet, typical of Europe, could be subsumed under that of “cultural saint.” On the horizon of nationalism understood as a secularized, civil religion (cf. Bellah; Perkins), the idea of cultural saints is interpreted with reference to public figures in mass psychology and pop culture (Hammer). It is well known that Bellah’s concept refers to a “transcendent universal religion of the nation,” a set of quasi-religious beliefs, expressed primarily in America’s founding documents, currency, and presidential inaugural addresses, according to which the American nation and liberty are chosen, protected by God. Through references to the repertoire of the civil religion’s founding myths and catchwords, the representatives of American political, economic, military, and cultural power could induce a sense of collective identity to a heterogeneous, multi-cultural, and pluralistic society. Although the concepts of civil religion and cultural saint have been developed mainly as tools for understanding post-WW II American society, they can be justifiably applied to nineteenth- and twentieth-century Europe as well. As a matter of fact, the US needed civil religion (“In God we trust”) to forge its own, quasi-religious version of nationalism, whereas the European post-Enlightenment variety already conjured an organicist and culturalist notion of nation as an inborn transcendence of people sharing the same ancestors, territory, history, heroes, memories, and language. Additionally, the language of nineteenth-century European nationalism, whose similarities with religion were recognized already by contemporaries, adopted many Judeo-Christian symbols

and narratives, using them as imaginary bricks of social transcendence (cf. Perkins). Intertwined with the dominant religion or supplanting it during the processes of industrialization, the European brand of civil religion empowered the existing nation states and motivated emergent nationalist movements. In this context, the function of establishing collective identities cannot be reserved for poets. They are but a historically specific subset of cultural saints. In post-industrial societies in which cultural nationalism and aesthetic discourse are waning, the role of national poets is becoming residual, dependent on official rituals and institutions. Their position as cultural saints is being assumed by political, media, or popular culture figures (like film and rock stars) who, however, are “worshipped” only by groups of fans. Nevertheless, there are pertinent analogies between the Christian tradition of sainthood and national poets, both in their lives (*vitae*), marked by exceptional virtue or martyrdom, and practices and symbols of their posthumous elevation, remembrance, and worship (*canonisatio, dulia*).

The impetus for comparison between Jónas Hallgrímsson and France Prešeren was the impression that they were some kind of doubles, living far apart and not knowing of each other (cf., for Hallgrímsson: Jónsdóttir; Ringler; Óskarsson). The poets were born and died almost at the same time; both were of peasant origin and obtained higher education in the capitals of the Danish or Habsburg monarchies, to which their people were dependent; in the 1830s, they contributed significantly to almanacs published in their mother tongues to establish a “nationalized” public sphere (*Fjölnir; Krajskačbelica*); they both experienced tragic emotional turbulence (including deaths of their friends) and, with their benign free-thinking bohemianism, aroused suspicion, pity or indignation, on the verge of social exclusion; both wrote literature in their free time and earned money in intellectual professions; both are held to be leading romantic poets, who shaped their countries’ cultural identity; and, finally, they were canonized as cultural saints only towards the end of the nineteenth century; their monuments in their respective national capitals were erected almost simultaneously (1905 to Prešeren, to Hallgrímsson in 1907, cf. Dović, “Nacionalni”; Helgason). However, a closer look – albeit paradoxically based on “distant reading” (cf. Moretti 10–12), i.e. second-hand expertise and translation – shows that the contents of their work are hardly comparable.

Notwithstanding their aesthetic qualities, Hallgrímsson’s literary texts were created on various occasions and *ad hoc* external incentives. Transferring semiotic material from “world famous” Schiller, Chamisso, and Heine into the Icelandic periphery, he masterfully hybridized borrowings from European literary centers of modernity with domestic traditions, e.g., the Old Norse meters. His poetry typically sought to depict Icelandic landscapes in aesthetic settings, either bucolic or sublime, and put them into the perspective of natural or national history, both the objects of his study and extensive fieldwork (cf. Egilsson). Hallgrímsson thus differs from Prešeren not only in poetic

orientation, but even more in his study of the natural sciences, as well as in his multifarious oeuvre, which includes literary criticism, essays on natural history, and narrative prose. Prešeren, on the other hand, wrote only poetry and was considered a sentimental poet of love during his lifetime. Only in the 1860s, was he recognized by Stritar and others as a romantic classic who – following the Roman elegists, Petrarch, Byron, Kollár, and the Schlegel brothers – combined Romance and other European forms with modern existential and erotic confession, metapoetic reflection, and the national cause. His occasional, satirical, and jovial poems were relegated to the margins of his canon. From a Slovenian point of view, Hallgrímsson's work seems closer to the post-romantic generation of "Young Slovenians," Prešeren's first canonizers. Similarly, a variety of genres and contents covered by the Icelandic almanac *Fjölur* shows more parallels with the literary review *Slovenski glasnik*, published since the 1850s and addressed to Slovenian educated classes, than with the contemporaneous almanac *Krajska čbelica*, which contained only poetry of a rather mediocre quality (with the exception of Prešeren).

Metaphorically and with regard to their canonization as cultural saints, the difference between Jónas and Prešeren can be epitomized by the opposition of de-centered and centered paradigm. The Icelandic cultural saint authored a multi-genred and multi-voiced oeuvre, his canonic role in Icelandic history had significant competitors (Bjarni Thorarensen as the representative of romantic poetry, the politician Jón Sigurdsson as the father of the nation), whereas the Slovenian cultural saint, whose work is centered around his single lyrical voice (with many registers but one subjectivity) figures as the only national poet, the only true romanticist, and the unanimously accepted founding figure of the nation. The difference of their work and cultural function may be deduced from a symptomatic placing of their memorials: Jónas's sculpture has been moved across Reykjavík and come to rest in a beautiful, but intimate corner of the urban *nature* – in the park near the city pond Tjörnin (cf. Helgason); Prešeren's statue, on the other hand, remained on the central square of Ljubljana's Old town, the genuinely *urban* place for massive gatherings and entertainment. Here, Prešeren's saintly image at times ceases to play the national poet role and approximates that of present-day pop icons.

Nevertheless, the superficial parallels between Jónas and Prešeren are far from insignificant. It is not so much by the substance of their opuses, but through their apparently surface similarities that the analogies of their structural functions come to the fore. As we have learned from Nemoianu, the institution of national poets operates on the threshold between an individual national literature and the general space of the "world republic of letters." Consequently, analogies between our cultural saints are connected to the nineteenth-century emergence (cf. Domínguez) of marginal art systems on the scene dominated by major European literatures whose widely spoken languages, extensive cultural influence, and long-lasting historical continuity

embodied standards against which the development of all newcomers was measured (cf. Casanova). As already noted, Prešeren and Hallgrímsson became sanctified as national poets in two remote literatures, which at the turn of the eighteenth and nineteenth century belonged to the economic and cultural periphery of the nascent world literary market (cf. Moretti 7–40).

Icelandic and Slovenian literature adjusted to their conditions the general European process of autonomization, which operated – through a significant participation of the national poets – on several interdependent levels. As discourse, intended primarily for aesthetic perception, literature was abandoning its religious and educative functions, and was assuming the character of autotelic, imaginative, free, and individualized expression. As discourse that cultivates vernaculars, imbuing them with semantic complexity, lexical richness, and grammaticality, literature asserted its public role, attempting to diminish the role of a “foreign” language in administration and high culture (i.e., Danish and German). Occupying the space of public discourse, vernacular belle-lettres disseminated a range of representations that the nascent “imagined community” recognized as the essentials of its cultural memory, contemporary social experience, and ethnospace (e.g., Hallgrímsson’s national landscapes and motifs from sagas; Prešeren’s elegiac evocation of medieval Duchy of Carantania). Finally, with its media, social networks, and institutions, literature evolved to a social sub-system on its own, although in part also serving the political needs of nation building (cf. Juvan, “Syndrome”). As such, the Slovenian and Icelandic literary systems, aiming to help their nations achieve cultural and administrative autonomy, tactically utilized the institutions and the public sphere established by the ruling regime (i.e., the Habsburg Empire and the Kingdom of Denmark).

In essence, Prešeren and Hallgrímsson were elevated to cultural sainthood because *they* were thought, in turn, to have elevated their national literatures to the level, on which the national was becoming European. The Slovenian and Icelandic national poet appropriated aesthetic canons of what was during that period constructed as the European tradition and European modernity. Prešeren, on his part, attempted imaginatively to join his native idiom to the historically shifting centers of the European literary system. His strategy, typical of a romantic national poet, was to render his utterly individual poetry as a modern classic: his composition was balanced and tectonic and he eruditely drew on the ancient, medieval, renaissance, baroque, classicist, and romantic European poetry, intertextually referring to their motifs, imagery, stylistic features, poetic genres, strophic and verse forms. As shown by Egilsson, Jónas’s strategy was different: although he, too, embraced forms like *ottava* or *terzarima*, he preferred to elevate Iceland by verbalizing the national landscape according to the aesthetic rules of respected European traditions. In spite of such differences, they share a pattern: precisely in their function as national poets, they grounded their national literatures in a cosmopolitan

horizon of *Weltliteratur*, that is, in the context of aesthetic traditions and recent trends that were felt to be central to all Europe.

Further, Jónas and Prešeren were involved in the cultivation of their ethnic languages and efforts to equate its public value to that of the Danish or German. However, as peripheral authors from the two emerging nations striving for cultural recognition, they were bilingual and did not bother to publish in dominant languages. By their poetry in Danish or German, they nevertheless sought recognition among their countrymen, not in wider public of the Danish or Austrian empires. Their cultural concepts, based on liberal nationalism and romantic aestheticism, publicly struggled with more realist and utilitarian programs of national awakening. They were active within smaller circles of ethnically conscious intelligentsia, who based their nationalist and enlightenment literary endeavors on the aesthetic discourse. With their strategy to attract the educated classes by establishing a “nationalized” public space through a literary almanac, they failed to arouse interest of wider social strata. Only later, when the ideology of cultural nationalism largely conquered Slovenian or Icelandic public media and influenced local population through education, reading houses, public libraries, nationalist rallies and the like, Prešeren and Hallgrímsson were singled out as national poets. Their lives and work were canonized and preserved in cultural memory not only through official forms of collective remembrance (literary criticism and biography, anthologies and scholarly editions, school curricula, memorial days, monuments, toponymy and the like), but also through popular culture, which adopted their works and lives in forms of jovial anecdotes, oral histories, stereotyped images, and catchwords.

Icelandic and Slovenian literatures are geographically distant, belonging to different language groups. Their nineteenth-century socio-economic structures were divergent. Multi-ethnic kingdoms to which they belonged had few if any direct contacts. Icelandic and Slovenian early nineteenth-century authors probably knew next to nothing about each other. But precisely because of the absence of *rappports de fait* between the Slovenian and Icelandic romantic literary cultures, their juxtaposition can serve as a case study for a comparative approach that, adopting a transnational perspective, addresses European literatures as a complex system of multidirectional cultural transfers (cf. Leerssen, Juvan, “World Literatures”). From this perspective, it appears that even most remote European literatures, during their nation-building, adapted to their particular needs the same matrix, which was diffused all over Europe and disposed with roughly identical goal-oriented repertoire of cultural practices, forms, and representations. National poets and other cultural saints are among the most prominent phenomena of this kind.

In conclusion, I should admit that the hidden agenda of the present comparative outline is to encourage internal de-colonization of Euro-comparatism. Instead of the “peripherocentric” tendency to demonstrate

“regularity,” “development,” and “completeness” of peripheral national literatures by relating them primarily to some metropolis of the world literary system (Juvan, “Peripherocentrism”), we should be attentive to other marginal literatures and their mutual contacts, structural analogies, and differences. We will pay for this shift by losing the illusion of being shareholders of cultural capital accumulated in core-states, but we may gain insight in singular local articulations of transnational cultural patterns (cf. Attridge).

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National 19th Century Cultural Icons as found in Contemporary Macedonian Literature

Abstract: Nineteenth century is a period of reform and revolutionary changes, a period when states and nations are being created, followed by radical changes in relation to interpersonal relationships, the church and its dogmas, teaching and education, the economy, societal and social norms, and the rise of civil and national awareness. So events and persons from the 19th century are particularly important for the overall history and culture of the Macedonian people. Therefore, these figures have grown inside Macedonian cultural history, slowly taking on the role of national icons and their ideas and messages standing as a kind of a national testament. Misirkov, Prlichev, Pejchinovikj, Zhinzifov, Miladinovci, Cepenkov, Dzhinot, Delchev, Petrov, Gruev, Guli, the Salonica Assassins, the Ilinden Uprising fighters are featured in the writings by Gane Todorovski, Blazhe Koneski, Petre Andreevski, Kole Chashule, Ante Popovski, Simon Drakul, Slavko Janevski, Jordan Leov, Ivan Tochko, Olivera Nikolova, Jordan Plevnesh, Katica Kjulavkova, Jovan Pavlovski, Trajan Petrovski, Todor Chalovski, Zoran Kovachevski, etc.

Key Words: Macedonian, identity, 19th century, national, cultural, icons, literature, contemporary

I will begin my paper with the following question: "Do we need national icons in our contemporary circumstances, in this time of globalization and individualization?" The answer to this seemingly apparent enquiry oscillates between two poles; one that views the tradition of a nation as its greatest achievement and the other, which implores it to forget its past. Still, is such an approach to the past necessary, as all of us today recall our past and its events (childhoods, student days, and yesterdays) throughout our everyday lives? We keep filling the folder marked 'the past', or 'our memories'; we erase nothing, abuse nothing. It simply serves as a reminder to our previous experiences or knowledge. Hence, our cultural development is achieved as a dual process, since every culture and history contains both individual and collective memories, and conversely, every artist or writer is inspired by social and collective events, as well as his or her own memories, which are all the driving forces in creation of artistic works. Memories are narrated and told, written down, always replenished, each memory complementing a new one, something that is particularly manifested in the creation of the contemporary culture of a nation.

Macedonian contemporary literature is based on several past cornerstones: events and people from the Second World War, the life and conquest of Alexander the Great, the works of The Slavonic teachers and missionaries Saints Cyril and Methodius (the founding fathers of Slavic literacy), the heroism of King Marko (Prince Marko), the events from the Greek Civil War (1946-1949), and the exile and genocide of the Macedonian population in Aegean part of Macedonia (today, Northern Greece), as well as people's individual reasons for migrating abroad usually to earn a living, the Macedonian conflict from 2001, everyday events, and the 19th century reformists and enlightenment thinkers.

Events and persons from the 19th century are particularly important for the overall history and culture of the Macedonian people. That is a period of reform and revolutionary changes, a period when states and nations are being created, followed by radical changes in relation to interpersonal relationships, the church and its dogmas, teaching and education, the economy, societal and social norms, and the rise of civil and national awareness. In this period Macedonia was under the Ottoman rule. The Austro-Hungarian authority wanted to place Macedonia under its protectorate and from the other side its territory with political plan Pan-Slavism would have it perfectly fit within the confines of the then Russian Empire. In 1767, the door opened for Greek assimilatory politics when through the influences of the *phanariotes*,⁴¹² the Ohrid Archbishopric was abolished, thus putting an end to a unique institution with which the Macedonian people and their identity had been identify. Since the 1850s, alongside these forces in the attempts to dominate with Macedonia, an idea for a great territorial which become from Greece, later was accepted and from Serbia and Bulgaria, after their independence. In circumstances of such political hustle and bustle, intrigues and foreign propaganda, when it was unclear whose help was good natured and whose wasn't, and when states and nations were being forged and formed, Macedonians fought independently, without the support of the great powers, in order to achieve their long-sought after goal: freedom, the restoration of Ohrid Archbishopric and a codified language. The aspirations were not that unfounded, imaginary or overly ambitious but the Macedonian nation struggled and made sacrifices in order to have them realized, as perhaps only a handful of nations have in the history of the world. It persisted and endured in spite of a series of agreements, negotiations, conferences, prohibitions for the official use of the Macedonian language, coupled by punishments for those who declared themselves Macedonian; However, despite all of this struggle undertaken by the Macedonian revolutionaries and intellectuals Macedonia was partitioned in 1913, between Greece, Serbia, Bulgaria and Albania. Therefore, the Macedonian 19th century is characterized by thousands of known and unknown names who

⁴¹² Phanariots emerged as a class of moneyed ethnically Greek merchants in the latter half of the 16th century and went on to exercise great influence in the administration in the Ottoman Empire's Balkan domains in the 18th century.

participated in the fight for freedom (liberation), the renewal of the Ohrid Archbishopric, the introduction of the national language in schools, the creation of the official language, namely, the creation of independent Macedonia, ('Macedonia for Macedonians').

All this fighters in 19th century were inspired by their predecessors like Alexander the Great, the Saints Cyril and Methodius, Karposh⁴¹³, Prince Marko, etc., because they were national icons in the eyes of the Macedonian people and their achievements had become interwoven with the Macedonian cultural and historical heritage.

Personal recollections, records and the collective memory demonstrate the timeless value of their work as they not only aided in the perseverance of the Macedonian nation during 19th century, but by reading their thoughts, ideas and messages over and over again, the young generations learn how to persevere today. Thus, for the founding fathers of the contemporary Macedonian literature, and for their followers, the national icons were/are an inspiration; they were/are figures they have referred to and still do with a degree of piety, admiration and gratitude. The admirers and creators of the Macedonian literature write with words of grandeur for all those who won the toughest battle and managed to preserve the Macedonian words and sounds for today's freed Macedonia. Misirkov, Prlichev, Pejchinovikj, Zhinzifov, Miladinovci, Cepenkov, Dzhinot, Delchev, Petrov, Gruev, Guli, the Salonica Assassins, the Ilinden Uprising fighters ⁴¹⁴ are featured in the writings by Gane Todorovski, Blazhe Koneski, Petre Andreevski, Kole Chashule, Ante Popovski, Simon Drakul, Slavko Janevski, Jordan Leov, Ivan Tochko, Olivera Nikolova, Jordan Plevnesh, Katica Kjulavkova, Jovan Pavlovski, Trajan Petrovski, Todor Chalovski, Zoran Kovachevski, etc.⁴¹⁵

The novel *Revenge (Одмазда)* by Zoran Kovachevski is dedicated to the **Assassins of Salonica** or The Gemidzhii (in Macedonian: гемиџии). Kovachevski wrote that they were iconoclasts, namely: "They did not want to take pictures of themselves or to have their portraits made by painters, claiming that iconolatry belongs to a decadent time of Christian civilization that helps create the cult of personality as opposed to the importance and strength of

⁴¹³ In October 1689, an uprising broke out in the region between Kyustendil, Pirot and Skopje. According to the Turkish historian Silahdar Findikli Mehmed Aga, its leader was Karposh, later the Turks named him chief of Christian auxiliary forces in the area between Sofia, Veles, Dojran, Kjustendil and Nevrokop. However, he switched the side and attacked and captured Kriva Palanka, an Ottoman stronghold, which he made center of his resistance. After securing Kriva Palanka, the rebels built and secured a new stronghold near Kumanovo. It is unclear whether the Austrians assisted the rebels. According to contemporary Ottoman chronicles and local legends, Karposh was known as the "King of Kumanovo", a title conferred upon him by Emperor Leopold I who sent him a busby (a tall fur hat worn by hussars and guardsmen) as a gift and a sign of recognition.

⁴¹⁴ Крсте П. Мисирков, Григор Прличев, Кирил Пејчиновиќ, Рајко Жинзифов, Димитрија и Константин Миладинов, Марко Цепенков, Јордан Х. К. Џинот, Гоце Делчев, Горче Петров, Дамјан Груев, Питу Гули, гемиџиите, илинденците.

⁴¹⁵ Гане Тодоровски, Блаже Конески, Петре Андреевски, Коле Чашуле, Анте Поповски, Симон Дракул, Оливера Николова, Јордан Плевнеш, Катица Кулавакова, Јован Павловски, Трајан Петровски, Тодор Чаловски, Зоран Ковачевски и многу други.

deeds and actions, which in fact are much stronger than any individual activity. – We shall leave behind our work, not our photographs to our people” (my own translation, 1992:8). The Salonica Assassins were a group of young boys (between 18 and 22 years of age) who on April 28th, 1903, carried out terrorist actions throughout the city of Thessaloniki, thus aiming at revealing the truth about Macedonia to the world and Europe. Their feat has been the focus of several novels, including Gjorgji Abadzhiev’s *The Desert* (*Пустина*), Jovan Pavlovski’s *Gemidzhiite* (The Boatmen) (*Гемиджиите*), Jovan Boshkovski’s *The Assassins of Thessaloniki* (*Солунските атентатори*). In the song “Flames of Guadalquivir (nervous Sonnet about Pavel Shatev)”⁴¹⁶ the poet Gane Todorovski speaks on the behalf of Pavel Shatev whose fame was shortened because his blame was Russia. On the other hand, in another poem titled “Gemidzhiite” Todorovski says that they are a prelude to the life of the homeland, the strictest that had defeated the worst and that their homeland exists. (2, 2006: 334).

Ilinden⁴¹⁷ is of paramount importance for the Macedonian cultural and historical heritage. For example, the novels *Mara* (*Мара*) by Stojan Hristov, *The History of the Sacred Act* (*Историја на светото дело*) by Zoran Kovachevski, *Or Death* (*Или смрт*) by Simon Drakul are centred on descriptions of the Ilinden revolutionaries, their emotional and psychological experiences, and their ‘choice’ between life and death all for Macedonia and its freedom. The Ilinden Uprising, and their participation in it, is remembered to this day; in fact, they are perceived as true national icons, living out the culmination of all their predecessors’ (from the 19th century) struggles and achievements. This bright and important historical moment is also described in the drama *The Spirit of Freedom* (*Духот на слободата*) by Vojdan Chernodrinski, *Ilinden* (*Илинден*) by Nikola Kirov Majski, *The Bloody Stone* (*Окрвавен камен*) by Vasil Iljoski, as well as the poetry of Gane Todorovski (poems such as: “Ilinden, or: Grandfather Bozhin Remembers 1903”, “Kozhlani led by Duke’s Nicholas Pushkarov’s crash bridges on the Vardar⁴¹⁸ of August 5, 1903”, which addresses Abdul Hamid, that the tribe from Skopje was shaking, that the kozhlani, destroyers and shooters started battle and that “Until we shoot, we exist. (...) Our name is Ilinden. And remember this.” (my own translation, 2, 2006: 163-164). Peter Andreevski, another contemporary poet and novelist, dedicates his poem “The Last Letter to

⁴¹⁶As a revolutionary group The Salonica Assassins (or: The Gemidzhiite) had intended to attack the European capital of Thessaloniki in order to let the great forces know of “the Macedonian question” (their targets included a French ship, the railroad near Thessaloniki, an Ottoman Bank, two hotels, the main street, a bar, etc.). Some of the members were killed, some committed suicide, and some were captured and then convicted for the crimes committed. The one who survived the prison sentence and lived a life past the period was Pavel Shatev.

⁴¹⁷ On August 2nd, 1903 (St. Elias) a rebellion was mounted against the Ottoman rule in Macedonia; and the liberated Republic of Krushevo (named after the freed territory) was established. It is one of the most significant historical events for all of Macedonia’s history, and the date is a national (public) holiday. The day itself is annually marked by festivities held in Krushevo and all around Macedonia. Each year, from the 29th of July to the 1st of August the festival “Ilinden Days” takes place in Bitola, where folk dance groups from around perform traditional songs and dances.

⁴¹⁸ The biggest river in Macedonia is Vardar.

the Motherland” to Hristo Uzunov, a freedom fighter from the same period, with whom Andreevski embodies or as Andreevski write that he puts and carries Uzunov’s spirit in his body, and that the poet is judged after Uzunov’s death to love him, to feel and to dies of his wounds (1984: 130).

Goce Delchev⁴¹⁹ is the foremost ideologue of the revolutionary struggle connected to this period (late 19th century, early 20th century). Delchev has been the subject of many short stories, perhaps the most famous ones are two novellas by Gjorgji Abadzjev, namely “Tabakerata”⁴²⁰ (The Cigarette Holder) and “The Last Meeting”. Andreevski, in his poetic cycle “In Place of Lament” notes that the hero’s death seems to have taken place last year, yesterday or last night, namely, that his death is also immortal (1984: 129). Todorovski, in his poem titled “Goce Delchev”, emphasizes the importance of collective memory, since the first time he encountered Delchev was in his grandfather’s numerous stories, which he then also internalized, and now awaits the fate of the suffering slave because he belonged to a people who in the name of bread and freedom allowed their home to belong to others. Todorovski’s message is that, in this battle for freedom, the Macedonian people was lead of expensive name Delchev, a character embroidered with a gold thread on the flag, or, “Love Goce, he fought for you, he has given his life for you” (my own translation, 1, 2006: 37-38). Further on, in the thematic block *Patriotic Motifs from 1947*, in the poem titled “In Front of a Monument of Delchev” Todorovski enchants tradition, as he lets us know that the October Uprising of 1944, worthy and boldly, had followed into Delchev’s footsteps, for his grandchildren went into the battle with his flag and this rekindled the flame. However, in the poem “May 4th, 1903”, Todorovski now addresses the suffered, the stained, ruined black earth that needs to be collected her son who was not slave and to be more proud because her lover, the young Levent told to her children to die in battle stand up (1, 2006: 283). The poem, “So He Taught Them”, describes the destiny of Macedonia and its people, the pain that is older than the tale of the suffering of Jesus as an apostle; teachers have learned to began to see, for the end highlights Goce Delchev’s message about sacrifice and independence in the struggle for freedom, because “a good master is someone who fixes the house itself” (1, 2006: 284). And the poet Blaze Koneski, in the cycle “Ilinden Motifs”, directly addresses the son of enslaved people, Delchev himself, who stood against injustice (1987: 34).

And then there are Dame Gruev and Pere Toshev, who are called “true ascetics” by Koneski, because their lives were bereft of love, feeling only the cold barrel of the gun, not being able to see what it feels like to be hurt by a woman (1987: 354). Abadzjev wrote about Jane Sanadanski in his story “One Rainy

⁴¹⁹The State Prize given in the field of Science, in contemporary Macedonia, is called ‘Goce Delchev’, and it is awarded each May 4th, on the anniversary of his death.

⁴²⁰The story has been a part of each Macedonian boy’s and girl’s assigned primary school reading, and is a key part of the cult of Goce Delchev, while the title itself, namely the choice for the noun, ‘tabakerata’, has become the key symbolic reference associated with his name.

Night" (Една дожлива ноќ), Kole Chashule, in his anthological play *Darkness* (Црнила), writes not only of the murder of the revolutionary ideologue Gjorche Petrov but also address the Macedonian's dark fate and propensity for self-destruction. The poem about Vasil Chekalarov by Todorovski opens with a dire realization, "Vasil is gone, Macedonia is gone", since those which didn't love Macedonia beheaded him and put his severed head on a pole. Still, their estimation was wrong, says the poet, as they raised his head high like a red Macedonian flag covered in blood, so that the villagers realized that in a land which has been called Macedonia for centuries, dead people are the ones who live the longest, those people whose heads are waved above our humble heads. In this poem, Todorovski addresses his country, the vortex of All Things Macedonian, the tortured land, the undefeated, now Vasil-less but not force-less, for another Vasil will come, for new heroes will be born (2, 2006: 269).

To summarize: life was breathed into Macedonia by those who taught and wrote in the native language, who became separatists in order to standardize the Macedonian literary language, who taught the nation that Macedonia is eternal and carries with it a vast historic and cultural tradition. In his poem, "The Birth of the Macedonian Word", Todorovski speaks that the birth was in spite and darkness, that the Macedonian word was prosecuted, offended and denied but preserved throughout centuries in the Aegean and Pirin parts of Macedonia and that a battle cry was heard long after the many centuries of silence, so that a shiny rainbow would unfold over the lament, invincibility and commitment of The Brothers Miladinov⁴²¹, Dzhinot, Prlichev⁴²², Cepenkov, Misirkov, and remain to safeguard the migrant workers, the faithful guards of all our nation (1, 2006: 113).

Furthermore, Todorovski dedicates his poem "In the Town of Prlichev" to Prlichev, 'the Second Homer', to Prlichev's song which sang the old people, the song which broke something from the heart, which everyone knows (my own translation, 1, 2006: 339). Todorovski wrote the poem "The Epiphany in Ohrid 1973" for the "opposite the eighties day of the dead of Prlichev". The poet in the poem says that with Prlichev's death killed the city's soul, had its light extinguished because Prlichev's eyes had helped light the way through the dark times: "You are the beloved son of a tortured people (...) The eternal mind Grigor that was you had blessed us / Together with Kuzman you foretold Goce's coming" (2, 2006: 18-20). Also, the poet Ante Popovski, in "Prlicev's Spiritual Eyes" praises Prlichev for teaching us how to love the motherland, while Koneski, in the poem simple titled "Prlichev", written in the first person, in the segment called "Knife" notes that Prlichev's heart was like a sharp knife for he

⁴²¹The Best Book Prize by a Macedonian author given as part of the Struga Poetry Evenings Festival bears the name of The Brothers Miladinov, since the beginnings of the festival in 1963.

⁴²²The Best Poem Award is called "Prlichev's Sermons", given since 1952 in his hometown of Ohrid. The impetus: in 1860, in Athens, as part of a poetry contest, Prlichev received an award for his long poem *The Sirdar*, and he was named "The Second Homer".

was chosen to endure all of the misfortunes and hardships in place of the nation, namely to carry the burden of each accomplishment and victory as a price worth paying while marching on (1987: 155).

In “The Sonnet on Marko Cepenkov”, Gane Todorovski writes that when Cepenkov died “I came to life” and that Cepenkov wove in his thoughts, embroidering and shaping them with precision and shrewdness, pushing each word forward, as if through a cloth, thus dressing the entire nation, keeping vigil over the blossoming of words, caressing their roots with love and care for the Macedonian tribe (2, 2006: 332). Cepenkov’s love of folklore came as a result of his friendship with Dimitar Miladinov⁴²³ who was among the first harbingers of the 19th century Macedonian cultural renaissance, and is also talked of in Katica Kjulavkova’s poem “Revival”. Kjulavkova writes that both of the Brothers Miladinov were imprisoned in Mohamed’s dungeons, locked in a dead process, guilt-free and convicted through there was no incriminating evidence; the ‘reason’: the publication of *The Collection of Folk Poems* that carried the soul of Macedonian people, letters, beaded in the Cyrillic alphabet. The poem ends with the following message on the Macedonian collective memory: “I Am Cursed, therefore I Am” (2009: 11). Todorovski’s poem “Transcription of a Topic: the Grief of Konstantin” is also devoted to Konstantin Miladinov. The poet reinterprets the anthological Miladinov lyric poem “Longing for the South”: to rise on golden wings, leave this place of darkness, where the days are too long, with a bitter taste. There is no country, no power and no wings to fly on; the homeland is unreachable (2, 2006: 170).

Among the leaders of the national revival movement from that first generation, those who started introducing the national language in schools and church services, and who are today considered bonafied national icons, we can find the names of the likes of Kiril Pejchinovikj, “who ceased to believe in church books” as contemporary novelist Venko Andonovski writes in his collection of short stories *Murals and the Grotesque* (*Фреску и зротеckу*) and Jordan Hadzhi-Konstantinov Dzinot, who had no altar, no God, no yearning for a decent life, too weak to fight, no home, no great sin, apart from pride, being one with words, looked into the past, was in love with the present, and was subsequently praised by Todorovski in such poems as “Dzinot (First Poem)” and “Dzinot in 1856 (Second Poem)”.

Blazhe Koneski devoted his poem “A Meeting with Zhinzifov” to one more poet of that generation, the intellectual Rajko Zhinzifov, whose fate was not that dissimilar to countless others from the 19th century: his life passed in lies, solitude, separated from his homeland, joyless and alone. Koneski calls

⁴²³ Dimitar Miladinov is the father of Macedonian rebirth. Dimitar with his younger brother Konstantin collected the Macedonian folk songs and they wanted to publish on Macedonian language. Therefore Konstantin went to Russia, where he studied, but on account of Russian’s politics against Macedonia he didn’t succeed. In 1861 they published *The Collection of Folk Poems* in Gjakovo, Croatia. After that they were arrested and they died in prison in Carigrad, Tyrkey.

Zhinzifov “my predecessor”; he wishes to have met him in person, since Zhinzifov⁴²⁴ ploughed the wasteland from early dawn. Zhinzifov is also prominently featured in Todorovski’s poems as well, such as “Zhinzifov’s Dream for Returning to the Homeland”, “Zhinzifov”, “The Helpless Song of Rajko Zhinzifov (A Sonnet of Passion to loneliness)”, “The Poet’s Last Dream”, which features the lyrics of the poem by Zhinzifov “Abroad” as a kind of intertext. Todorovski’s poem centres on Zhinzifov’s loneliness, as he talks about his last moments, when Zhinzifov was alone and he dreams being friends with a red flower (geranium, to stay healthy) and a flower which is symbol for returning home (1, 2006: 221).

Misirkov⁴²⁵ was the harbinger of changes, the ploughman who made the greatest trace in the field of Macedonian rebirth. He elaborated the efforts of his predecessors and co-workers and his meanings for Macedonian literature language in a book titled *On Macedonian Matters (Za Makedonckite raboti)*, which was burned immediately after its publication in Sofia, in 1903. In the poem “Krste Misirkov After 1903”⁴²⁶, Todorovski writes that Misirkov despite attempts to have him silenced and broken by vultures who ceaselessly inflicted him with angry wounds, should persist and carry on since his homeland needs him, and his eternal ideals (1, 2006: 281-282).

The poet Ante Popovski laments Misirkov’s defeat in the cycle titled “It is Futile, Mother...” which besides it broke his roots, his destiny was resistance and fate. *The Last Day of Misirkov* by Jordan Plevnesh, a one-day dramatic saga, a play focusing on Misirkov’s final hours, tells the story of the life and death of the linguistic Mozart of the Balkans – Krste Misirkov. Before the Macedonian linguist “who paved the way for our language” wrote Plevnesh came “Separatism” by Teodosij Gologanov, “Independence” by Petar Pop Arsov, the revolutionary position of Delchev, Karev, Gruev, Petrov, Sandanski, the Salonika Assassins, Dimitrije Chupovski who, with his Macedonian fraternity, fought tirelessly for an independent Macedonia, as well as the person whose plays gave rise to the opportunity of hearing Macedonian spoken in Serbia and Bulgaria in the 19th century – Chernodrinski.⁴²⁷

Therefore, the poet Todorovski sends a message in a poem “A Footnote without an Occasion” to Macedonia in honour of the dead, namely, to collect the bones of people who loved this land – Misirkov, Cepenkov, Petrov – and lay them down to rest next to the most sacred ones of Goce Delchev, in Skopje (my own translation, 1, 2006: 294-296). “As (Our Poem (III))”, according to the poet, we walk through centuries, millennia, with the name Macedonians, turned,

⁴²⁴The Best Translation Award is called “The Rajko Zhinzifov Award”, given in honour of the International Day of Translation, September 30th. Zhinzifov was poet, publicist and translator.

⁴²⁵The national award for the field of journalism bears the name of Misirkov.

⁴²⁶A copy of this monumental book was fortunately saved for posterity. His son Sergej Misirkov brought the copy to Macedonia after the war, in 1945.

⁴²⁷ Since 1965 in Prilep, in early June, the Macedonian Theatre Festival ‘Vojdan Chernodrinski’ has been held, whence an award for a lifetime achievement is presented to artists and performers on an annual basis.

upturned, distorted, separated, divided, partitioned, into an Aegean, Pirin and Vardar part, blinded, one-eyed (referring to the battle where Samuil, the Emperor lost his eye), cunning, gullible, the last followers of harmony, walking through the history of Ilinden, through the history of Pitu, wilfully, vociferously, through an erased area of existence, recognizing each other, reaching after each other, persevering (my own translation, 2, 2006: 121-122). In the poem titled "Macedonia (1) (The Secret of Survival)" the poet Todorovski writes that despite our audacious sharing, for millennia, centuries, decades, most days, piecemeal by piecemeal, "We sprout/ a Delchev after a Delchev/ a Delchev next to a Delchev/ a Delchev inside a Delchev/ a Delchev behind a Delchev...?!" (my own translation, 2, 2006: 353).

Goce Delchev, Pitu Guli, Dame Gruev, Jane Sandanski, are also the names of some of Macedonia's most revered national icons; their names are incorporated in the Macedonian national anthem, as written by Vlado Maleski in 1941. This way it highlights the continuity of the Macedonian national identity. The Proclamation by the First Macedonian Government in 1880 called for Aleksandar Makedonski; the partisan units, during the Second World War, were named after past revolutionaries, for example, there was a partisan unit named after Pitu Guli similar to the poem "Landing" by Jovan Pavlovski (1985: 69), or other events closely related to the Internal Macedonian Revolutionary Organization (VMRO). Therefore, and most importantly, the prestigious national award for science, culture, education, the protection of national interests and promotion of national priorities, is presented on the 23rd of October, the day of the Macedonian Revolutionary Organization (VMRO), when in 1893, in Thessaloniki the Internal Macedonian Revolutionary Organization was established, with one key mission – the liberation of Macedonia and the establishing of the national identity, as evident from the slogans "Macedonia for Macedonians", "Freedom or Death" and "Better a violent death than a life filled with violence" (the last one penned by Dame Gruev).

However, these slogans do not invite wars, conquests; quite the opposite, they are calls for human rights and freedom. Plichev's words "Screams are heard from Galichnik to the River"⁴²⁸, the verses by Miladinov "How to dawn an eagle's wings /And fly home"⁴²⁹, the words of "Grandpa Cepenkov"⁴³⁰ and "Bear's Stone"⁴³¹ are words heard in everyday life. Above all, there is the famous line attributed to Delchev himself – "I understand the World

⁴²⁸The words are found at the beginning of the famous Plichev poem *The Sirdar* (my own translation).

⁴²⁹The poem, "Longing for the South", by Konstantin Miladinov starts with these verses. He wrote the poem while studying in Moscow. He is founder of the Macedonian contemporary poetry. One of the best Macedonian wines is named after the poem's title (my own translation).

⁴³⁰When we talk of Macedonian folklore, when we tell folk tales, when someone uses folk sayings, we relate them "as grandfather Cepenkov" had, because Marko Cepenkov was the most prolific transcriber of Macedonian folk wisdom.

⁴³¹This refers to a locality in Krushevo, and we use it as a synonym for the Ilinden Uprising, where Guli and his regiment committed suicide in order not to surrender to the enemy.

as culture's playfield". With it, Delchev attempted to describe the peaceful and altruistic nature of the Macedonian national identity. Therefore, these figures have grown inside Macedonian cultural history, slowly taking on the role of national icons and their ideas and messages standing as a kind of a national testament.

In conclusion, this paper examines a part of those contemporary Macedonian literary works that have been devoted to some of the names from the 19th century who had helped create Macedonian history, culture and tradition. They built the structure of the Macedonian national identity. The names of all those mentioned, and also they inadvertently overlooked by this text, are names that are studied, through school curricula, as part of larger scientific interests by institutes⁴³², universities; they are names of streets, cultural and artistic societies, festivals, associations, homes of culture, various events and many other institutions; they are names of conference meetings, symposia, celebrations, speeches, awards, organized exhibitions; we see their portraits, statues, their faces are found on postage stamps, postcards, we celebrate the anniversaries of their birthdays or acknowledge the days when they are taken away from us. In other words, they are *our history, our identity*.

Robert Schuman, the founder of the Montana Union and an advocate for a European Union, has said that Europe cannot be separate from its history and that a European regulation may be permanent only if it is considered of the nations, their long histories, their languages and their states. Edgar Morin, a French sociologist, has said that a nation occurs through the collective memory, and that the unity of a nation is derived from its past, which is rich with experiences and temptations, with pain and joy, defeats, victories, and that as such, it is celebrated by each generation, transmitted to each individual through parents, the home and the school environment. Dubravka Ugrešić has written that "everything can be taken away except memories". Therefore *we write for them*, as they have written for those who came before them, and so forth. Successors stand before predecessors, as contemporaries before the national icons of Macedonian identity.

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⁴³² The name of the Institute for Macedonian language in Skopje is Krste Misirkov; the State University located in the town of Shtip is called Goce Delchev.

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